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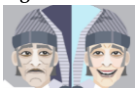






English Literature Knowledge Organisers



If you see a word in **CAPITALS**, it means that this is a core word for **English Literature** and it will be repeated on many of the KOs.

If you see an **asterisk (*)**, it means that you will have encountered this word before and should know it.

Context	
<p>Charles Dickens (1812 – 1870): Dickens’ own story is one of ‘rags to riches’ - at the young age of 12, his father was sent to a debtors’ prison for racking up huge debts, and Dickens was given a painful job in a blacking factory. He endured appalling conditions, loneliness and despair. He found this period in his life hellish and never forgot the experience – it undoubtedly led him to draw his readers’ attention to the plight of the poor when he later found success as an author. Many of his works are about economic hardships and social inequalities, and the wickedness and ignorance perpetuated by the privileged. In his writing, he “becomes a voice for the often voiceless” (<i>Pryke and Staniforth</i>).</p>	<p>Class divides: despite industrial changes altering the social landscape, society was still divided into distinct classes: the nobility, the upper class, the middle class (some of whom were very wealthy, like Scrooge), and the working class (such as the Cratchit family). Life was terrible for the poorest: lack of money resulted in a pitiful food supply. For some working families, money was so tight that they required their children to work in order to survive.</p>
<p>The Victorian era: the Victorian era describes the period in which Queen Victoria sat on the English throne – between 1837 and 1901 (most of Dickens’ life). Although this was the time of the Industrial Revolution, it was also an extremely harsh era to live in, and there was a huge disparity between the lives of the richest and the poorest. The Victorian era was also a period of great change. The population of England doubled – from 16.8 million in 1851 to over 30 million by 1901 - but the country struggled to cope with this increase and the poor suffered the most (usually from over-crowding in cities, hunger and disease).</p>	<p>Health and medicine: the NHS was not established until much later so healthcare was not accessible for everyone, and medicine was nowhere near as advanced as it is today. Many diseases were rife, and childbirth and poverty were very real dangers to people living in the Victorian era. As a result, a middle-class person might expect to live to 45 at the time, whereas a working-class person would have been fortunate to have lived half that time. In ‘A Christmas Carol’, the restrictions in healthcare are evident in Tiny Tim’s continued suffering.</p>
<p>Workhouses: a workhouse was a place where a person went if they could not afford to financially support themselves and their families i.e. it was for the most vulnerable in society. Men, women and children (mostly orphans) lived and worked in the crowded workhouses and living conditions were unhealthy and unpleasant. People slept in dormitories, where disease was easily spread. In ‘A Christmas Carol’, Scrooge voices his support for workhouses at the start of the novella.</p>	<p>Malthus and the Poor Laws: in 1798, Thomas Malthus wrote that the human population would grow faster than food supplies, leading to famine and death. Malthus believed a surplus population resulted in poverty and destitution. In 1834 the Poor Law Amendment Act was passed by Parliament. This was designed to decrease the cost of looking after the poor by reducing the financial help available to them, except in exceptional circumstances. Now, if people needed help, food and shelter, they had to go into a workhouse to get it. The 19th century consequently saw a growth in the numbers of charities such as The Salvation Army and Dr Barnardo's children's homes to help those living in poverty.</p>

Characters		Themes	
<p>Ebenezer Scrooge</p> <p>Scrooge is the protagonist of the novella. He is a miserly owner of a counting house (what would now be called an accountant’s office). Initially greedy, selfish and cold, Scrooge hates Christmas and lacks any form of Christmas spirit. The novella charts his moral and psychological transformation through his visits from the Ghosts of Christmases Past, Present and Yet to Come. Dickens uses him to symbolise the power of the Christmas spirit and the possibility of redemption.</p>		<p>Family</p>  <p>Dickens suggests that family is the ultimate key to happiness and fulfilment. When Scrooge is alone, his life is dark and cold, whereas family and companionship are linked to light and warmth. Dickens implies that a successful and worthwhile life is one that is filled with family and genuine relationships.</p>	
<p>Bob Cratchit</p> <p>Scrooge’s loyal clerk, he is very poorly treated by Scrooge and his large family live in poverty. Despite their hardships, his family are cheery and determined to enjoy the few positives that they can get from life. Bob is emblematic of the Christmas spirit, loyalty and forgiveness.</p>		<p>Redemption, change and transformation</p>  <p>Dickens implies that we all have the ability to change and that we should continually reflect on the effects of our behaviour and attitudes upon others. Dickens suggests that we can transform and become better people if we care about others, pay attention to others and think about how we can use our own lives to enhance the lives of others.</p>	
<p>Tiny Tim</p> <p>Tiny Tim is a young boy who has been born with physical disabilities that his family are too poor to have treated. He can be seen sitting on his father’s shoulder or struggling along with his crutch. However, Tim is the merriest, bravest character of all, always reminding others of the spirit of Christmas. The thought of Tiny Tim’s death fills Scrooge with regret and is a catalyst for his transformation.</p>		<p>Supernatural</p>  <p>Dickens uses the supernatural to encourage self-reflection and a better understanding of ourselves. Dickens also uses the supernatural to show Scrooge (and the reader) how we can become more compassionate and kind people by exploring our past, thinking about our present and predicting our future. The different ghosts show Scrooge (and the reader) different aspects of the human experience: they remind him, show him, teach him, and warn him.</p>	
<p>Fred</p> <p>Fred is Scrooge’s nephew. He symbolises the importance of family and meaningful relationships, as seen in his joy, warmth, compassion and forgiveness of Scrooge.</p>		<p>Greed and wealth</p>  <p>Dickens implies that greed only causes emptiness and dissatisfaction. Dickens suggests that true ‘wealth’ is to have significant relationships with others.</p>	
<p>Fan</p> <p>Scrooge’s sister and Fred’s mother. She is deceased at the time of the story but appears in the vision of the Ghost of Christmas Past. She is a symbol of the loving kindness of Christmas, and she reveals a very different Scrooge to the reader – a frightened and lonely boy who was isolated from his home as a child.</p>		<p>Social inequality and poverty</p>  <p>Dickens suggests that the majority of Victorian society ignored the poverty experienced by many. Dickens also highlights the divide between the rich and the poor and exposes the inescapable cycle of poverty and suffering. Dickens portrays the poor as victims of a cruel and indifferent society.</p>	
<p>Belle</p> <p>Scrooge’s young love, who breaks off their engagement because of his increasing greed – when they met, he was happy to be poor and in love, but money fuels his existence now. Her happiness and fulfilment is contrasted with Scrooge’s bleak and empty life.</p>		<p>Responsibility</p>  <p>Dickens suggests that very individual has a responsibility to the others around them. Dickens implies that if we take responsibility for each other, for the less fortunate in our society, and for humanity as a whole, then we can find personal redemption and make a significant difference to the lives of others.</p>	
<p>The Ghost of Christmas Past</p> <p>The first spirit to visit Scrooge. He is a curious child-like figure with an illuminated head, symbolising how shining a light on memories from the past can be used to illuminate one’s thoughts and behaviours in the future. The Ghost of Christmas Past forces Scrooge to revisit painful memories and experiences. He symbolises enlightenment.</p>		<p>Christmas</p>  <p>Dickens portrays Christmas as being an important time because it is a rare opportunity for kindness and compassion. Dickens also implies that it is a particularly important tradition because it highlights the extravagance of the rich and the desperation of the poor. Contextually, until the mid-1800s, Christmas was solely a religious festival. Dickens helped to popularise many of the elements that we now associate with Christmas (e.g. food, decorations, music) and therefore creating a more secular (non-religious) idea of Christmas, based on the values of giving to others, good will and forgiveness.</p>	
<p>The Ghost of Christmas Present</p> <p>The second of the three ghosts to visit Scrooge. He is a majestic jolly giant, who is dressed in a green robe. His lifespan is restricted to Christmas Day, and he has ‘over 1800 brothers’, representative of the other Christmas Days that were once in the present. He shows Scrooge how others spend Christmas, forcing him to contemplate his own solitary existence. He also shows him the need to consider ‘Want’ and ‘Ignorance.’ He symbolises Christmas: good will, plenty and peace.</p>		<p>Time</p>  <p>Dickens explores the idea that our past has direct implications upon our behaviour in the future and that we need to recognise this pattern to be better people. Dickens also explores the notion that time is finite – bells chime and toll, and there is the sense that time is running out for Scrooge. Therefore, Dickens warns that we must change quickly and live in the best way we can, all the time, to maximise the time we have.</p>	
<p>The Ghost of Christmas Yet to Come</p> <p>The third and final spirit to visit Scrooge. He is a silent phantom, reminiscent of Death. He presents Scrooge with an ominous view of his own death: the only people who his death remotely affects are those who owe him money (who are relieved), those who can make money from him (such as those dealing with his estate) and those who he could have saved (Tiny Tim). He symbolises the dark future that awaits humanity if it does not change.</p>			
<p>Jacob Marley</p> <p>Scrooge’s late business partner and the first supernatural spirit to visit Scrooge. After his death, he has been condemned to wander the world in misery, unable to find peace, rest or salvation. He tries to save Scrooge from the same fate and begins Scrooge’s journey of reflection and transformation. Marley symbolises the perils and regrets of a greedy and selfish life.</p>			

Subject terminology	Definition	Literary and structural techniques	Definition	Example
*Allegory	A story with two different meanings, where the straightforward meaning on the surface is used to reveal/ unlock a deeper meaning underneath. For example, Dickens expresses a deeper, moral message about the perils of inequality and what true wealth really is.	Exclamatory	A sentence that expresses a heightened emotion . They end with an exclamation mark	" <i>They are Man's!...And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both.</i> "
*Catalyst	Something – an event, meeting or realisation, for example - that begins a process of change or transformation .	*Imagery	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the different senses to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.	"...he became sensible of confused <u>noises</u> in the air; incoherent <u>sounds</u> of lamentation and regret; <u>wailings</u> inexpressibly sorrowful and self-accusatory."
*Cyclical structure	A structural technique where the ending of the text mirrors the opening in some way. In this novella, Dickens begins with Scrooge falling asleep alone on Christmas Eve, and he ends the novella with Scrooge waking up alone on Christmas Day morning, but a dramatic transformation has occurred.	*Foreshadowing	Where the author gives the reader hints or signs about the future . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.	"Without their visits, <u>you cannot hope to shun the path I tread.</u> "
*Exposition	The beginning of the text where elements of plot, character and setting are introduced.	*Imperative	A sentence that is a command . They begin with a verb.	" <u>Leave me! Take me back. Haunt me no longer!</u> "
Flashback (analepsis)	A flashback is a reference (or scene) to something that takes place before a story begins . Flashbacks interrupt the chronological order of the main narrative to take the reader back in time to the past events in a character's life.	Juxtaposition	When the writer places two ideas together for contrasting effect .	Scrooge's coldness is juxtaposed with Fred's warmth.
Flash forward (prolepsis)	A flashforward is a reference (or scene) to imagined or actual future events . Flash-forward is similar to foreshadowing. However, foreshadowing only hints at the possible outcome in the future, whereas a flashforward actually shows it.	*Listing	When the writer includes several words/ phrases/ ideas, one after the other .	"A <u>squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!</u> "
*Foil	A character whose purpose is to emphasise or contrast with the qualities of another character e.g. Fred's kind and compassionate character is used as a foil to Scrooge's egocentric character.	*Metaphor	A type of image when one thing is compared to another thing to help the reader to understand an aspect of the original thing more clearly. The original thing (called the ' tenor ') is compared to another thing (this is called the ' vehicle ') to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the ' ground ').	"...it was a splendid laugh, a most illustrious laugh. The <u>father</u> of a long, long line of brilliant laughs."
*Gothic	A style of writing that is characterised by elements of fear, horror, death, and gloom. Gothic writing also tends to explore the darker side of humanity , as well as containing elements of the supernatural, transformation and deep self-reflection . Dickens uses many conventions of the gothic genre in this novella.	*Motif	An object, image, symbol or idea that is repeated throughout a literary work. Motifs help to explain bigger ideas or themes.	Scrooge is repeatedly linked with coldness.
*Morality tale	A story which teaches the reader a lesson about right and wrong.	*Pathetic fallacy	A type of personification where emotions are given to a setting, a natural object or the weather .	"...no wind that blew was <u>bitterer</u> than he, no falling snow was more <u>intent upon its purpose</u> , no pelting rain less <u>open to entreaty</u> ."
*Narrative perspective	The voice telling the story or relating a sequence of events (the viewpoint from which a story is told). Intrusive voice: a Dickens uses a narrative voice that offers opinions on the characters e.g. "Oh! But he was a tight-fisted hand at the grindstone, Scrooge!"	*Pathos	A moment that makes us feel pity or sorrow . Dickens uses pathos to describe people's suffering at various points in the novella.	"...when he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a <u>spring-time in the haggard winter</u> of his life, <u>his sight grew very dim indeed.</u> "
*Protagonist	The leading character in the novel.	*Personification	A type of image where a human quality is attached to a thing or idea.	"The gruff old bell was always <u>peeping slyly</u> down at Scrooge out of a Gothic window in the wall."
Stave	A musical term, like 'carol'. Carols are popular at Christmas and usually deal with stories of birth, joy and the spirit of giving to others . The structure of Dickens's novella uses a similar structure to a song to present a moral tale of transformation and rebirth .	*Semantic field	A group of words that are very similar in meaning . Semantic fields are often used by writers to keep or reinforce a certain image/ feeling/ impression in the reader's mind.	"The <u>cold</u> within him <u>froze</u> his old features, <u>nipped</u> his pointed nose, <u>shrivelled</u> his cheek, <u>stiffened</u> his gait...A <u>frosty rime</u> was on his head...He carried his own <u>low temperature</u> always about with him; he <u>iced</u> his office in the dogdays; and didn't <u>thaw</u> it one degree at Christmas."
		*Simile	A type of image that writers use to compare one thing with another, using 'like' or 'as' .	" <u>Hard and sharp as flint</u> , from which no steel had ever struck out generous fire; secret, and self-contained, and <u>solitary as an oyster.</u> "
		*Symbol/ symbolism	A thing that represents or stands for something else – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur only once to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!	Marley's chains are an example of symbolism: they represent the greed and selfishness of mankind that ultimately weigh us down and prevent us from being free and able to help others.

Stave 1

It is a foggy Christmas Eve in London, and Scrooge is working in his counting house. He refuses to buy another lump of coal to heat Bob Cratchit's (his clerk's) office. Scrooge's cheerful nephew, Fred, enters, inviting Scrooge to Christmas party, but he declines. After he leaves, two gentlemen enter, asking if Scrooge is willing to make a charitable donation to the poor. Scrooge again declines. He begrudgingly gives Bob Cratchit the day off. Scrooge follows his usual routine on the way home. At home, he sees the ghost of his old business partner (Jacob Marley) in the knocker. Marley is in chains as punishment for his selfishness and greed when living. He says that he seeks to save Scrooge from the same fate, and hence Scrooge will be visited by three ghosts over the three nights.

"He was a tight-fisted hand at the grind-stone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!"

"No wind that blew was bitterer than he, no falling snow more intent upon its purpose, no pelting rain less open to entreaty."

"External heat and cold had little influence on Scrooge."

"Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster."

"He was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again."

"Every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"A poor excuse for picking a man's pocket every twenty-fifth of December!"

"If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population."

"Darkness is cheap and Scrooge liked it."

"(the chain) was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel."

"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it."

"Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business."

Stave 2

Scrooge is confused to wake at midnight, as it was after two a.m. when he went to sleep. At one a.m. Scrooge is visited by a strange child-like figure that emanates wisdom – The Ghost of Christmas Past. The spirit touches Scrooge's heart, granting the power to fly. The ghost takes Scrooge back to where he was raised – Scrooge is heartened by memories of his childhood. He sees himself as a schoolboy spending Christmas alone, being visited by his sister, Fan, who we find out died as a woman. He sees himself at a party held by Scrooge's old boss Fezziwig, and with his old partner Belle, who is breaking off their engagement on account of his greed. He then sees Belle in a more modern time, with her husband, discussing how Scrooge is now 'quite alone in the world.' Scrooge is upset by the visions, he begs with the ghost to take him back home and extinguishes the ghost's flame. Scrooge finds himself back in his bedroom, where he once again falls asleep almost instantly.

"Yet not so like a child as like an old man...from the crown of its head there sprung a bright clear jet of light, by which all this was visible."

"What! Would you so soon put out, with worldly hands, the light I give?"

"The school is not quite deserted. A solitary child, neglected by his friends, is left there still."

"We're to be together all the Christmas long, and have the merriest time in all the world."

"He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil...The happiness he gives, is quite as great as if it cost a fortune."

"Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve."

"Our contract is an old one. It was made when we were both poor and content to be so...You *are* changed. When it was made, you were another man."

'When he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life, his sight grew very dim indeed.'

"Spirit!" said Scrooge in a broken voice, "remove me from this place."

"Leave me! Take me back. Haunt me no longer!"

"He seized the extinguisher-cap, and by a sudden action pressed it down upon its head... but though Scrooge pressed it down with all his force, he could not hide the light, which streamed from under it, in an unbroken flood upon the ground."

Stave 3

The bell strikes one, and Scrooge is awake once more. At fifteen minutes past one, he wanders into the next room, where he finds the Ghost of Christmas Present waiting for him. He is a majestic jolly giant, and sits atop of a mountain of food. The spirit takes Scrooge to the bustling streets on Christmas morning, where passers-by joyfully greet each other. The spirit then takes Scrooge to the home of Bob Cratchit, where the family savour the Christmas that they can afford. Their visibly-ill son, Tiny Tim, is cheerful despite his ill-health. Scrooge begs to wonder whether he will survive. They also visit Fred’s Christmas party, which Scrooge enjoys (though no one can see him). Eventually, Scrooge is introduced to two sickly children, ‘Want’ and ‘Ignorance’. When Scrooge asks if there is anything that can be done, the spirit mocks his previous selfish comments.

“Its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air.”

“He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see.”

“If these shadows remain unaltered by the Future, none other of my race,” returned the Ghost, “will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population.”

“Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.”

“He was thinking of an animal, a live animal, rather a disagreeable animal, a savage animal, an animal that growled and grunted sometimes, and talked sometimes, and lived in London.”

“From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.”

“Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked, and glared out menacing.”

“They are Man’s! ... And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both.”

““Have they no refuge or resource?” cried Scrooge.

“Are there no prisons?” said the Spirit, turning on him for the last time with his own words. “Are there no workhouses?”

Stave 4

Scrooge is approached by a hooded phantom: The Ghost of Christmas Yet to Come. The spirit is silent, and Scrooge is terrified by him. Scrooge pleads with him to provide his next lesson. The ghost takes him to the stock exchange, where men discuss the accounts of a rich dead mean and joke about attending his funeral. They also visit a pawn shop, where the rich man’s stolen goods are being sold by Scrooge’s housekeeper, Mrs Dilber. They also visit the Cratchit household, where the family struggles with the death of Tiny Tim. Scrooge is then taken to a freshly dug grave in a graveyard. The gravestone reveals that it is his own grave. Appalled, Scrooge begs with the spirit to give him another chance to show that he has learnt his lesson. The phantom begins to tremble and disappears, and once again Scrooge finds himself in the safety of his own bed.

“The Phantom slowly, gravely, silently approached. When it came, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.”

“It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand.”

“I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?”

““Ha, ha!” laughed the same woman...“This is the end of it, you see. He frightened every one away from him when he was alive, to profit us when he was dead. Ha, ha, ha!”

“He lay, in the dark empty house, with not a man, a woman, or a child, to say that he was kind to me in this or that, and for the memory of one kind word I will be kind to him. A cat was tearing at the door, and there was a sound of gnawing rats beneath the hearth-stone.”

“...it was a happier house for this man's death. The only emotion that the Ghost could show him, caused by the event, was one of pleasure.”

“I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!”

Stave 5

Scrooge realises that he has been returned to Christmas morning, and is utterly overjoyed. He pays the first boy that he meets a huge sum to deliver a big turkey to Bob Cratchit's household. He bumps into the gentlemen collecting for charity, apologises for his prior behaviour, and promises to donate lots of money to the poor. He attends Fred's party and is so happy and kind that the other guests can barely believe his behaviour. The next morning, he pretends to scold Bob Cratchit for arriving late, before promising to give him a large raise and to care for his family. As time passes by, he stays true to his word – he helps the Cratchits and becomes like a second father to Tiny Tim, who does not die. Scrooge brings Christmas cheer to every day. The narrator concludes by suggesting that Scrooge's changed attitude and behaviour should be shared by everyone.

"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody!"

"Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs."






"Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells."








"I'll send it to Bob Cratchit's!" whispered Scrooge, rubbing his hands, and splitting with a laugh. "He shan't know who sends it. It's twice the size of Tiny Tim."

"Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father."

"He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world."








Subject terminology	Definition
*Line	A line is a single row of words in a poem. A line does not have to be a full sentence. There can be any number of lines in a poem, and they do not all need to be the same length.
*Mood	The mood is the overall feeling created by the poet for the reader e.g. a mood of sadness or fear.
*Persona	A persona is a specific character taken on by a poet . It comes from the Latin for 'mask'. Using different personas gives poets the opportunity to become someone else and share their story, or to present a subject from a different point of view.
*Speaker	The narrator, or voice in the poem. The poet might not necessarily be the speaker of the poem.
*Stanza	A 'paragraph' in a poem. It is a grouped set of lines within a poem, usually separated from other stanzas by a space.
Tone	The tone of a poem is the poet's attitude toward the subject they are writing about e.g. a critical, celebratory or angry tone.

Key events/ ideas	Explanation	Themes	Ideas
		Identity 	Identity is heavily shaped by painful experiences. Identity is influenced by your place of birth and culture. Identity can also be determined by others. Identity is something which can be a struggle to establish or maintain a sense of – particularly when confronted with different societies and attitudes. Identity can be seen as fragile and difficult to define in some of the poems.
French Revolution The French Revolution was a period of time in France when the people overthrew the monarchy and took control of the government. The French Revolution lasted 10 years from 1789 to 1799. It began on July 14th, 1789 when revolutionaries stormed a prison called the Bastille.	Memory 	Memory is something that is deeply unreliable. Memories can cause tremendous suffering. The memory of an event can become more painful than the event itself. Memories encourage regret. Memory is presented as something which is very powerful and at times overpowering. Memories can change the way we view the world or our situations.	
World War One World War One was a major conflict fought between 1914 and 1918. A lot of the war was fought using trench warfare along the Western Front. The armies hardly moved at all. They shelled and shot at each other from across the trenches.	Nature 	Nature is all powerful and should be respected. The power of nature transcends the power of humans. Nature can be destructive and vengeful. Nature can instil fear within us, as well as providing us with otherworldly experiences.	
Romanticism A movement in literature and art during the late 18th and early 19th centuries that celebrated the power of nature and the imagination over industrialisation and science. It explored such ideas as individual freedom, revolution and the lives of people marginalised in society.	War 	War favours the collective over the individual - individuals' suffering and sacrifice is seen as necessary if wars are to be won). In war, heroism and patriotism are myths; survival and fear are the reality. Wars end, but suffering does not.	
	Power 	Power can be used by individuals to manipulate and control others. Power can be abused to limit the opportunities of groups within society. Power corrupts. The power of humans is always fleeting when compared to the power of time and nature.	

Poem	Context
<p>'Ozymandias' 1819</p> 	<p>The poem was inspired by the recent unearthing of part of a large statue of the Egyptian Pharaoh, Ramesses II. The Egyptian Pharaohs like Ramesses believed themselves to be gods in mortal form and that their legacy would last forever. Shelley was critical of the royal family and monarchical government in England and sympathised with the ideals behind the French Revolution (rebellng against those who were born into positions of authority). 'Ozymandias' has been read by some as a criticism and condemnation of undemocratic or tyrannical government, reflecting Shelley's radical and socialist views.</p>
<p>'London' 1792</p> 	<p>The poem is set during the Georgian era in England where there was a huge disparity between the rich and poor and child labour was common. Women had few rights, death rates from disease and malnutrition were high and the Industrial Revolution had resulted in many oppressive factories in which poorer members of society were desperate to work (in order to escape poverty) but the conditions were terrible, and they were not paid adequately. During the late eighteenth century the French Revolution (a rebellion against those who were born into positions of authority) was taking place, and a sense of uprising against authority was spreading. Blake openly supported this.</p>
<p>'The Prelude' 1799</p> 	<p>Wordsworth was part of the Romantic movement which meant that he believed that nature ought to be respected above all else and that man's curiosity should be discouraged as it risked ruining the purity and beauty of nature. Wordsworth believed that, upon being born, human beings move from a perfect, idealised state into the imperfect, un-ideal earth. He believed that humans should connect to their natural surroundings in order to discover their true, uncorrupted selves.</p>
<p>'My Last Duchess' 1842</p> 	<p>This poem is based on historical events. Duke Alfonso II of Modena and Ferrara (1559-1597) married Lucrezia de' Medici in June 1558. She was the first of his three wives and is believed to be 'the last duchess' of the poem. She died four years after her wedding. During the Victorian era, the idea was that upper and middle class women had to stay dependent on a man - first as a daughter and later as a wife. Once married, it was extremely difficult for a woman to obtain a divorce. Men had the right to divorce their wives on the grounds of adultery. However, married women were not able to obtain a divorce if they discovered that their husbands had been unfaithful. Although institutions were set up during the Victorian era to help victims of domestic violence, physical force between husbands and wives was worryingly common during this period.</p>
<p>'The Charge of the Light Brigade' 1854</p> 	<p>The poem tells the story of the failed charge of the British cavalry in the Battle of Balaclava in October 1854. Britain was fighting against Russian forces in the Crimean War. A cavalry group (soldiers on horses), the Light Brigade, was ordered to charge down a narrow valley straight into the fire of Russian cannons. It was a very strongly defended Russian position and they were massacred. It was a huge catastrophe and 150 soldiers died. The men were respected for following orders, even though they knew they might be wrong, but the disaster caused public outrage as the British public began to question the politicians and generals who led them. Some however have criticised the way they blindly followed orders. Lord Tennyson was the poet who was asked to write about their glorious sacrifice.</p>
<p>'Exposure' 1917</p> 	<p>Wilfred Owen was a soldier and officer in World War One. He died just a week before the end of the war but during his time he saw the full horror of conditions on the front line, and he felt angry at the way that young men had been deceived into fighting in such terrible conditions. World War One began in 1914 and at first it was predicted that it would end swiftly. However, as both sides dug trenches, the opposing armies became locked in a stalemate that neither side could break. By the winter of 1917 both sides had sustained massive losses and extreme cold weather made the misery even worse. It was said to be the coldest winter in living memory. The soldiers suffered from hypothermia and frostbite and many developed trench foot, a crippling disease caused by feet being wet and cold and confined in boots for days on end.</p>
<p>'Storm on the Island' 1966</p> 	<p>Seamus Heaney was a poet in Ireland; he grew up in a farming community and he uses a large number of agricultural and natural images in his work as metaphors for human nature. The poem is set around a story of a small isolated cottage near the sea in a storm and the exposure to the elements. The violence of the storm in the poem could also be a metaphor for the Troubles (a series of conflicts between Ireland and Britain).</p>






Poem	Context
<p>'Bayonet Charge' 1957</p>	<p>This poem seems to be strongly influenced by the fact that Hughes' father was a veteran of World War One (having survived his regiment's massacre at Gallipoli). The poem outlines the horrific conditions that soldiers experienced on the battlefields of World War One, particularly at the start of the war when a consistent training programme had yet to be put in place. This meant that some soldiers were sent to battle with very limited training. Hughes also explores the idea that many soldiers were conscripted (they were legally obliged to go) to fight in World War One and therefore did not always understand or support what they were fighting for.</p>
<p>'Remains' 2008</p>	<p>Armitage made a film and a collection of poems called 'The Not Dead'. In preparation for this work, he interviewed veteran soldiers of different wars, including the Gulf War. The reference to 'desert sand' in this poem suggests that it reflects the experiences of soldiers in the Gulf War. Armitage made the series to highlight the plight of soldiers suffering from Post Traumatic Stress Disorder. Today, veterans of any nation still have the highest rate of suicide among the general populace and Armitage wanted to highlight that soldiers suffer long after their service ends.</p>
<p>'Poppies' 2009</p>	<p>Weir's poem 'Poppies' was commissioned as part of a collection of modern war poems which were published in The Guardian in 2009, as part of a response to the escalating conflict in Afghanistan and the Iraq inquiry. Weir commented, "I wrote the piece from a woman's perspective, which is quite rare, as most poets who write about war have been men. As the mother of two teenage boys, I tried to put across how I might feel if they were fighting in a war zone."</p>
<p>'War Photographer' 1985</p>	<p>Duffy was inspired to write this poem by her friendship with a war photographer. She was especially intrigued by the strange challenge faced by these people whose job requires them to record terrible events without being able to directly help their subjects. Throughout the poem, Duffy provokes us to consider our own response when confronted with the photographs that we regularly see in our newspaper supplements, and why so many of us have become desensitised to these images. The "children running in a nightmare heat" is based on an iconic image of a girl running away from a napalm attack on her village.</p>
<p>'Tissue' 2006</p>	<p>The poem explores the conflicts and troubles of the modern world: destruction, religion, war and politics, money and wealth. The poem remarks on how nothing is meant to last, that it would be better not to hold too tightly to ideas/ buildings/ social structures that have not been questioned for a long time, and instead we should be willing to let go and pass things on in their time to be remade.</p>
<p>'The Emigree' 1993</p>	<p>Emigrants are people who have left the country of their birth to settle elsewhere in the world. Neither the city nor the country left behind is ever named in the poem and this lack of specific detail seems intentional - Rumens wants her poem to be relevant to as many people who have left their homelands as possible. Rumens suggests the city and country may now be war-torn, or under the control of a dictatorial government that has banned the language the speaker once knew. Despite this, nothing shakes the light-filled impression of a perfect place that the émigrée's childhood memories have left.</p>
<p>'Checking Out Me History' 2007</p>	<p>Agard suggests that that, because black history and experience is often ignored and forgotten in British history, what is taught in schools is very limited. Agard highlights the importance of recognising the social and historical achievements of black people in order to develop a personal identity that reflects his cultural and racial roots. Agard explores colonialist attitudes towards the way in which history is taught which means that sometimes truths and facts are unreported or seen as insignificant because of race. The poem gives examples of powerful black figures from history who were often involved in conflicts themselves but who have been ignored or erased in British education.</p>
<p>'Kamikaze' 2013</p>	<p>The poem is set around the events of a kamikaze pilot flying to war and then turning back before it was too late. Kamikaze pilots were expected to use up all their weapons and then commit suicide by flying into their targets as a final act of destruction. It was considered a great honour in Japan to die for your country. The pilot in this poem returns home, however, and is rejected by his family due to the shame, dishonour and disgrace (as they perceive it) he has brought upon their family.</p>

9 Poetic techniques	Definition	Structural techniques	Definition
*Allusion	A reference to something else , such as a historical event, a person, a place or another text (e.g. a religious/ biblical allusion, or a literary allusion) e.g. <i>"Notice Neptune, though, / Taming a sea-horse..."</i>	*Opening	The first image of the poem. This helps to create a particular mood or tone.
*Imagery	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the different senses to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described e.g. <i>"Suddenly he awoke and was running – raw/ In raw-seamed hot khaki, his sweat heavy..."</i>	*Ending	The final image of the poem. This usually helps to strengthen the mood or tone that has been created in the poem.
*Metaphor	A type of image when one thing is compared to another thing to help the reader to understand an aspect of the original thing more clearly e.g. <i>"The mind-forged manacles I hear..."</i> In this example, mental oppression (this is called the 'TENOR') is compared to manacles/ iron chains (this is called the 'VEHICLE') to help the reader to understand an aspect of oppression more clearly (understanding the link between the tenor and the vehicle is called the 'GROUND').	*Anaphora	When a writer repeats a word or phrase at the beginning of successive lines, phrases or clauses.
*Motif	An object, image, symbol or idea that is repeated throughout a literary work. Motifs help to explain bigger ideas or themes e.g. <i>the motif of sunlight in 'The Emigree.'</i>	*Change in mood/ tone	When the writer alters the overall feeling, mood or tone of the poem.
*Personification	A type of image where a human quality is attached to a thing or idea e.g. <i>"My city takes me dancing through the city of walls".</i>	*Cyclical structure	When the end of the poem repeats or references an idea/ example/ sentence from the opening of the poem.
*Repetition	Repetition occurs when a poet uses ideas, words, sounds, lines, or stanzas more than once in one poem e.g. <i>"His bloody life in my bloody hands."</i>	*Enjambment	A sentence or phrase that runs onto the next line . You can identify enjambment easily because there will be no punctuation mark at the end of the line.
*Semantic field	A group of words that are very similar in meaning . Semantic fields are often used by writers to keep or reinforce a certain image/ feeling/ impression in the reader's mind e.g. <i>the semantic field of heroism in 'The Charge of the Light Brigade'.</i>	*Juxtaposition	This is when a writer places two unrelated things next to each other to highlight their differences . This technique is a subtle way to encourage the reader to compare two or more elements in a text, such as characters, settings, events and atmospheres.
*Simile	A type of image that writers use to compare one thing with another, using 'like' or 'as' e.g. <i>"...my boat/Went heaving through the water like a swan."</i>	*Refrain	A phrase, line or group of lines which is repeated throughout a poem.
*Symbolism	A thing that represents or stands for something else – usually, this is an object that represents a much deeper idea, emotion or feeling e.g. <i>the symbolism of "Bandage up me eye with me own history/ Bind me to me own identity."</i> A symbol might occur only once to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!	*Rhyme	Rhyme is the repetition of syllables , typically at the end of a line in a poem. Sometimes, poets use internal rhyme – rhyme that occurs in the middle of a line rather than at the end, where it is usually found.
Alliteration	This is a sound feature where a writer repeats the same consonant sound at the beginning of a series of words (usually two or more) e.g. <i>"Sudden successive flights of bullets streak the silence."</i>	Caesura	A pause that occurs within a line of poetry , usually marked by some form of punctuation such as a full stop, comma, ellipsis, or dash. It can be placed anywhere after the first word and before the last word of a line.
Assonance	The repetition of vowel sounds in lines of poetry. Assonance most often refers to the repetition of internal vowel sounds in words e.g. <i>"And mark in every face I meet/ Marks of weakness, marks of woe."</i>	Epistrophe	When a writer repeats a word or phrase at the end of successive lines, phrases or clauses.
Extended metaphor	A comparison between two things that continues throughout a series of lines in a poem e.g. <i>In 'Poppies', the mother tells her story as an extended metaphor, with the experience of sending her son off to war being compared to her experience of sending him off to his first day at school.</i>	Free verse	Poetry that is free from the limitations of a regular rhythm , and does not usually rhyme. In this way, the poet can shape their poem in the way they feel best suits their subject matter.
Hyperbole	When a writer uses deliberately exaggerated language e.g. <i>"She looked on, and her looks went everywhere."</i>	Half-rhyme	When the final consonants (not vowels) of the final words of lines are the same, but the overall sound is not quite the same e.g. <i>"knife us/nervous, wire/war, brambles/rumbles" in 'Exposure'.</i>
Listing	When the writer includes several words/ phrases/ ideas, one after the other e.g. <i>"All my words flattened, rolled, turned into felt."</i>	Rhythm	Rhythm can be described as the beat and pace of a poem. The rhythmic beat is created by the pattern of stressed and unstressed syllables in a line or verse. In modern poetry, line breaks, repetition and even spaces for silence can help to create rhythm. Rhythm can help to strengthen the meaning of words and ideas in a poem.
Pathetic fallacy	A type of personification where emotions are given to a setting, a natural object or the weather e.g. <i>"Merciless iced east winds that knife us..."</i>	Volta	A turning point in a poem. This is traditionally associated with sonnets.
*What you already know			




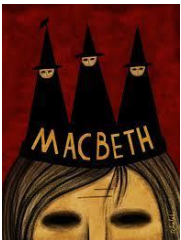






Poem	Brief summary	Key quotations	Emotion... Perspective... Message...
'Ozymandias' 	The poem is set in the past in a foreign land. The crumbling statue of a once powerful leader shows that the power people's power fades but the power of nature and art will last forever.	"Two vast and trunkless legs of stone/ Stand in the desert" "Half sunk, a shattered visage lies" "Sneer of cold command" "King of kings" "Look on my works, ye Mighty, and despair!"	Shelley's lonely, bleak and defeatist sonnet attacks the corruption of power as Ozymandias tried to bring his people to their knees, but now he has been brought to his knees by nature and time.
'London' 	The poem is set in the capital of the most powerful country in the world (at the time). It describes injustice: how the few and powerful control the lives of the vulnerable masses.	"I wander through each chartered street" "Marks of weakness, marks of woe" "The mind-forged manacles I hear" "Chimney sweeper's cry...hapless soldier's sigh" "Plagues the marriage hearse"	Blake's melancholy, political poem challenges authority and power.
'The Prelude' 	The poem is about a boat ride through nature, and is an extended metaphor for growing up and realising your place in the world. The speaker is afraid of his own mortality and his future and how nature is far more powerful than him.	"Small circles glittering idly in the moon,/ Until they melted all into one track/ Of sparkling light" "A huge peak, black and huge...Upreared its head" "the grim shape/ Towered up between me and the stars, and.../ like a living thing,/ Strode after me" "There hung a darkness, call it solitude / Or blank desertion"	Wordsworth's romantic poem exposes the enduring power of nature in comparison to the fragility of human power.
'My Last Duchess' 	In this poem, the speaker (the Duke of Ferrara) reveals his dead wife's portrait to his guests. He reveals his controlling behaviour towards her and strongly hints that he killed her.	"(since none puts by/ The curtain I have drawn for you, but I)" "too soon made glad/ Too easily impressed" "My gift of a nine-hundred-years-old name" "Even had you skill in speech – which I have not – to make your will quite clear" "I gave commands; / Then all smiles stopped together" "Notice Neptune... /Taming a sea-horse"	Browning uses an arrogant male speaker to reveal the corruption of power in a patriarchal society.
'The Charge of the Light Brigade' 	The poem is about a group of British soldiers who were given the order to charge down a narrow valley into the fire of Russian cannons. The poem celebrates their bravery and sacrifice.	"Theirs not to make reply/ Theirs not to reason why/ Theirs but to do and die" "Someone had blunder'd" "Jaws of Death/...mouth of Hell" "All the world wondered" "Noble six hundred"	Tennyson's proud, public poem glorifies the sacrifice that brave and heroic soldiers make in war, yet subtly condemns those who sent them to their death.
'Exposure' 	The poem is about the weather and conditions of living in the trenches during the First World War. The poem explores the idea that nature is ultimately more powerful and deadly than weapons.	"Our brains ache, in the merciless iced east winds that knife us" "But nothing happens" "What are we doing here?" "Dawn massing in the east her melancholy army/ Attacks once more in ranks on shivering ranks of grey" "Sudden successive flights of bullets streak the silence"	Owen's melancholy, pessimistic, realistic poem highlights the true misery of war , the powerless of the soldiers and the cruelty of nature.
'Storm on the Island' 	This poem describes a community preparing for a storm. The poem explores conflicts between nature and man, people's fear of nature's mighty power and the effects of conflict upon communities.	"Leaves and branches/ Can raise a tragic chorus in a gale" "The flung spray.../spits like a tame cat/ Turned savage" "We are bombarded by the empty air" "It is a huge nothing that we fear"	Heaney's fearful, uneasy, violent poem describes the power and destructive might of nature as it attacks, mirroring the long-term effects of conflict endured by communities.

Poem	Brief summary	Key quotations	Emotion... Perspective... Message...
'Bayonet Charge' 	The poem describes a young soldier in the First World War rushing out of the trenches after being attacked unexpectedly.	"Suddenly he awoke and was running – raw/ In raw-seamed hot khaki" "Bullets smacking the belly out of the air –" "He lugged a rifle numb as a smashed arm" "Patriotic tear.../ Sweating like molten iron" "King, honour, human dignity, etcetera/ Dropped like luxuries"	Hughes' explosive, frantic, hellish poem shows the terrifying reality of conflict and how soldiers are transformed into weapons of war.
'Remains' 	The poem describes a soldier's experience of killing a potentially innocent man. The poem explores how the soldier is haunted by his memories and suffers mentally as a result of his experiences.	"On another occasion" "Probably armed, possibly not" "I see every round as it rips through his life" "Tosses his guts back into his body" "He's here in my head when I close my eyes,/ dug in behind enemy lines" "His bloody life in my bloody hands"	Armitage's personal, anecdotal, haunting poem shows the power of memory , and how the trauma and guilt of warfare can remain with soldiers long after they have left the battlefield. Their suffering does not end.
'Poppies' 	The poem describes a mother's mix of pride and sadness at her son going to war. The poem hints that the son is killed and describes how the mother's memories provide comfort in her son's absence.	"steeled the softening of my face" "The world overflowing/ like a treasure chest" "I went into your bedroom,/ released a song bird from its cage" "Leaned against it like a wishbone" "Hoping to hear/ your playground voice catching on the wind"	Weir's personal, sad, thoughtful poem explores the pain of loss, grief and suffering from a mother's perspective and the importance of remembrance. War affects everyone.
'War Photographer' 	The poem is about a photographer viewing the pain of the masses. He has to condense the hundreds of tragedies to pictures for a news report. The true nature of their suffering is unseen except by him.	"Spools of suffering set out in ordered rows" "Solutions slop in trays/ beneath his hands, which did not tremble then/ though seem to now" "Running children in a nightmare heat" "A half-formed ghost" "The reader's eyeballs prick/ with tears between the bath and pre-lunch beers"	Duffy's melancholy and nightmarish poem explores human suffering in war through the memories of a powerless and distant war photographer. She also explores how we have become immune to victims' suffering.
'Tissue' 	This poem explores the idea that modern societies hold on too tightly to power and control. Through the extended metaphor of 'tissue' the poem suggests that progress is only made when people accept that everything is temporary.	"If buildings were paper, I might/ feel their drift, see how easily/ they fall away on a sigh" "The sun shines through/ their borderlines" "What was paid by credit card might fly our lives like paper kites" "Let the daylight break/ through capitals and monoliths"	Dharker's metaphorical, symbolic poem suggests that everything is temporary . She encourages us to challenge old ideas and to build a better world. Like tissue, we are fragile but we can renew ourselves.
'The Emigree' 	The poem, written from the perspective of an adult speaker, describes how she left her country of birth as a child and how conflicted she feels now that country is war-torn and she cannot return.	"my memory of it is sunlight-clear" "The bright, filled paperweight" "It may be sick with tyrants,/ but I am branded by an impression of sunlight" "That child's vocabulary I carried here like a hollow doll...It tastes of sunlight" "My city takes me dancing through the city/ of walls"	Rumens' personal, nostalgic, metaphorical poem remembers her home, and how war affects places and people long after they have left. Memory is powerful, sometimes painful and sometimes makes you feel connected to a place again.
'Checking Out Me History' 	The poem explores the speaker's frustration with the education system - black history and experiences are often ignored and forgotten in the British education system which greatly limits what is being taught in schools and marginalises important figures.	"Bandage up me eye with me own history/ Blind me to me own identity" "Touissant de beacon/ of de Haitian Revolution" "Dem tell me bout de dish ran away with de spoon" "Nanny/ see-far woman of mountain dream/ fire-woman struggle" "A healing star/ among the wounded/ a yellow sunrise to the dying" "I carving out me identity"	Agard's challenging, accusatory, powerful poem protests about how history can empower some people and make others feel worthless and powerless . The speaker reclaims his identity and uses his voice to make us understand how it feels to be forgotten and ignored.
'Kamikaze' 	The poem is about a kamikaze pilot who describes his journey. He is convinced - by nature's beauty and the power of creation - not to complete his mission but to return alive. He is shunned by his family and community because of this.	"A samurai sword/ in the cockpit, a shaven head/ full of powerful incantations" "little fishing boats/ strung out like bunting/ on a green-blue translucent sea" "A huge flag waved first one way/ then the other in a figure of eight" "My mother never spoke again/ in his presence" "Till gradually we too learned/ to be silent" "He must have wondered/ which had been the better way to die"	Garland's melancholy, poignant poem remembers a forgotten kamikaze pilot, and suggests how people's suffering can intensify even when war is over . She explores the devastating impact of conflict on an individual and their family.

Context	
<p>Jacobean era: Shakespeare wrote 'Macbeth' during the Jacobean era, which began when James I took over the crown in England from Elizabeth I, from 1603-25. King James I was Shakespeare's patron (he provided Shakespeare with financial support in exchange for him writing plays) so the attitudes in the play are thought to have been heavily influenced by the King. For example, James I's belief in witchcraft helps to explain the powerful presence of the supernatural in 'Macbeth'. He was obsessed with magic and witchcraft and ordered several witch hunts during his reign, even producing a treatise on witchcraft called 'Daemonologie' ('The Science of Demons'). The Witches' conspiracy against the monarchy was something that would have instilled great fear amongst the audience.</p>	<p>Religion and the Divine Right of Kings: originating in the Middle Ages, this belief was that the King was chosen by God. It was believed that to commit regicide was to disobey the will of God and was therefore sacrilegious (a holy crime) and against the natural order. Jacobean audiences believed people who committed regicide would be punished by God, and the mental decline of both Macbeth and Lady Macbeth, having been plagued with guilt, is Shakespeare's way of showing that regicide does not go without punishment. Jacobean society was extremely religious, believing life to be sacred and God to be the creator of everything. Thus, when Macbeth claims life is "a tale told by an idiot...signifying nothing" a Jacobean audience would have been greatly shocked. This belief that life is futile and meaningless solidifies Macbeth's damnation by the end of the play.</p>
<p>The Great Chain of Being: Jacobean society had a strict hierarchy based upon the Great Chain of Being. This was a religious hierarchy where everything on earth was awarded a 'rank' or status. God was at the top, followed by angels, humans, animals and plants. Jacobean audiences believed that if this hierarchy was interfered with (i.e. a human tried to 'jump up' the ranks to the status of angels or God) then the natural order would be thrown into chaos. Shakespeare shows this on the night of Duncan's regicide when there is a violent storm. Macbeth's attempt to climb the Great Chain of Being disturbs the natural world.</p>	<p>The Gunpowder Plot: 1605, a group of Catholic conspirators plotted to assassinate King James I, planting explosives in the House of Lords during the opening of parliament. They hid kegs full of gunpowder in the cellars beneath the chamber where the king and the rest of the political elite would assemble. Enough powder was stored to completely destroy the building and kill everyone present. One of the conspirators, Guy Fawkes, was tasked with igniting this huge bomb. The plot was uncovered just twelve hours before parliament was due to open. However, the plot made King James nervous about future attempts on his life. 'Macbeth' shows that those who commit regicide are greatly punished and mentally tortured – a clear deterrent to any future plotters.</p>
<p>The supernatural and witchcraft: in England and Scotland, up until the 1700s, there was a very strong belief in witches and witchcraft (for example, in 1542, fifty years before Shakespeare wrote 'Macbeth', King Henry VIII passed the first English Witchcraft Act, which officially made the practice of witchcraft punishable by death). It was believed that 'witches' could be found within every community and that they could inflict diseases on people, spoil crops, bring about bad weather, and perform unspeakable and detestable acts of the devil's work. The North Berwick witch trials took place in 1590 in Scotland, when a number of people from East Lothian were accused of witchcraft. They ran for two years and implicated seventy people. This was the first major witchcraft persecution in Scotland, and it was supported by James I.</p>	<p>Attitudes to women: in the patriarchal society of the Jacobean era, women belonged to their fathers (or their brothers if their father died), and then to their husbands. Women could not own property of their own. They had very few rights and were viewed as subservient to men – for example, they were only provided with a very basic education and often this was centred on mastering tasks within the home. Women were not given the opportunity to work and they were not allowed on the stage. All the female parts in plays at the time were played by boys whose voices hadn't broken yet (the apprentices) and therefore the portrayal of women is widely regarded as being very limited. To an extent, Shakespeare subverts this through Lady Macbeth, a powerful female character who commands, instructs and manipulates her husband. Many women who subverted expected gender roles or conventions at the time were accused of being witches.</p>

Dramatic terms	Definition
<p>*Tragedy</p> 	<p>A genre of play that focuses on the downfall of the main character. Tragedies usually adhere to a set of conventions:</p> <ul style="list-style-type: none"> - The play centres around a tragic hero. Usually he is male, usually with high status at the start of the play and some moral virtues. - Through a combination of the character's fatal flaw (their hamartia) and the intervention of fate, the character is set off on a path of self-destruction from which they cannot escape. - They may have a moment of realisation (anagnorisis) in which they realise their mistake, but it is too late to turn back. - The play ends with their death, and then the natural order is restored. Audiences were meant to feel a sense of catharsis - they could experience the intense emotions of the plot without making the same mistakes as the protagonist.
<p>*Tragic hero</p> 	<p>A seemingly noble character whose flaws, imperfections and actions lead to their downfall.</p>
<p>*Jacobean drama</p> 	<p>Jacobean plays tended to be explore the extremes of human nature, such as humanity's selfishness and the nature of evil. Jacobean plays were particularly violent, cynical, pessimistic, and often dealt with the theme of society's moral corruption. The darker, disruptive and immoral side of humanity was often portrayed on the stage.</p>
<p>Hamartia</p> 	<p>A fatal flaw which causes an otherwise noble or exceptional character to bring about their own downfall and, often, their eventual death. Examples of this could include jealousy, misplaced trust, errors of judgement, greed and lack of self-control.</p>
<p>Hubris</p> 	<p>Excessive pride which leads to a downfall. Hubris causes a character to violate a moral code, neglect a warning from an authority figure or attempt to overstep normal human limits. This has terrible consequences for them and those around them.</p>

*What you already know

Characters		Themes	
<p>Macbeth: a brave warrior in Duncan's army, later the Thane (Lord) of Glamis and Cawdor. When three witches predict that he will one day be king of Scotland, he takes his fate into his own hands, allowing his ambition and that of his wife to overcome his better judgement. Having committed murder he finds himself caught in a spiral of evil from which he can see no escape. Towards the end of the play, when he realises that he is doomed, he briefly returns to his old heroic self. His bloody reign culminates in a battle against Malcolm and the English forces. Shakespeare uses Macbeth to explore the consequences of wrongful ambition.</p>		<p>Ambition: Macbeth's ruthless seeking of power is presented as his ultimate flaw (hamartia). Shakespeare presents ambition as the pathway to deceit and evil. Shakespeare suggests that ambition can present itself in different ways: it can make a person ruthless and violent. It can override all morality. It can result in one becoming detached from oneself and from others e.g. Macbeth exchanges his soul for a fleeting moment of power and therefore, his ambition is punished.</p>	 <p>Fate: Shakespeare explores the idea of fate – is there a certain path that has already been set out for us that we are powerless to change? Or do the choices we make shape our lives? Is it possible to 'cheat' fate? Shakespeare also suggests that Macbeth becomes so consumed and obsessed with his own destiny that he fails to predict the consequences of his ruthless actions. Shakespeare suggests that the supernatural use the idea of fate to manipulate Macbeth.</p> 
<p>Lady Macbeth: Macbeth's wife, whose ambition helps propel her husband to seize the crown. Subsequently, her husband's tyranny and her own guilt recoil upon her, sending her into a madness from which she never recovers and leads to her suicide. She symbolises how a powerful, ambitious and ruthless character cannot escape the consequences of their own actions.</p>	<p>Banquo: Macbeth's close friend and ally who also receives predictions from the witches. While both men have ambitious thoughts, Banquo is more cautious. His prediction ultimately results in his own death. The vision of Banquo's ghost later haunts Macbeth. He is emblematic of loyalty, rationality and reason, unlike Macbeth's ambition and greed.</p>	<p>Deception (reality vs. appearance): Shakespeare presents deception (lying) as one of the products of ambition. Deceiving oneself and deceiving others is a sign of moral decline. Shakespeare also suggests that everyone is capable of deception but that those in power are particularly vulnerable.</p> 	<p>Nature and the supernatural: Shakespeare uses the supernatural to help the audience to understand the characters' secret ambitions. Shakespeare also uses the supernatural to encourage the characters to make irresponsible decisions. Shakespeare suggests that the supernatural are a catalyst for revealing characters' innermost desires.</p> 
<p>The Witches: although there is clearly more than one of them, the Witches may be seen as seem as a single character; they are often referred to as 'The Weird Sisters'. The witches directly influence the actions of Macbeth. Their predictions drive matters forward, although they never actually suggest direct action. Rather, they plant ideas in Macbeth's mind and let his ambition do the rest. Many of their predictions are ambiguous. Macbeth did not have to act on their prophecies, but when he did, his fate was sealed. They symbolise the dangerous and destructive allure of the supernatural.</p>	<p>Duncan: King of Scotland. His victories against rebellious kinsmen and the Norwegians have made him a popular king. When Macbeth initially decides not to kill the king, he gives Duncan's many admirable qualities as his reasons. When he dies at the hands of Macbeth, the Great Chain of Being or Natural Order is disrupted. He is emblematic of misplaced trust as he is betrayed by both the original Thane of Cawdor, and then the next Thane of Cawdor (i.e. Macbeth).</p>	<p>Guilt: Shakespeare suggests that ambition ultimately leads to guilt and that this eventually results in inner torment and madness.</p> 	<p>Violence: Shakespeare's portrayal of violence is often contradictory: it secures Duncan's reign at the start, but it also ends it; it also allows, secures and then ends Macbeth's reign.</p> 
<p>Macduff: the Thane of Fife. He is loyal to Duncan and suspicious of Macbeth. He leaves Scotland to join Malcolm in England, supporting him in raising an army to defeat Macbeth. The witches warn Macbeth to "Beware Macduff", and his role is vital as his killing of Macbeth allows the natural order to be restored. His nobility and loyalty serve as a foil to Macbeth's selfishness and tyranny.</p>	<p>Malcolm: Duncan's rightful heir. He leaves for England after his father's murder and enlists the support of the English king and English lords. He is shown as being noble and deserving of the throne. Malcolm is the embodiment of good kingship. His restoration to the Scottish throne is essential for the natural order to be restored.</p>	<p>Power: power is presented as a corrupting force in the play. Desire for power can transform the most noble of characters into tyrants. Shakespeare juxtaposes examples of good and weak kingship, through Macbeth, Duncan and Malcom.</p> 	<p>Loyalty: Shakespeare suggests that loyalty is often vulnerable and ultimately is lost as a result of ambition. Shakespeare highlights the importance of being loyal to king and country, as well as being loyal to peers.</p> 
<p>Macduff: the Thane of Fife. He is loyal to Duncan and suspicious of Macbeth. He leaves Scotland to join Malcolm in England, supporting him in raising an army to defeat Macbeth. The witches warn Macbeth to "Beware Macduff", and his role is vital as his killing of Macbeth allows the natural order to be restored. His nobility and loyalty serve as a foil to Macbeth's selfishness and tyranny.</p>	<p>Malcolm: Duncan's rightful heir. He leaves for England after his father's murder and enlists the support of the English king and English lords. He is shown as being noble and deserving of the throne. Malcolm is the embodiment of good kingship. His restoration to the Scottish throne is essential for the natural order to be restored.</p>	<p>Chaos and disorder: by challenging the Divine Right of Kings, the balance of The Great Chain of Being is overturned. The events that succeed Duncan's regicide are marked by chaos and disorder, as symbolised in the mental state of characters, the state of Scotland and balance in nature.</p> 	<p>Masculinity: Shakespeare suggests that 'masculinity' can encourage violent and reckless behaviour and that ideas surrounding gender can be used as tools for manipulation.</p> 

Subject terminology		Definition	Literary techniques	Definition
*Antagonist	The character, or a group of characters, which stands in opposition to the protagonist. They are usually an enemy/ adversary/ opponent .		*Exclamatory	A sentence that expresses a heightened emotion . They end with an exclamation mark.
Aside	A comment in a play that is intended to be heard by the audience but unheard by the other characters in the play.		*Foreshadowing	Where the author gives the reader hints or signs about the future . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
Blank verse	Blank verse, or unrhymed iambic pentameter , is a common feature of Shakespeare's plays. In rhymed verse, the words that fall at the end of lines sound very similar (e.g. 'love' and 'dove' or 'moon' and 'June'). Blank verse, on the other hand, has no rhyme (this is why it's called 'blank') but it does have a definite rhythm created by iambic pentameter. An ' iamb ' is a pair of syllables - the first unstressed and the second stressed. ' Pent ' means five so pentameter means there are five iambs (ten syllables) in the line. Typically in Shakespeare, blank verse is used to indicate the status of a character, as usually only higher status characters will speak in blank verse , while lower status characters speak in prose .		*Imagery	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the different senses to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
			*Imperative	A sentence that is a command . They start with a verb.
			*Listing	When the writer includes several words/ phrases/ ideas, one after the other .
			*Metaphor	A type of image when one thing is compared to another thing to help the reader to understand an aspect of the original thing more clearly. The original thing (called the ' tenor ') is compared to another thing (this is called the ' vehicle ') to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the ' ground ').
*Dramatic irony	This is when the audience knows more about a character's situation than the character themselves. It is often used by playwrights to create tension , or sometimes humour.		*Motif	An object, image, symbol or idea that is repeated throughout a literary work. Motifs help to explain bigger ideas or themes.
			*Oxymoron	A phrase combining two or more contradictory terms e.g. deafening silence, blinding darkness .
*Foil	A character whose purpose is to emphasise or contrast with the qualities of another character.		*Pathetic fallacy	A type of personification where emotions are given to a setting, a natural object or the weather .
*Juxtaposition	This is when a writer places two unrelated things next to each other to highlight their differences . This technique is a subtle way to encourage the reader to compare two or more elements in a text, such as characters, settings, events and atmospheres.		*Pathos	A moment that makes us feel pity or sorrow . Dramatists will use pathos to make the audience feel sorry for a character.
*Monologue	A long speech by one character in a play. It is different to a soliloquy because it is intended that other characters can hear them.		*Personification	A type of image where a human quality is attached to a thing or idea.
*Soliloquy	A speech spoken by a single character in a play. The purpose is for the character to express their inner thoughts and feelings that are not intended to be heard or known by other characters in the play. During a soliloquy, the action of the play stops, as if time has paused for the audience to be "inside" the speaker's head for a moment while they express what they are thinking and feeling.		*Repetition	When a word/ phrase is obviously repeated throughout a sentence/ paragraph/ whole text.
			*Semantic field	A group of words that are very similar in meaning . Semantic fields are often used by writers to keep or reinforce a certain image/ feeling/ impression in the reader's mind.
			*Simile	A type of image that writers use to compare one thing with another, using 'like' or 'as' .
			*Symbol/ symbolism	A thing that represents or stands for something else – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur only once to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!

Act 1 Scene summaries	Act 1 Key quotations
Act 1 Scene 1:	
The witches plan their meeting with Macbeth.	“Fair is foul, and foul is fair.” <i>The Witches</i>
Act 1 Scene 2:	
A sergeant tells of the heroic deeds of Macbeth. King Duncan announces that Macbeth will be given the title of Thane of Cawdor.	“For brave Macbeth - well he deserves that name - Disdaining fortune, with his brandish'd steel, Which smoked with bloody execution, Like valour's minion carved out his passage.” <i>Sergeant</i>
Act 1 Scene 3:	
The witches prophesy that Macbeth shall be king and Banquo shall be father of kings. Ross and Angus tell Macbeth he has been given the title of Thane of Cawdor. Macbeth considers the possibility of killing the King in order to be king.	“My noble partner You greet with present grace, and great prediction Of noble having and of royal hope, That he seems rapt withal: to me you speak not.” <i>Banquo</i> “Stay, you imperfect speakers, tell me more.” <i>Macbeth</i> “The instruments of darkness tell us truths, Win us with honest trifles, to betray's In deepest consequence.” <i>Banquo</i> “If good, why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature?” <i>Macbeth</i>
Act 1 Scene 4:	
King Duncan is told of the execution of the rebel Thane of Cawdor. King Duncan thanks Macbeth for his heroic service, then announces that Malcolm is heir to the throne.	“There's no art To find the mind's construction in the face: He was a gentleman on whom I built An absolute trust.” <i>Duncan</i> “Stars, hide your fires; Let not light see my black and deep desires.” <i>Macbeth</i>

Act 1 Scene 5:	
Lady Macbeth reads Macbeth's letter about what the witches said, and believes that Macbeth should kill King Duncan. When Macbeth arrives, Lady Macbeth tells him to look innocent and follow her lead.	“Yet do I fear thy nature; It is too full o' the milk of human kindness To catch the nearest way: thou wouldst be great; Art not without ambition, but without The illness should attend it.” <i>Lady Macbeth</i> “Come, you spirits That tend on mortal thoughts, unsex me here, And fill me from the crown to the toe top-full Of direst cruelty!” <i>Lady Macbeth</i> “To beguile the time, Look like the time; bear welcome in your eye, Your hand, your tongue: look like the innocent flower, But be the serpent under't.” <i>Lady Macbeth</i>
Act 1 Scene 6:	
King Duncan arrives at Macbeth's castle and is greeted by Lady Macbeth.	“Give me your hand. Conduct me to mine host: we love him highly, And shall continue our graces towards him.” <i>Duncan</i>
Act 1 Scene 7:	
Macbeth almost talks himself out of killing the King. Lady Macbeth convinces her husband to commit to their plan to murder the King.	“I have no spur To prick the sides of my intent, but only Vaulting ambition.” <i>Macbeth</i> “What beast was't, then, That made you break this enterprise to me? When you durst do it, then you were a man.” <i>Lady Macbeth</i> “I would, while it was smiling in my face, Have pluck'd my nipple from his boneless gums, And dash'd the brains out, had I so sworn as you Have done to this.” <i>Lady Macbeth</i> “False face must hide what the false heart doth know.” <i>Macbeth</i>

Act 2 Scene summaries	Act 2 Key quotations
Act 2 Scene 1:	
Past midnight, Macbeth tells Banquo that they'll speak of the witches another time, and bids him goodnight. Macbeth sees an imaginary dagger hears his wife's bell, and goes to kill King Duncan.	<p>"I think not of them: Yet, when we can entreat an hour to serve, We would spend it in some words upon that business." <i>Macbeth</i></p> <p>"Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee: I have thee not, and yet I see thee still... A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?" <i>Macbeth</i></p>
Act 2 Scene 2:	
Lady Macbeth waits for Macbeth to come with the news that he has killed the King. Macbeth is so shaken by the murder that he brings the bloody daggers with him, and Lady Macbeth takes them from him, in order to place them with the sleeping grooms (security guards). A knocking at the castle gate frightens Macbeth, and his wife comes to lead him away, so that they can wash the blood from their hands.	<p>"Had he not resembled My father as he slept, I had done't." <i>Lady Macbeth</i></p> <p>"But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen' Stuck in my throat." <i>Macbeth</i></p> <p>"These deeds must not be thought After these ways; so, it will make us mad." <i>Lady Macbeth</i></p> <p>"Still it cried 'Sleep no more!' to all the house; 'Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more, Macbeth shall sleep no more!'" <i>Macbeth</i></p> <p>"Will all great Neptune's ocean wash this blood Clean from my hand?" <i>Macbeth</i></p> <p>"A little water clears us of this deed: How easy is it, then!" <i>Lady Macbeth</i></p>

Act 2 Scene 3:	
The Porter pretends that he is hell's gatekeeper, then lets in Macduff and Lennox. Macduff discovers King Duncan's body. Macbeth, in pretended fury, kills the King's grooms. Malcolm and Donalbain, fearing that they will be murdered next, flee.	<p>"The night has been unruly: where we lay, Our chimneys were blown down, and, as they say, Lamentings hears I th' air, strange screams of death And... ...dire combustion and confused events." <i>Lennox</i></p> <p>"Confusion now hath made his masterpiece." <i>Macduff</i></p> <p>"There's daggers in men's smiles." <i>Donalbain</i></p>
Act 2 Scene 4:	
Ross and an Old Man discuss what an unnatural night it has been. Ross and Macduff doubtfully discuss the news that Malcolm and Donalbain are responsible for their father's murder. Ross heads for Scone, to see Macbeth crowned King of Scotland, but Macduff decides to stay at home.	<p>"'Tis unnatural, Even like the deed that's done. On Tuesday last, A falcon, towering in her pride of place, Was by a mousing owl hawk'd at and kill'd." <i>Old Man</i></p>

Act 3 Scene summaries	Act 3 Key quotations
Act 3 Scene 1:	
Banquo expresses his suspicion of Macbeth, and wonders if the witches' predictions will come true for himself, as they have for Macbeth. Macbeth questions Banquo about the ride he's taking and insists he return in time for a banquet that night. Macbeth persuades two Murderers that Banquo is their enemy, then sends them out to kill Banquo and his son, Fleance.	<p>“Our fears in Banquo Stick deep, and in his royalty of nature Reigns that which would be fear'd: 'tis much he dares, And, to that dauntless temper of his mind, He hath a wisdom that doth guide his valour To act in safety. There is none but he Whose being I do fear.” <i>Macbeth</i></p> <p>“Upon my head they placed a fruitless crown, And put a barren sceptre in my gripe.” <i>Macbeth</i></p>
Act 3 Scene 2:	
Lady Macbeth and Macbeth both envy the peaceful dead, who sleep in peace, while they, who have everything, live in constant fear of losing everything. Macbeth reassures Lady Macbeth that their problems will be solved by a terrible deed to be done in the night.	<p>“We have scorch'd the snake, not kill'd it: But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear and sleep In the affliction of these terrible dreams That shake us nightly.” <i>Macbeth</i></p> <p>“Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue: Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.” <i>Macbeth</i></p> <p>“O, full of scorpions is my mind, dear wife!” <i>Macbeth</i></p> <p>“Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day.” <i>Macbeth</i></p>
Act 3 Scene 3:	
A third Murderer joins the first two. Banquo is killed, but Fleance escapes.	<p>“O, treachery! Fly, good Fleance, fly, fly, fly! Thou mayest revenge. O slave!” <i>Banquo</i></p>

Act 3 Scene 4:	
Macbeth and Lady Macbeth welcome the guests to their banquet. Macbeth hears from First Murderer that Banquo is dead, but Fleance has escaped. The bloody Ghost of Banquo - which only Macbeth can see - appears among the guests. When his guests are gone, Macbeth tells his wife he's going to find out why Macduff didn't attend their banquet. Then he hints that he may have to shed more blood, and decides he will speak to the witches again.	<p>“But now I am cabin'd, cribb'd, confined, bound in To saucy doubts and fears.” <i>Macbeth</i></p> <p>“Thou canst not say I did it: never shake Thy gory locks at me.” <i>Macbeth</i></p> <p>“I am in blood Stepp'd in so far that, should I wade no more, Returning were as tedious as go o'er.” <i>Macbeth</i></p> <p>“I hear it by the way; but I will send: There's not a one of them but in his house I keep a servant fee'd.” <i>Macbeth</i></p>
Act 3 Scene 5:	
The three Witches appear with Hecate, who scolds them for having dealings with Macbeth without including her. Hecate tells them that Macbeth is coming to see them the next morning, and then they will show him some magic that will mislead him to his own destruction.	<p>“He shall spurn fate, scorn death, and bear His hopes 'bove wisdom, grace, and fear; And you all know, security Is mortals' chiefest enemy.” <i>Hecate</i></p>
Act 3 Scene 6:	
Lennox and another lord have a conversation - they have seen through Macbeth's lies and know that he is responsible for the murders. They also wish Macduff well, because he has gone to England for help in freeing Scotland from the tyrant Macbeth.	<p>“For from broad words, and 'cause he fail'd His presence at the tyrant's feast, I hear Macduff lives in disgrace.” <i>Lennox</i></p>

Act 4 Scene summaries	Act 4 Key quotations
Act 4 Scene 1:	
<p>The three Witches chant and stir the cauldron. The witches summon apparitions which give Macbeth warnings, promises, and prophecies: beware Macduff, fear "none of woman born", fear nothing until Birnam Wood come to Dunsinane Hill and that Banquo's sons shall be kings. The Witches vanish and Macbeth calls in Lennox, who tells him that Macduff has fled to England, whereupon Macbeth orders the murder of Macduff's wife and children.</p>	<p>“Macbeth! Macbeth! Macbeth! beware Macduff; Beware the Thane of Fife.” <i>Apparition</i></p> <p>“Infected be the air whereon they ride, And damn’d all those that trust them.” <i>Macbeth</i></p> <p>“From this moment The very firstlings of my heart shall be The firstlings of my hand.” <i>Macbeth</i></p>
Act 4 Scene 2:	
<p>Ross brings Lady Macduff the news that her husband has fled Scotland. Lady Macduff and her son question whether Macduff is a traitor. A messenger rushes in to tell Lady Macduff to run for her life, but the murderers arrive before they can leave and they kill the boy and his mother.</p>	<p>“My dearest coz, I pray you, school yourself: but, for your husband, He is noble, wise, judicious, and best knows The fits o’ the season.” <i>Ross</i></p>
Act 4 Scene 3:	
<p>Macduff seeks Malcolm's support for a war against Macbeth, and Malcolm tests Macduff's intentions. Speaking to Malcolm and Macduff, Ross tells of Scotland's suffering under Macbeth and of the slaughter of Macduff's wife and children. Everyone is now ready to make war against Macbeth.</p>	<p>“Alas, poor country! Almost afraid to know itself. It cannot Be call'd our mother, but our grave; where nothing, But who knows nothing, is once seen to smile; Where sighs and groans and shrieks that rend the air Are made, not mark'd; where violent sorrow seems A modern ecstasy; the dead man's knell Is there scarce ask'd for who; and good men's lives Expire before the flowers in their caps, Dying or ere they sicken.” <i>Ross</i></p>

Act 5 Scene summaries	Act 5 Key quotations
Act 5 Scene 1:	
Lady Macbeth's waiting-gentlewoman tells a doctor of the Lady's sleep-walking. Lady Macbeth walks and talks in her sleep, revealing guilty secrets.	<p>"...she has light by her continually; 'tis her command." <i>Gentlewoman</i></p> <p>"Out, damned spot! out, I say! - One: two: why, then, 'tis time to do't. - Hell is murky! - Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? - Yet who would have thought the old man to have had so much blood in him." <i>Lady Macbeth</i></p> <p>"Here is the smell of the blood still. All of the perfumes of Arabia will not sweeten this little hand, O, O, O." <i>Lady Macbeth</i></p> <p>"Foul whisp'rings are abroad; unnatural deeds Do breed unnatural troubles." <i>Doctor</i></p>
Act 5 Scene 2:	
The Scottish forces arrayed against Macbeth are on the march. The Scottish leaders comment on Macbeth's desperate rage.	<p>"Some say he's mad; others that lesser hate him Do call it valiant fury: but, for certain, He cannot buckle his distemper'd cause Within the belt of rule." <i>Caithness</i></p> <p>"Now does he feel his title Hang loose about him, like a giant's robe Upon a dwarfish thief." <i>Angus</i></p>
Act 5 Scene 3:	
Macbeth hears that his thanes are abandoning him, that the English army is approaching, and that his wife is unwell, but he tries to convince himself that he has nothing to fear, and prepares to fight.	<p>"The mind I sway by and the heart I bear Shall never sag with doubt nor shake with fear." <i>Macbeth</i></p> <p>"I have lived long enough: my way of life Is fall'n into the sear, the yellow leaf; And that which should accompany old age, As honour, love, obedience, troops of friends, I must not look to have." <i>Macbeth</i></p> <p>"I'll fight till from my bones my flesh be hack'd. Give me my armour." <i>Macbeth</i></p>

Act 5 Scene 4:	
The forces opposed to Macbeth enter Birnam Wood, and Malcolm gives the order for every soldier to cut a tree branch and hold it before him.	"Let every soldier hew him down a bough And bear't before him: thereby shall we shadow The numbers of our host, and make discovery Err in report of us." <i>Malcolm</i>
Act 5 Scene 5:	
Macbeth expresses his defiance of the forces marching against him, then hears a cry of women and receives the news of his wife's death. A messenger reports that Birnam Wood is coming to Dunsinane Hill; Macbeth goes out to meet his fate.	<p>"I have almost forgot the taste of fears; The time has been, my senses would have cool'd To hear a night-shriek; and my fell of hair Would at a dismal treatise rouse and stir As life were in't: I have supp'd full with horrors; Direness, familiar to my slaughterous thoughts Cannot once start me." <i>Macbeth</i></p> <p>"Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing." <i>Macbeth</i></p>
Act 5 Scene 6:	
The English and Scottish forces, led by Malcolm, begin their attack upon Dunsinane.	"Do we but find the tyrant's power tonight, Let us be beaten, if we cannot fight." <i>Siward</i>
Act 5 Scene 7:	
Macbeth fights Young Siward and kills him. Macduff seeks Macbeth. Malcolm and Siward take possession of Dunsinane.	"They have tied me to a stake; I cannot fly, But, bear-like, I must fight the course." <i>Macbeth</i>
Act 5 Scene 8:	
Macduff and Macbeth battle. Macbeth boasts that he cannot be harmed. They fight on and Macduff kills Macbeth.	<p>"Why should I play the Roman fool, and die On mine own sword? whiles I see lives, the gashes Do better upon them." <i>Macbeth</i></p> <p>"Macduff was from his mother's womb untimely ripped." <i>Macduff</i></p> <p>"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>Macbeth</i></p>
Act 5 Scene 9:	
Malcolm, Siward and the rest enter. Siward learns of his son's heroic death. Macduff enters with Macbeth's head. Malcolm is king of Scotland - he rewards his followers and invites all to see him crowned.	"...this dead butcher and his fiend-like queen." <i>Malcolm</i>

Context

J. B. Priestley: a broadcaster and playwright, he also served in the army in World War One (1914 – 1918). During the war, he witnessed men from different paths in life/ classes coming together and working for the common, greater good. He believed that this principle should be taken forward in a broader context to make people in society more responsible for one another. When working for the BBC as a broadcaster during World War Two (1939 – 1945), Priestley broadcast a series of short propaganda radio shows which were credited for strengthening civilian morale. His left-wing beliefs brought him into conflict with the government, but they did influence the birth of the Welfare State after the war. The programme was eventually cancelled by the BBC for being too critical of the government.







1912: when the play is set, just before the outbreak of World War One (1914) and the sinking of the Titanic (1912). Priestley wanted to make sure audiences in 1945 recognised the problems that existed in Edwardian society in 1912 before the wars and weren't tempted to go back to living like that. He wrote the play to highlight the dangers of living in a capitalist society and living by outdated ideas i.e. where social classes were segregated, women were paid less than men for the same work, sexist attitudes were widespread, there was no benefits system or help with unemployment or housing. Society was patriarchal (male dominated) and there was a great deal of inequality.

1945: when the play was written and performed. After World War Two, society changed for the better. The benefits system was introduced, there was more equality for women and less of a class divide due to different classes and different genders mixing in the war effort. Priestley supported and encouraged these changes and wanted to make sure he promoted them in his play by making capitalists like the older Birlings appear ignorant and selfish.

Socialism: Priestley was a keen socialist. He believed society should be founded upon responsibility, where people looked after each other rather than just caring about themselves. In the play, socialist characters like the Inspector are far more respectable, compassionate and thoughtful than the capitalist ones.

Capitalism: Priestley despised capitalism, as he believed it promoted selfishness and prioritised money and profit over human rights. He created Mr and Mrs Birling as capitalists in order to make capitalism seem outdated, selfish and blinkered.

Characters | **Themes**

Mr Birling	An arrogant, ignorant capitalist businessman who despises the notion of social equality and loves money. He sacks Eva from his factory when she asks for equal pay for women and threatens a strike.	<p>GENERATIONAL DIFFERENCES: the older generation (Mr and Mrs Birling) are a symbol of capitalism, so they do not change their ways and they are reluctant to accept blame for their role in Eva's demise. The younger generation, on the other hand (Sheila and Eric), become a symbol of socialism as the play progresses. They accept blame and want to change; they change throughout the play, for the better.</p>		<p>RESPONSIBILITY / JUSTICE: the Inspector, as Priestley's mouthpiece, is a symbol of socialism – he wants everyone to look after each other and to see the importance of community and shared responsibility for each other. He is sent to uncover the family's wrongdoings and to make them see that they should take care of others and show compassion. Sheila and Eric realise this, but Mr and Mrs Birling do not.</p>	
Mrs Birling	A snobbish, supercilious and cold-hearted capitalist who believes everyone is responsible for themselves. She refuses to help Eva when she comes to the charity for help.				
Inspector	Priestley's mouthpiece (representing his ideals), he is a keen socialist who advocates community responsibility and forces the Birlings to face up to what they have done.				
Sheila	The daughter, who has Eva sacked from the shop for smirking at her. She begins as a spoilt bourgeois girl but quickly changes her views, feels sorry for Eva Smith and starts to become more of a empathetic and enlightened socialist as the play progresses. She is ashamed of her parents at the end.	<p>GENDER INEQUALITY: Priestley intended to show his audience that there was a lot of inequality back in 1912 when it came to how women were treated. By making certain characters out to be sexist, he highlighted this problem and tried to shame audiences into changing their own views about gender equality too. This is perhaps why the victim of their actions is a woman, and why she is working class (working class women were at the bottom of the hierarchy and the most vulnerable in those times).</p>		<p>SELFISHNESS: Priestley presents selfishness as a pernicious and harmful influence upon society. He presents the Birlings as ignorant and selfish – they exploit others and prioritise themselves over the rest of humanity. In doing so, he raises uncomfortable truths about what would happen if we behaved like the Birlings. The play is a warning about the wider selfishness of a society that is driven by profit and that has no structured welfare system to support vulnerable people.</p>	
Eric	The son, who is a young man of privilege . He drinks too much and has a one-night stand with Eva. He gets her pregnant and steals from his father to give Eva money. He begins to regret his actions, change his ways and is also ashamed of his parents at the end. He refuses to ignore the consequences of his actions, unlike his parents				
Gerald	Sheila's fiancé. A businessman who has capitalist ideals and is similar to Mr Birling politically. He shows some regret for his affair with Eva, but eventually relinquishes all sense of responsibility for his actions, and reverts to ignorance and dishonesty by the end of the play.	<p>POWER: Priestley explores how power is wielded by the powerful. He suggests that power can lead to exploitation and corruption - the Birlings and Gerald abuse the power they hold over the powerless (symbolised by Eva Smith). Eva becomes more and more powerless as the play progresses, and the consequences of her exploitation become more tragic.</p>		<p>SOCIAL CLASS: Priestley wanted to show that inequality between the classes still existed and that the upper-classes looked down upon the working-class in post-war Britain. Priestley explores the theme of class through the mistreatment and exploitation of working-class Eva Smith by the wealthy Birlings and Gerald Croft.</p>	

Subject terminology		Literary context: morality play
*Allegory	A story with two different meanings , where the straightforward meaning on the surface is used to reveal/ unlock a deeper meaning underneath.	<p>Morality plays were first performed in the late middle ages. They are a type of allegory (a story which can be interpreted to reveal a hidden meaning, typically a moral or political one). Morality plays were popular during the 15th and 16th centuries.</p> <p>In these types of plays, the main characters are met by supporting characters who are personifications of good and evil. They are used to prompt the main character to choose a good life over one of evil. The point of a morality play was to educate the audience and get them to lead a better life so that they would determine a better fate for themselves in the 'after-life'. The supporting characters sometimes represented the Seven Deadly Sins. These were vices that people believed could lead to the eternal damnation of your soul if you committed them - you would go to hell forever. The Seven Deadly Sins were lust, gluttony, greed, sloth, wrath, envy and pride. Whilst characters who committed these sins were punished, morality plays showed that if a character repented, then they could redeem themselves.</p> <p>'An Inspector Calls' is a morality play because all of the Birlings and Gerald Croft commit crimes which are similar to the Seven Deadly Sins. Mr Birling is greedy because he wants more money, Sheila is guilty of wrath and envy when she spitefully complains about Eva Smith and so on. Not all of the characters manage to redeem themselves. Priestley uses the morality play structure to teach a 20th century audience a series of lessons that relate to his beliefs about social responsibility, age, gender and class. The audience is invited to enjoy judging these characters; they are also forced to question their own behaviour. Priestley would have hoped that people watching the play would have left the theatre as better people.</p>
*Allusion	A reference to something else, such as a historical event, a person, a place. Priestley makes religious allusion to the Bible in particular.	
Audience surrogate	An audience surrogate is a proxy for the audience i.e. a character acting on behalf of the audience who the audience can identify with. Such characters think like the audience thinks and ask the questions the audience wants answering . In this play, the Inspector is the audience surrogate.	
*Cliffhanger	When the end of the text is strangely or dramatically abrupt , so that the main character/s is left in a difficult situation, without offering any resolution of their conflict or situation.	
*Cyclical structure	A structural technique where the ending of the text mirrors the opening e.g. in this play, the characters end up in the same position they were at the beginning: expecting the arrival of an Inspector. A cyclical structure can help an audience understand why change is so necessary - unless we act, things will never change and characters like Eva Smith will continue to suffer.	
*Dramatic irony	When the audience knows something that the characters do not. Dramatic irony can be used to heighten tension or expectation in the audience.	
*Foil	A character whose purpose is to emphasise or contrast with the qualities of another character.	
*Foreshadowing	Where the author gives the reader hints or signs about the future . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.	
*Metaphorical language	Where writers use techniques such as imagery, metaphor, motifs, personification, similes and symbols to construct their characters and convey their message.	
*Monologue	A long and important speech by one character in a play. It is uninterrupted and it is intended that other characters can hear it and take note.	
Morality play	(See opposite) 'An Inspector Calls' is a morality play because all of the Birlings and Gerald Croft commit crimes which are similar to the Seven Deadly Sins .	<p>Literary context: the well-made play</p> <p>A well-made play is a popular dramatic genre from the 19th century. In a well-made play the plot is intricate and complex and the action builds to a climax. This is often concerned with events that happened before the events of the play.</p> <p>A well-made play usually ends with a return to order but Priestley moves away from this genre with the revelation at the end. 'An Inspector Calls' is a well-made play because the events are all influenced by what happened to Eva Smith before the play takes place. This structure allows Priestley to manipulate the audience. They do not know what happened to Eva Smith and so each revelation about her treatment by the Birlings and Gerald Croft adds to the drama. Each revelation is more shocking than the last and so Priestley cleverly builds to the climax.</p> <p>In 'An Inspector Calls' there is a twist at the end of the plot: the characters are unsure if the Inspector existed at all. This gives the audience time to reflect on the events of the play. When it is revealed that another inspector is on their way and the curtain falls, the audience would be stunned.</p>
Real time	When the stage time is real time; this makes the play more naturalistic. In 'An Inspector Calls', the Birlings' actions are unveiled in real time, making their downfall more dramatic and showing how quickly their world can crumble .	
Tension	A dramatic device used to create a sense of suspense or to make the audience feel on edge; tension is often created through the use of cliffhangers and dramatic irony .	
Well-made play	(See opposite) In a well-made play the plot is intricate and complex - more and more layers are uncovered and the action usually builds to a shocking and dramatic climax .	

Eva Smith’s timeline

- September 1910: After helping to organise a strike at Birling & Co., Eva is sacked.
- December 1910: Eva gets a job at Milwards.
- January 1911: Sheila complains about Eva. Eva is sacked.
- March 1911: Eva (Daisy Renton) meets Gerald. They become lovers.
- September 1911: Gerald ends their relationship. Eva moves to the seaside for 2 months.
- November 1911: Eva meets Eric. She gets pregnant. He steals. She leaves him.
- Early spring 1912: Eva is refused help by Sybil at the ‘Brumley Women’s Charity Organisation’.
- April 1912: Eva Smith drinks disinfectant and dies.

Act One:

Set in April 1912, in Brumley, a town in the Midlands. The Birling family and Gerald Croft are celebrating Sheila Birling's engagement to Gerald with a dinner. Mr Arthur Birling, Sheila's father, is particularly pleased since the marriage means closer links with Crofts Limited which is run by Gerald's father. Crofts Limited is a rival company to Mr Birling's company, Birling and Company, Mr Birling hopes that these family links will bring the two competitors together to 'lower costs and higher prices'. When the women leave the room, Mr Birling lectures his son, Eric Birling, and Gerald about the importance of every man looking out for himself if he wants to get on in life. The doorbell rings unexpectedly during Mr Birling's speech to Eric and Gerald - they were not expecting a visitor. Edna (the maid) announces that an inspector has arrived. Inspector Goole says that he is investigating the death of a young woman who committed suicide - Eva Smith. Mr Birling is shown a photograph of Eva; after initially denying recognising the woman in the photo, he remembers firing her in 1910 for organising a strike over workers' pay. Birling feels justified for his actions and does not believe he committed any wrongdoing. Inspector Goole then moves the investigation over to Sheila. Sheila recalls also having Eva sacked about her manner when served by her in an upmarket department store called Milwards (Eva smirked to another shop assistant about the dress Sheila tried). Sheila regrets her actions and feels hugely guilty and responsible for Eva's death. The Inspector reveals that Eva Smith changed her name to Daisy Renton. Gerald is shocked and tried to hide it, but Sheila notices. She confronts Gerald when the Inspector leaves the room. Gerald reveals to Sheila he had an affair with Daisy Renton.

1. *“The lighting should be pink and intimate until the Inspector arrives, and then it should be brighter and harder.”* p.3

2. *“...lower costs and higher prices.”* p. 6 Mr B

3. *“Oh...is it the one you wanted me to have.”* p. 6 Sheila

4. *“I’m talking as a hard-headed, practical man of business.”* p. 8 Mr B

5. *“The Germans don’t want war...unsinkable, absolutely unsinkable...wild talk about possible labour trouble.”* pp. 7-8 Mr B

6. *“So long as we behave ourselves, don’t get into the police court or start a scandal - eh? (Laughs complacently).”* p. 9 Mr B

7. *“...you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive - community and all that nonsense.”* p. 10 Mr B

8. *“The Inspector...creates at once an impression of massiveness, solidity and purposefulness...He speaks carefully, weightily.”* p. 11

9. *“Still, I can’t accept any responsibility. If we were all responsible for everything that happened to everybody we’d had anything to do with, it would be very awkward wouldn’t it?”* p. 14 Mr B

10. *“If you don’t come down sharply on some of these people, they’d soon be asking for the earth.”* p. 15 Mr B

11. *“...after two months, with no work, no money coming in, and living in lodgings, with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.”* p. 19 Inspector

12. *“But these girls aren’t cheap labour - they’re people.”* p. 19 Sheila

13. *“...it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bedrooms.”* p. 19 Inspector

14. *“A nice little promising life there, I thought, and a nasty mess somebody’s made of it.”* p. 20 Inspector

15. *“...we’re respectable citizens and not criminals.”* p. 21 Gerald

16. *“But she was very pretty and looked as if she could take care of herself. I couldn’t be sorry for her.”* p. 23 Sheila

17. *“I don’t come into this suicide business.”* p. 24 Gerald

18. *“Why - you fool - he knows. Of course he knows. And I hate to think how much he knows that we don’t know yet.”* p. 24 Sheila

Act Two:

Gerald explains to the Inspector that he had an affair with Daisy but hasn't seen her since he ended their relationship back in Autumn 1911. Sheila gives her engagement ring back to Gerald. Gerald asks for some time to come to terms with the news of Daisy's death and leaves the house. The Inspector turns his attention to Mrs Sybil Birling - she confesses that she also had contact with Eva, but Eva gave herself a different name at this time. Eva had approached a charity chaired by Mrs Birling to ask for help. Eva was desperate and pregnant but help was refused by Mrs Birling because she was offended by the girl calling herself 'Mrs Birling'. She told Eva that the baby's father should be made entirely responsible for the welfare of the child. She also repeats this to Inspector Goole - the father should be held entirely responsible and should be made an example of.

19. "A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm." p. 26 Inspector

20. "You see, we have to share something. If there's nothing else, we'll have to share our guilt." p. 26 Inspector

21. "You see, I feel you're beginning all wrong. And I'm afraid you'll say or do something that you'll be sorry for afterwards." p. 27 Sheila

22. "Girls of that class." p. 27 Mrs B

23. "You mustn't try to build up a kind of wall between us and that girl. If you do, then the Inspector will just break it down. And it'll be all the worse when he does." p. 18 Sheila

24. "But we really must stop these silly pretences." p. 29 Sheila

25. "He hasn't started on you yet." p. 29 Sheila

26. "No, he's giving us the rope - so that we'll hang ourselves." p. 30 Sheila

27. "He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley." p. 32 Gerald

28. "You were the wonderful fairy prince. You must have adored it, Gerald." p. 34 Sheila

29. "She told me that she'd been happier than she'd ever been before - but that she knew it couldn't last - hadn't expected it to last." p. 34 Gerald

30. "She felt there'd never be anything as good again for her - so she had to make it last longer." p. 35 Inspector

31. "You and I aren't the same people who sat down to dinner here." p. 36 Sheila

32. "Public men...have responsibilities as well as privileges." p. 37 Inspector

33. "...a piece of gross impertinence ...she had only herself to blame...I didn't like her manner." p. 39 Mrs B

34. "I wasn't satisfied with the girl's claim - she seemed to me to be not a good case - and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty." p. 39 Mrs B

35. "She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position." p. 41 Mrs B

36. "As if a girl of that sort would ever refuse money." p. 41 Mrs B

37. "But I accept no blame for it at all." p. 42 Mrs B

Act Three:

Eric is revealed as the father of Eva’s baby, and he explains how he met her. He stole money from Mr Birling's office to provide money to Eva. Eric is angry at his mother when he learns that she has refused to help Eva. The Inspector tells them that they are all partly to blame for Eva's death and warns them of the consequences of people not being responsible for each other – “If men will not learn that lesson, when they will be taught it in fire and blood and anguish.” After Inspector Goole leaves, the family begin to suspect that he was not a genuine police inspector. A phone call to the Chief Constable confirms this. Next, they phone the infirmary to be informed that no suicide case has been brought in. Mr Birling, Mrs Birling and Gerald congratulate themselves that it was all a hoax and that their reputations are intact – they can continue as before. This attitude upsets Sheila and Eric. The phone rings. Mr Birling announces to the family that a girl has just died on her way to the infirmary - a police inspector is coming to question them.

38. “He needs a drink now just to see him through.” p. 45

39. “I was in that state when a chap easily turns nasty – and I threatened to make a row.” p. 45 Eric

40. “...she was pretty and a good sport.” p. 46 Eric

41. “...you’re not the kind of father a chap could go to when he’s in trouble.” p. 47 Eric

42. “...you killed her...you killed her...you killed them both.” p. 48 Eric

43. “...each of you helped to kill her. Remember that. Never forget it.” p. 48 Inspector

44. “...used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person.” p. 49 Inspector

45. “Look, Inspector – I’d give thousands – yes, thousands –” p. 49 Mr B

46. “But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.” p. 49 Inspector

47. “I was almost certain for a knighthood in the next Honours List.” p. 50 Mr B

48. “But now you’re beginning all over again to pretend that nothing much has happened –” p. 50 Sheila

49. “...it doesn’t much matter who it was who made us confess.” p. 51 Eric

50. “He was our police inspector alright.” p. 51 Eric

51. “I suppose we’re all nice people now.” p. 55 Sheila

52. “But we’ve found him out – and all we have to do is to keep our heads.” p. 56 Mr B

53. “It’s what happened to the girl and what we all did to her that matters.” p. 56 Eric

54. “Well, he inspected us alright.” p. 57 Sheila

55. “A man comes here pretending to be a police officer. It’s a hoax of some kind...he bluffs us into confessing...” p. 57 Gerald

56. “*Looking at them all, triumphantly.*” p. 60 Mr B

57. “*He produces a huge sigh of relief.*” p. 61 Mr B

58. “...I must say, Gerald, you’ve argued this very cleverly, and I’m most grateful.” p. 61 Mrs B

59. “You all helped to kill her. (*Pointing at Sheila and Eric, and laughing.*)” p. 61 Mr B

60. “You began to learn something. And now you’ve stopped. You’re ready to go on in the same old way.” p. 62 Sheila

61. “...the famous younger generation who know it all. And they can’t even take a joke –” p. 62 Mr B

62. “*guiltily and dumbfounded.*” p. 62

When you are making inferences about evidence/ quotations, use...

This shows.../ showing...

This illustrates.../ illustrating...

This provides...

This conveys...

This displays...

This portrays...

This suggests...

This demonstrates...

This highlights...

This indicates...

This evokes...

This implies...

This depicts...

This emphasises...

This reinforces...

This exaggerates...

This exemplifies...

This illuminates...

This signifies...

TIE:

On a deeper level, the writer could be...

This could imply that...

The writer could be suggesting that...

It is clear that...

This word has connotations of...

The writer exaggerates this idea by...

It is evident that...

Perhaps...

This echoes...

Symbolically, this could imply that...

(Writer's name) warns us that...

Perhaps by suggesting that..., the writer intends to...

She captures the idea that...

This repetition of...reinforces...

The writer exaggerates this idea by...

It becomes apparent that...

The image suggests...

The references to...suggest...

The writer alludes to...

This idea confirms...

He considers...

This mirrors...

This establishes an atmosphere of...

She examines...

The writer juxtaposes...

The reader perceives...

He exposes...

The writer subverts the idea that...

The writer simultaneously suggests that...

The writer explicitly states that...

(More) implicitly, the writer could be suggesting that...

Metaphorically, it could be suggested that...

Symbolically, this could imply that...

The writer prepares us for...

She forewarns us that...

When you are writing an introduction to an essay question...

Make sure you include the following:

Paper 1: 'Macbeth' and 'A Christmas Carol'

What/ who/ when, **writer's name**, **name and genre of text**, **contextual reference**, words (and synonyms for) in question, adjective/ adverb for critical judgement, **writer's purpose** (so the reader/audience can see/ understand...or in order to...).

In the Jacobean tragedy 'Macbeth', Shakespeare dramatically places this tense dialogue immediately after Lady Macbeth's disturbing first soliloquy so the audience immediately understands the scale of her ambition.

Paper 2: 'An Inspector Calls'

Writer's name, **name and genre of text**, **contextual reference**, words (and synonyms for) in question, adjective/ adverb for critical judgement, **writer's purpose** (so the reader/audience can see/ understand...or in order to...).

In the well-made play 'An Inspector Calls', Priestley powerfully presents the Inspector as a voice who criticises the capitalist values of 1912 Edwardian society to prevent his 1945 audience reverting to such an outdated outlook.

Paper 2: Anthology poetry

Writers' names, **name of poems**, **link**, words (and synonyms for) in question, adjective/ adverb for critical judgement, **writer's purpose** (so the reader/audience can see/ understand...or in order to...).

Both **Tennyson's** 'The Charge of the Light Brigade' and **Owen's** 'Exposure' explore the horrors and brutality conflict, from the psychological effects to the more physical. **However**, while **Owen** presents war as ultimately futile, **Tennyson** presents it as more noble and the soldiers' sacrifices as justified.

When you are writing an analytical paragraph in an essay...

Make sure you include the following:

- A **clear and thoughtful idea** that shows you understand the bigger ideas behind the text
- Short, precise **quotations/ textual references** to support your idea
- Inferences: literal, emotion, imagine
- **Inferences**: a **literal** inference and **deeper** inferences (e.g. reading between the lines about how a character feels or how the reader might feel at this point; trying to imagine the picture that is being created by the writer; thinking about the bigger ideas at play)
- **Zoom** in on key words and different methods and techniques that have been deliberately chosen/ crafted by the writer
- Links to **context**
- Links to the **writers' intentions** - what are they using their text **for**?
- Bring in **supporting** quotations/ textual references from elsewhere in the whole text

At GCSE, you should aim to weave in these different ingredients more fluently than in Year 9. You need to know the whole text really well so that you can range around it and integrate textual references throughout your whole essay.