

'Macbeth'

1. Context (AO3)

- Shakespeare criticises the Jacobean **heroic ideal** of being brave, strong and violent in battle as being problematic.
- Shakespeare presents the supernatural as against **Natural Order and the Great Chain of Being**: the witches represent the threat to society by subversive activities.
- Shakespeare represents the threats from uprisings, as a mirror to the Jacobean situation, where the **Gunpowder Plot** was recent and relevant.
- Shakespeare advocates the belief in the **Natural Order (The Great Chain of Being)** and the **Divine Right of Kings** as being stabilising influences in society.
- Jacobean society was based on **strict hierarchies** (status, wealth and gender), which were strictly enforced.

2. Themes (AO1 and AO3)

- Shakespeare warns against the corruptive nature of power and abuse of positions of authority.
- Ambition is presented as being a potentially disruptive influence on natural order.
- The importance of nature and order are presented as being critical over chaos and anarchy.
- Shakespeare questions the nature of kingship and presents an idealistic notion of power.
- The theme of inheritance and the importance of progeny in Jacobean society is explored as a motif in the play.

3. Key events (AO1)

- Macbeth meets witches and receives the prophecies (Thane of Cawdor, Thane of Glamis, King + Banquo's children to be kings)
- Lady Macbeth persuades Macbeth to kill Duncan.
- Macbeth hallucinates and sees the dagger, then kills Duncan.
- Macbeth doesn't trust Banquo, has him killed, then sees his ghost.
- Lady Macbeth can't calm Macbeth at the banquet scene (Banquo's ghost).
- Macbeth seeks out witches and gets second set of prophecies (Beware Macduff, no one born of woman will harm him, only fear when Birnam Wood moves to Dunsinane and Banquo's children still set to be kings).
- Macbeth has Macduff's wife and children killed.
- Lady Macbeth sleepwalks and dies.
- Macbeth faces final battle and is killed by Macduff.

4. Key literary features (AO2)

- A Shakespearean **tragedy** contains a **tragic hero** with a **flaw/hamartia** (ambition).
- A tragedy **resolves** by restoring order from chaos.
- The key **turning point** is when Macbeth decides to kill Banquo to continue his ambition alone.
- **Dramatic irony** is when the audience knows more than the characters.
- A **soliloquy** is when actors speak their minds alone on stage (we hear the truth).

5. Prepared introduction to adapt for the exam question

Shakespeare presents [key focus] to reveal the **corruptive nature of power**. The play warns against the way individuals can abuse and corrupt, manipulating others to establish complete control. Macbeth's **tragic downfall** is presented as the inevitable consequence of ambition and breaking the **Great Chain of Being**. The play is a warning to its **Jacobean audience** of the consequences of betraying the monarchy and disrupting society's order.

6. Vocabulary

Agency: (noun)	The ability to take action and have control over your own life.
Ambition: (noun)	A strong desire to do or achieve something.
Artificial: (adjective)	Something that is fake or not natural.
Barren: (adjective)	Too poor to produce seed or fruit; empty, bleak and lifeless.
Elegy: (noun)	A poem or speech that expresses grief and sorrow for the dead.
Emasculation: (noun)	The act of trying to make a man weak by undermining his masculinity.
Epithet (noun)	A characterising word or phrase accompanying or occurring in place of the name of a person or thing.
Equivocation: (abstract noun)	The use of ambiguous language to conceal the truth about something.
Euphemism: (noun)	A mild or indirect word or expression substituted for one considered to be too harsh or rude.
Fragmented: (adjective)	To break into small pieces.
Harmoniously: (adverb)	Working together in a friendly and peaceful manner.
Heresy: (noun)	A belief or opinion that goes against religious beliefs.
Illegitimate: (adjective)	Not authorised; going against the accepted standards or rules.
Introspection: (noun)	The examination of your own mental and emotional processes.
Masculinity: (noun)	The qualities regarded as characteristic of men.
Maternal: (adjective)	Relating to a mother, especially during pregnancy or shortly after childbirth.
Misogyny: (noun)	Feelings of hatred towards women or a belief that men are much better than women.
Neuroticism: (noun)	A mental illness caused by depression, anxiety or obsessive behaviour that causes a radical loss of touch with reality.
Paradox: (noun)	A contradictory statement which when investigated may prove to be well founded or true.
Patriarchal: (adjective)	A society that is controlled by men.
Psyche: (noun)	The deep part of your mind where your thoughts and feelings come from.
Reaffirm: (verb)	To state something again strongly
Regicide: (noun)	The purposeful killing of a monarch.
Stereotype: (noun)	A widely held, fixed but oversimplified image of a person or thing
Subversion: (noun)	The act of trying to weaken or destroy an established system or authority.
Tedious: (adjective)	Too long, slow, dull or tiresome.
Tyranny: (noun)	Cruel and oppressive rule by a person or government.
Tyrant: (noun)	A cruel leader who uses their power to rule with fear.
Wake: (noun)	Something that happens in the aftermath of another event.

7. Techniques

Antimetabole: where the words in one phrase are repeated in reverse order in the next.

Aside: When the character speaks directly to the audience and the other characters on the stage cannot hear them.

Soliloquy: A solo speech given by a character to the audience that reveals inner thoughts.

Antithesis: A person or thing that is the direct opposite of someone or something else.

Hamartia: A fatal flaw leading to the downfall of the tragic hero.

Phallic Image: Any object that may be taken as a representation of the penis or a man's masculinity.

8. Paired quotations

1. The use of paradoxical language reflects Jacobean anxiety about equivocation and manipulations of the natural order.
2. The alliterative phrasing reinforces the supernatural element and sounds like the chanting of a spell.
3. The word 'foul' links with the theme of corruption that runs throughout the play.

WITCHES:
**'FAIR IS FOUL AND
FOUL IS FAIR '**

(A1 S5)



Grade 9 analysis:
Shakespeare's use of paradoxical language demonstrates Jacobean anxieties about the subversive power of witchcraft, capable of revealing an absence of God or moral authority.

1. The adjective 'wicked' is deeply connected with evil, highlighting how far Macbeth has fallen to a Christian audience.
2. The ambiguous noun 'something' suggests a lack of humanity, as if Macbeth is becoming less than human through his actions and suffering a process of alienation or loss of identity.
3. The use of the present tense in 'comes' constructs a tension around Macbeth's arrival, perhaps signalling the predestined and inevitable nature of his corruption
4. The purposeful use of rhyme continues to make the witches speech sound like a spell, further linking them with heretical, supernatural acts.

WITCHES:
**BY THE
PRICKING OF MY
THUMBS,
SOMETHING
WICKED THIS
WAY COMES.**

(A4 S1)



Grade 9 analysis:
Perhaps Shakespeare intended to warn against the psychological corruption and descent into sin that accompanies or emerges as a result of the supernatural. He uses the witches here as icons of subversion, the catalysts that lead to the disruption of the natural order.

1. The use of the epithet 'brave Macbeth' identifies him at this stage as an ideal Jacobean hero, committed to the protection and construction of the nation.
2. The use of the verb 'disdaining' and the allusion to predestination in fortune foreshadows Macbeth's attempts to revolt against and subvert the natural order, unwilling as he is to be controlled by the fates.
3. The grotesque and violent imagery of 'smoked with bloody execution' implicitly critiques the masculine and coercive violence that underpins Jacobean concepts of heroism.

**The Captain: 'Brave
Macbeth ...
disdaining fortune,
with his brandished
steel, which smoked
with bloody
execution.'**

(A1S2)



Grade 9 analysis:
Shakespeare uses the second-hand account of Macbeth's heroism here to hint at its artificial nature. In this way, he intends to critique and undermine Macbeth's character and foreshadows his descent into tyrannical paranoia.

1. The adjective 'dwarfish' implies that Macbeth is less than whole, and its insulting nature indicates that Macbeth's subjects have no respect for him.
2. The simile 'like a giant's robe' alludes to the 'noble' Duncan' and reveals Macbeth's artificial claim to the throne.
3. Angus' suggestion that the title should 'hang loose' not only indicates Macbeth's illegitimacy as King, but also works as a pun in reference to the form of capital punishment used against traitors such as the Jesuits of the Gunpowder Plot of 1905.

**Angus: Now
does he feel his
title hang loose
about him, like
a giant's robe
upon a
dwarfish thief.**

(A5 S2)



Grade 9 analysis:
Perhaps, Shakespeare intends to reinforce concepts of divine right and the great chain of being through this critique of Macbeth's illegitimacy and lack of divine right and authority.

1. The epithet "butcher" implies that Macbeth is incapable of pity: he treats his subjects like animals.
2. "Butcher" suggests that Macbeth has a job, as opposed to ruling as a king should.
3. "Fiend-like" highlights the supernatural element associated with Lady Macbeth and emphasizes her monstrous qualities, at odds with the Jacobean archetype of femininity.

**Malcolm: 'dead
butcher and his
fiend-like
queen'**

(A5 S9)



Grade 9 analysis:
Shakespeare uses the metaphorical references to highlight the contrast between Malcolm and Macbeth's kingship: Macbeth disrupts nature's equilibrium. The dehumanising of the protagonists leads us to devalue the downfall of the Macbeths – we are led to believe that the animalistic behaviours makes them beyond sympathy.

1. Macbeth's gentle and loving language illustrates the strong marital bond between the couple at the beginning of the play.
2. The superlative 'dearest' reinforces the devotion and commitment present in their relationship.
3. The noun 'greatness' parallels the witches' predictions that have triggered his ambition and acted as a catalyst for the journey towards his tragic downfall.

MACBETH:
**"My dearest
partner of
greatness"**

(A1 S5)



Grade 9 analysis:
By referring to Lady Macbeth as his 'partner', Macbeth subverts the patriarchal attitudes of the Jacobean period, including beliefs about the Great Chain of Being. This foreshadows Lady Macbeth's later involvement in the murder of King Duncan and the subversive power that she wields over her husband.

1. Macbeth distances himself from Lady Macbeth when he plans the assassination of Banquo.
2. This imperative marks a dramatic shift in their power dynamic in comparison to the beginning of the play.
3. Macbeth's language here reconfigures the relationship into one typical of the patriarchal Jacobean society.

MACBETH:
**"Be innocent of
the knowledge,
dearest chuck"**

(A3 S2)



Grade 9 analysis:
A sympathetic interpretation could think that Macbeth is trying to spare his wife from experiencing further violent horrors. More likely, Macbeth fears the 'seed of Banquo' and there is a resentment towards Lady Macbeth and their 'barren sceptre' which renders his wife's presence immaterial.

1. The image of 'milk' associates Macbeth with the maternal, undermining his patriarchal and masculine authority.
2. The adjective 'full' implies that Macbeth is overwhelmed and controlled by a governing morality and feminine instinct that disempowers and controls him.
3. The verb 'fear' reveals Lady Macbeth's coercion and control over Macbeth. She determines and controls his identity.

**LADY MACBETH:
'YET DO I FEAR THY
NATURE; IT IS
TOO FULL O' THE
MILK OF HUMAN
KINDNESS.'**

(A1 S5)



Grade 9 analysis:
Perhaps, Shakespeare intended here to reflect Jacobean anxieties about absence of male and patriarchal authority. Macbeth's emasculation reflects James I's own anxieties about the relative nature of his own authority.

1. Macbeth's confession reveals 'ambition' as his overt motive for murder, but his euphemistic language suggests he dreads the thought.
2. Continuing the link between masculinity and violence, Macbeth's absence of the phallic 'spur' hints at his impotence and feminine weakness.
3. The adverb 'only' and adjective 'vaulting' hint at the nebulous nature of Macbeth's ambition having its 'only' origin in baseless treachery.

**MACBETH: 'I HAVE
NO SPURS TO PRICK
THE SIDES OF
MY INTENT ONLY
VAULTING AMBITION'
(A1 S7)**



Grade 9 analysis:
The image of 'vaulting ambition' fuses ambition and pride casting Macbeth in the classical role of an over-reacher. Shakespeare thus foreshadows his fall warning a Jacobean audience of the dangerous consequences and sinful nature of ambition in accordance with the Great Chain of Being.

1. The personification of the "virtues" begging for Duncan suggests that Macbeth understands the moral and ethical implications of regicide.
2. There is an implied contrast between Macbeth's transgressive and treasonous thoughts and Shakespeare's use of heavenly imagery to describe Duncan.
3. The semantic field of the divine: "virtues" and "angels" links with the belief in the Divine Right of Kings.

**MACBETH: 'HIS
VIRTUES WILL PLEAD
LIKE ANGELS,
TRUMPET-
TONGUED.'**

(A1 S7)



Grade 9 analysis:
Perhaps, Shakespeare intended here to warn the Jacobean audience about the consequences of regicide and subverting The Great Chain of Being following the recent assassination attempt of James I. However, Macbeth's "vaulting ambition" overpowers his moral conscience.

1. 'untitled' and 'bloody-scepter'd' both indicate the illegitimacy of Macbeth's reign.
2. The personification of Scotland emphasises how far-reaching Macbeth's corruption is.
3. 'Bloody-scepter'd' is symbolic of Macbeth's reign, as the image of a sceptre stained with blood serves as a metaphor for his corruption of the monarchy.

**MACDUFF:
O NATION MISERABLE,
WITH AN UNTITLED
TYRANT BLOODY-
SCEPTER'D**

(A4 S3)



Grade 9 analysis:
Shakespeare is defending the Divine Right of Kings by indicating the negative effects of perverting the natural course: misery and violence. Shakespeare continues the motif of 'blood' to highlight the guilt, violence and brutality of Macbeth's reign. Macbeth's downfall as a tragic hero is complete from "brave" warrior to treasonous "tyrant".

1. Macbeth's evil intent is revealed early in the play- 'black desires' symbolically link him with evil and ambition.
2. Macbeth uses the imperative verb 'hide', believing that he can control nature and the stars. This hubris eventually leads to his downfall.
3. This phrase alludes to the idea of heaven and hell, instantly recognisable to a religious Jacobean audience, with its reference to 'light' and 'black'. Shakespeare uses this semantic field to demonstrate how deluded Macbeth is regarding his own powers.

**Macbeth: 'Stars
hide your fires!
Let not light see
my black and
deep desires.'**

A1 S4



Grade 9 analysis:
Shakespeare intends here to evoke contemporary associations of God with the structures of the universe. Macbeth subverts these structures and Shakespeare warns against transgression against the Divine Right of Kings.

1. The contrasting 'serpents' and 'innocence' would remind a Jacobean audience of the Garden of Eden and place Lady Macbeth in the role as tempter.
2. A Jacobean audience would understand the reference here to a medal commemorating the Gunpowder Plot, further linking the Macbeths with treason.
3. Shakespeare again uses a metaphor that creates an opposition between public performance and personal intent.

**Lady Macbeth:
Look like the
innocent flower
but be the
serpent under
it.**

A1 S5



Grade 9 analysis:
Shakespeare employs a direct allusion to Genesis here in order to draw comparison between the Macbeths' regicide and the fall itself. Scotland, much like Eden, is corrupted and descends into sin as a result of the regicide.

1. The **hyperbole** suggests no amount of water in the world will take away the **guilt, symbolised** by the blood on Macbeth's hands.
2. The **rhetorical question** suggests Macbeth is powerless to get rid of his guilt.
3. The **classical allusion** to Neptune emphasises the **irredeemable** nature of Macbeth, the **futility** of pursuing **salvation**.

**MACBETH: WILL
ALL GREAT
NEPTUNE'S OCEAN
WASH THIS BLOOD
CLEAN FROM MY
HAND?**

A2 S2



Grade 9 analysis:
Shakespeare juxtaposes Macbeth's trauma here with Lady Macbeth's resolve, using her character to model the ambition and power Macbeth lacks while also warning against the subversion of patriarchal authority.

1. 'Wade' emphasises the depth and breadth of the blood. It also has connotations of toil, as if Macbeth is being dragged down and/or struggling to succeed and move forward
2. 'Should I wade' is tentative and highlights the unlikelihood of these actions. Macbeth is not seriously considering turning back from this destructive path.
3. The way back is equally 'tedious' - he is stuck now. He cannot save himself or truly repent.

**MACBETH:
I AM IN BLOOD STEPP'D
IN SO FAR THAT,
SHOULD I WADE NO
MORE, RETURNING
WERE AS TEDIOUS AS
GO O'ER**

(A3 S4)



Grade 9 analysis:
The play, like Macbeth, is 'stepp'd in' blood and violence, reinforcing Shakespeare's message about the chaos that awaits when the natural order is disrupted.

Contextual Articles

James I and Witchcraft

The witch-hunts that swept across Europe from 1450 to 1750 were among the most controversial and terrifying phenomena in history – holocausts of their times. Historians have long attempted to explain why and how they took such rapid and enduring hold in communities as disparate and distant from one another as Navarre and Copenhagen. They resulted in the trial of around 100,000 people (most of them women), a little under half of whom were put to death.

One of the most active centres of witch-hunting was Scotland, where perhaps 4,000 people were consigned to the flames – a striking number for such a small country, and more than double the execution rate in England. The ferocity of these persecutions can be attributed to the most notorious royal witch-hunter: King James VI of Scotland, who in 1603 became James I of England.

Mesmerised by magic

In 1597 he became the only monarch in history to publish a treatise on witchcraft. *Daemonologie* (literally, the science of demons) was the result of painstaking and meticulous work on James's part, and must have taken years to complete.

The purpose of *Daemonologie* wasn't only to convince the doubters of the existence of witchcraft – it was also to inspire those who persecuted witches to do so with new vigour and determination. James described witchcraft as "high treason against God", which meant that all manner of horrors were justified in wringing confessions from the accused. Though lacking in original or profound ideas, the fact that it had been written by a king made it enormously influential. It is no coincidence that cases of witchcraft in his kingdom multiplied at an alarming rate thereafter.

Macbeth Brief Summary:

Three witches tell the Scottish general Macbeth that he will be King of Scotland. Encouraged by his wife, Macbeth kills the king, becomes the new king, and kills more people out of paranoia. Civil war erupts to overthrow Macbeth, resulting in more death.

Act 1:

On a bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three strange women (witches). The witches prophesise (predict) that Macbeth will be promoted twice: to Thane of Cawdor (a rank of the aristocracy bestowed by grateful kings) and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. The generals want to hear more, but the "weird sisters" disappear.

Soon afterwards, King Duncan names Macbeth Thane of Cawdor as a reward for his success in the recent battles. The promotion seems to support the prophecy. The King then proposes to make a brief visit that night to Macbeth's castle at Inverness. Lady Macbeth receives news from her husband about the prophecy and his new title. She vows to help him become king by whatever means are necessary.

Act 2:

Macbeth returns to his castle, followed almost immediately by King Duncan. The Macbeths plot together to kill Duncan and wait until everyone is asleep. At the appointed time, Lady Macbeth gives the guards drugged wine so Macbeth can enter and kill the King. He regrets this almost immediately, but his wife reassures him. She leaves the bloody daggers by the dead king just before Macduff, a nobleman, arrives. When Macduff discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee, fearing for their own lives; but they are, nevertheless, blamed for the murder.

Act 3:

Macbeth becomes King of Scotland but is plagued by feelings of insecurity. He remembers the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed.

In the darkness, Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and worries the courtiers with his mad response. Lady Macbeth dismisses the court and unsuccessfully tries to calm her husband.

Act 4:

Macbeth seeks out the witches who say that he will be safe until a local wood, Birnam Wood, marches into battle against him. He also need not fear anyone born of woman (that sounds secure, no loop-holes here). They also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a reign of terror, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, pained with grief, persuades him to lead an army against Macbeth.

Act 5:

Macbeth feels safe in his remote castle at Dunsinane until he is told that Birnam Wood is moving towards him. Malcolm's army is carrying branches from the forest as camouflage for their assault on Macbeth's stronghold. Meanwhile, an overwrought and conscience-ridden Lady Macbeth walks in her sleep and tells her secrets to her doctor. She commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's suicide and mourns.

In the midst of a losing battle, Macduff challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth (loophole!), realises he is doomed, and submits to his enemy. Macduff triumphs and brings the head of the traitor Macbeth to Malcolm. Malcolm declares peace and goes to Scone to be crowned king.

The Divine Right of Kings.

The Christian kings of Europe once believed they were answerable to no one except God. This idea became known as the **divine right of kings**.

The divine right was an ancient idea that began with Europe's medieval kings. They claimed that they had been chosen by God and were his representatives on Earth. These kings had absolute power and could do as they liked. They expected total obedience from the people they ruled and no-one could question them because to question them was to question God, and this would be blasphemy. Furthermore, if someone was to usurp a king, they would be committing a crime against God himself.

James I was a strong believer of the Divine Right of Kings. He wrote two books on the subject- *The True Law of Free Monarchies* (1598) and a treatise called *Basilikon Doron* (1599). These books outline his beliefs that a rightful king is only answerable to God and has absolute power over his people (including over their life and death). However, he also suggests that a good king rules not only over his people, but over himself. The books emphasise that a good king is a good Christian and not a tyrant.

The Great Chain of Being

During Elizabethan and Jacobean times people believed in the **Great Chain of Being**, a natural order ordained by God in which every living creature had its proper place as a link in that chain. This idea is also related to a hierarchy of life according to which everything had its special place, from God, Angels, Saints, King and Nobles down to the lowest life forms such as serfs, rats, snakes and spiders. Essentially so long as this natural order was not disturbed society or the State would function harmoniously. However, the balance or equilibrium in society is upset when this natural order is interfered with by the conduct of human beings. For example, when Macbeth gives into his "vaulting ambition" and murders the rightful King this damages a major link in the Great Chain of Being and results in the corrosion or corruption of other links in the chain. Hence society and the natural order is thrown into chaos.

The Gunpowder Plot: Historical Context

This Gunpowder Plot of 1605 was a conspiracy that resulted from severe oppression of Catholics in sixteenth- and seventeenth-century England. The Protestant Queen Elizabeth I, who reigned from 1558 to 1603, passed anti-Catholic laws naming herself the secular and spiritual leader of England, to which Catholics naturally objected. Perceived traitors were beheaded, drawn and quartered, hanged, or a combination of these. Catholics had expected King James I, Elizabeth's successor, to be more lenient, but they were mistaken.

To stop the oppression, a small group of Catholic men plotted to blow up the House of Lords on November 5, 1605, when James and his administration would be inside, and replace them with a Catholic government. Led by Robert Catesby, they rented a house next to the Houses of Parliament and smuggled thirty-six barrels of gunpowder into the cellar of the House of Lords. The most famous conspirator and explosives expert, Guy Fawkes, went there to light the fuse. A warning letter exposed the plot, however, and he was caught before he could act. Fawkes was arrested and tortured until he gave the names of the other conspirators. All involved were tortured and executed.

Jacobean Masculinity

In the Jacobean Era, like today, there were certain cultural definitions that went alongside masculinity. First and foremost, Men were expected to be physically and mentally strong. As well as this, men were also expected to be powerful, respected, honourable, courageous (brave) and chivalric (respectful towards women).

If men were seen not to be exhibiting these character traits, they were considered not a man at all; in cases such as this, men were seen to be weak and therefore not respected.

Jacobean Gender Roles

Men assumed a dominant position in the society. It was the man of the house who worked and fetched for food to keep his family alive. Apart from being the sole bread earner of the family, the eldest male member was the head of the house. Everyone had to obey him and do as was being told. Marriages were normally decided by elders or parents of the bride or bridegroom.

The young couple getting married had no say in selecting their spouse. Jacobean men had property rights as well as voting rights. The property was either passed down from father to son or from brother to brother. This superior position of men in society was also reflected in the Jacobean theatrical plays. Most of the characters were played by men. Even the role of a woman was played by a young man. Boys were given preference as far as education was concerned.

Jacobean women continued to live a life that was subordinate to men. They were supposed to obey what was told to them. The main responsibility of married women was to take care of the household matters and raise children. Before marriage, a girl was under the control of her father, after marriage her husband and after the death of her husband, her son. Thus, women were made to depend on their male relatives throughout their lives. Young girls were groomed for later life. Since childhood they were trained to take care of the house apart from sewing.

The concept of equality between the sexes would have seemed very foreign to most in Shakespeare's day: Adam was created first, and Eve from his body; she was created specifically to give him comfort, and was to be subordinate to him, to obey him and to accept her lesser status. A dominant woman was unnatural, a symptom of disorder.

Lady Macbeth is a powerful yet sinister figure: at the very outset she deliberately tries to suppress her feminine qualities in order to exercise power.

Context (AO3)



- Dickens criticises the **social injustice** and **inequalities** of Victorian England.
- Dickens wanted richer members of society to recognise their **social responsibility**.
- Dickens presents **Christmas** as a festival of celebration; perfect as a vehicle for promoting kindness and the importance of families/friends
- The Victorians were beginning to recognise the importance of **education** for all.
- Dickens criticises the **Malthusian** idea of the poor being surplus to society.
- Dickens warns the readers of the risks of Capitalism on the more vulnerable in society.

1. Themes (AO1 and AO3)



- Dickens uses the **supernatural** as **catalysts** for **redemption**: the Ghosts reveal the potential for change in Scrooge and Victorian Capitalist society.
- Dickens promotes the values of **redemption** and **forgiveness**.
- **Social reform**: The impact of **poverty** and **social injustice** is explored through the Cratchit family, in particular Tiny Tim, and also Belle's reaction to Scrooge's fear of poverty.
- The spirit of **Christmas** and the impact of **nostalgia**, family bonds and **agape** is explored through the different depictions of Christmas scenes past, present and future.
- Dickens presents the idea of **redemption** as critical for society: **Scrooge's redemption arc** forms the main plot device of the novella.

2. Key events (AO1)

- Stave 1: Scrooge presented as miserly. Fred's greetings are rejected and the charity collectors sent away. Jacob Marley's ghost warns him of his fate if he doesn't change and sets up the idea of the three ghosts visiting him to teach him a lesson.
- Stave 2: Ghost of Christmas Past. We see a few years of Scrooge as a miserable schoolboy, eventually rescued by his sister. Fezziwig's ball shows us Scrooge as a happy apprentice. Belle breaking off the engagement concludes his lesson about money taking him over.
- Stave 3: Ghost of Christmas Present – he shows him the possibilities of a happy gathering regardless of wealth. We see the Cratchits, some miners, lighthouse keepers, people on a ship and also Fred's party.
- Stave 4: Ghost of Christmas Yet to Come – this is the predicted future for Scrooge. Tiny Tim has died in this alternate reality and Scrooge has died a lonely and unmissed man.
- Stave 5: Redemption – Scrooge reveals his capacity for change.

3. Literary features (AO2)

- The novella is structure with **five staves**: these are split into the four ghosts and the resolution
- The novella has a **cyclical structure**: it begins and ends with Scrooge, but with direct contrasts of character, weather.
- The novella is presented as a **ghost story** – the ghosts structure the novella with their moral lessons.
- **Lists** are often used to create the atmosphere of merry chaos.
- The **motifs** of light and darkness and heat and cold are used to emphasize the characters' personalities and reflect key themes.
- **Pathetic fallacy** is used to mirror Scrooge's character changes: it is cold and foggy at the start to represent Scrooge's unfeeling nature and myopic idea of poverty in society.



4. Prepared introduction to adapt for the exam question:

Dickens presents **[key focus]** to demonstrate the importance of a kinder and more charitable society. Inequality in Victorian London is shown by Scrooge whose avarice is contrasted against the plight of the poor presented by the tragic situation of characters such as Tiny Tim. Dickens' intentions were to use the novella as an allegory to demonstrate the potential for progress shown by Scrooge's redemption arc from a "covetous, old sinner" to becoming "quite a baby" at the end symbolising his – and Victorian London's – rebirth.

5. Key Vocabulary:

Agape: (noun)	Unconditional love, charity. Christians believe this is the highest form of love and is the type of love Jesus has for humans.
Austere: (adjective)	Very severe and unfriendly.
Avarice: (noun)	<i>extreme greed for wealth and the desire to hoard it</i>
Benevolence: (noun)	The quality of being kind and helpful.
Callous: (adjective)	Cruel and insensitive; not thinking about other people's feelings
Catalyst: (noun)	A condition, event, or person that is the cause of an important change
Charity: (noun)	The act of choosing to give help, especially money, to those who need it
Compassion: (noun)	Concern towards other people
Condemnation: (noun)	The Christian concept of being destined for divine punishment (hell) due to terrible sin.
Deprived: (adjective)	Suffering from a damaging lack of basic needs e.g. food, water, shelter, love
Ephemeral: (adjective)	Lasting only a short time.
Generous: (adjective)	happy to share or give away something, especially more than expected
Idol: (noun)	A picture or object that people pray to as part of their religion. Someone / something admired very much.
Ignorance: (noun)	Lack of knowledge, understanding, or information - often through a deliberate desire not to want to know
Insidious: (adjective):	Something unpleasant or dangerous; gradually and secretly causing serious harm.
Mammon: (noun)	The Christian concept of money as an evil force that turns people against God and makes them selfish.
Metamorphosis: (noun)	A complete change.
Misanthropic: (adjective)	having or showing a dislike of other people; unsociable.
Miser: (noun)	A mean person who is unwilling to spend or share money.

Nostalgia: (noun)	A feeling of pleasure, and also slight sadness, when thinking about things that happened in the past.
Philanthropy: (noun)	Helping the poor, especially by giving them money.
Pity (noun)	The feeling of sorrow and compassion caused by the suffering and misfortunes of others.
Redemption (noun)	The action of saving or being saved from sin, error, or evil.
Repentance: (noun)	Feeling sorry for past sins, accompanied by commitment to and actual actions that show and prove a change for the better
Shrouded: (verb)	Hidden by covering or surrounding
Surplus: (adjective)	More than is needed.

6. Key Quotations:

1. The simile exemplifies Scrooge's misanthropy, his self imposed isolation and disassociation from society as a whole.
2. However, the simile also foreshadows Scrooge's redemption-the pearl contained within the hard outer shell symbolises his inner worth and potential for good.
3. Furthermore, the implied image of something having to be forced open suggests a metamorphosis whilst also alluding to the ghosts' role in facilitating transformation in Scrooge's character.

'Solitary as an oyster'

Stave 1



Grade 9 analysis:
Dickens uses this simile to reveal Scrooge's misanthropic character but also to represent and foreshadow his metamorphosis. In this way, the symbol of the oyster represents Dickens' optimism and faith in the potential of the Victorian elite to embrace social reform and Christian values.

1. The repetitive, simple sentence structures emphasises Scrooge's sense of elation, his pure bliss at redemption
2. The similes lend Scrooge a renewed youthfulness and joy, as well as a revived moral authority.
3. The use of a semantic field of joy and sentiment demonstrates Scrooge's restored emotional vigour.

'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.'

Stave 5



Grade 9 analysis:
Scrooge is imagined by Dickens here as a redeemed and newly ideal figure; he represents a restored goodness that is associated with youthfulness, psychological contentment, and Christian redemption. He presents such an ideal to Dickens' readership

1. The verb 'forged' draws on connotations of hell and damnation, associating mammon with sin and the fall.
2. The use of active verbs 'forged' and 'made' highlights how Marley's fate is the direct consequence of his actions.
3. The use of repetition here emphasises the slow, cumulative effect of Marley's greed and isolation. He has lived a whole life of sin - not made one single, large mistake.

MARLEY:

'I wear the chains I forged in life... I made it link by link and yard by yard'

Stave 1



Grade 9 analysis:
The juxtaposition of the small links and much larger yard emphasises Dickens' message that every choice, however small, shapes our soul and our fate. Small kindnesses and acts of empathy are more powerful than we realise.

1. The use of the infantile image, 'baby', reveals that Scrooge has undergone a process of metamorphosis, has been reborn and redeemed in Christian terms.
2. The use of the personal pronoun 'I' demonstrates that Scrooge is coming to know himself, engaging in a process of introspection.
3. The euphoric tone reveals the psychological catharsis and contentment that Scrooge has achieved through his engagement with the ghosts and his repressed memories.

SCROOGE:

'I don't know anything. I am quite a baby'

Stave 5



Grade 9 analysis:
Here Dickens uses Scrooge to dramatise the process of psychological introspection that he wishes his contemporary audience to endure; like Scrooge they must confront their repressed sins to achieve redemption.

1. Dickens uses the allegorical figures of Ignorance and Want as a means of personifying the sins and corruption of Victorian, industrialised society.
2. The declarative, almost biblical cadence and parallelism of the spirit's words identifies the ghost as a figure of revelation who must uncover traumatic truths to facilitate Scrooge's transformation.
3. The use of the imperative verb 'beware' serves as a direct warning to Victorian elite about the insidious corruption of industrialisation.

GHOST OF CHRISTMAS PRESENT:

'This Boy is Ignorance. This girl is want. Beware them both'

Stave 3



Grade 9 analysis:
Dickens intends here to borrow the allegorical form of morality plays and later religious allegorical texts in order to demonstrate the sins of Victorian society and declare the immediate need for social reform through education and philanthropy.

1. Dickens uses the language of heresy with the 'idol' to demonstrate the immoral and anti-Christian nature of Scrooge's love of mammon.
2. The verb 'displaced' demonstrates how Scrooge has exchanged, almost unconsciously, the moral for the selfish.
3. The image of the 'golden idol' implies that Scrooge's new desires are superficial, without real purpose or worth.

BELLE:
**'another idol has
displaced me [...]
a golden one'**

Stave 2



Grade 9 analysis:
The image of the 'golden idol' is used to exemplify the superficial, baseless, heretical, and immoral character of Scrooge's love of mammon and serves to warn Dickens' Victorian readership against the 'displacement' of true, Christian morals and desire.

1. The simile draws on connotations of wealth revealing the precious nature of Tiny Tim's Christian goodness while also emphasising the value of family and agape over mammon.
2. The comparative adjective 'better' idealises Tim as a figure of absolute moral earnestness.
3. Bob's sentimental tone transforms Tim into an object of worship, a model for the Victorian elite to aspire to.

**CRATCHIT (ABOUT
TINY TIM):**

**'as good as gold
[...] and better'**

Stave 3



Grade 9 analysis:
Although gold has connotations of wealth - such as the monetary wealth Scrooge pursues, here Dickens is contrasting the 'wealth' of the Cratchits with Scrooge's wealth. Through Tiny Tim, we see that real wealth comes from within. It comes from love, acceptance and kindness.

1. The image of the light is used to metaphorically represent the self knowledge Scrooge has repressed.
2. The verb 'sprung' emphasises the inevitable power of truth to emerge and become known to Scrooge, the impossibility of repression.
3. The clarity, and brightness of the light draws on biblical language of revelation, emphasising the moral importance of the truth revealed.

**GHOST OF
CHRISTMAS PAST:**

**'from the crown of
its head there
sprung a bright
clear jet of light'**

Stave 2



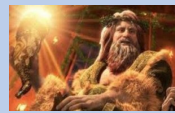
Grade 9 analysis:
Dickens uses Scrooge's later struggle with the Ghost's light to dramatise Scrooge's internal psychological struggle to repress his own self knowledge. Ultimately, Dickens demonstrates the inevitability of truth's revelation and Scrooge's redemption; Dickens is optimistic for his readers.

1. The allusion to the mythical 'horn of plenty' associates Christmas with abundance, health and happiness.
2. The use of the adjective 'jolly' associates the spirit of Christmas with psychological contentment and euphoria.
3. Once again, the image of the light demonstrates that the ghost is a source of truth and revelation for Scrooge.

**GHOST OF
CHRISTMAS PRESENT:**

**'a jolly Giant, glorious to
see, who bore a glowing
torch, in shape not
unlike Plenty's horn,
and held it up, high up,
to shed its light on
Scrooge'**

Stave 3



Grade 9 analysis:
Dickens presents the Ghost of Christmas Present as jovial, a manifestation of everyone's Christmas celebrations. The motif of light links directly with the previous two ghosts, both of whom had an integral light source. The fact that this ghost carries the light and sprinkles it on society suggests that the purpose of Christmas is to bring light into the darkness of winter.

1. The darkness of the imagery represents the unknown element of Scrooge's future, the fearful reality that he must make the correct choice.
2. The verb 'shrouded' alludes to the hidden or concealed nature of Scrooge's coming redemption, a redemption he will uncover.
3. The nothingness of the ghost contrasts with the revelatory, declarative character of the others; Scrooge must look inside himself for truth.

**GHOST OF
CHRISTMAS YET TO
COME:**

**'shrouded in a deep
black garment,
which concealed its
head, its face, its
form, and left
nothing of it visible'**

Stave 4



Grade 9 analysis:
The nothingness, the void that characterises the Ghost evokes Christ's death on the cross and his asking for God's comfort and voice. As with Christ, Scrooge must commit to change himself in order to bring redemption. The ghost will not do it for him. Dickens presents the final stage of the ritual of redemption for his readers and Victorian society as a whole.

1. Pathetic fallacy is used to associate the melancholy atmosphere that lingers with Scrooge and his house.
2. Dickens is presented as a caricature of isolation and greed to further highlight his miraculous transformation in stave five.
3. The fog adds a supernatural element to prepare the reader for Marley's arrival.

WEATHER:
**'The fog and
frost so hung
about the black
old gateway of
the house'**
Stave 1



Grade 9 analysis:
The alliteration of 'fog' and 'frost' creates an eerie and sinister atmosphere, reinforced by the use of the adjective 'black' to describe the gate. Dickens implies that Scrooge's misanthropy is isolating and creates a metaphorical fog causing him (and Victorian society) to be unable to see redemption clearly.

1. The clear weather in Stave 5 mirrors Scrooge's rediscovered ability to perceive and help humanity.
2. The adjectives 'clear' and 'bright' reflects Scrooge's ability to view life optimistically.
3. The repetition and paralleled structure of the asyndetic list of 'no fog, no mist' marks the end of the supernatural involvement in the novella, as it has achieved its objective of transforming Scrooge.

WEATHER:
**'no fog, no mist;
clear, bright'**

Stave 5



Grade 9 analysis:
Dickens' use of the mirroring of the pathetic fallacy implies that the structure of the novella is partially cyclical: the setting and attitudes are direct opposites. The weather of the final stave symbolises all the changes made by Scrooge and that his redemption is complete, leaving his Victorian readers with a clear message for how to improve society's inequalities.

‘An Inspector Calls’

1. Context: (AO3)

- Priestley set the play in 1912 (just before the sinking of the Titanic) to reveal some of the remaining outdated ideas of **Capitalism** and **class hierarchy** of his post war audience.
- The play was written in 1945 (at the end of WW2) and was a reaction to the changes in society as a result of the wars: class systems had changed and attitudes were becoming more **Socialist**.
- Priestley criticises **Edwardian values**, which allowed **status and wealth** to have power over poverty.
- Priestley warns against the **social inequalities** due to **gender and class**.
- A more **Socialist Britain** was emerging, for example, workers were about to strike for better conditions (after the brutalities of the Industrial Revolution and Victorian working conditions).
- Priestley was a socialist and campaigned for rights for all in society.

2. Themes: (AO1 and AO3)

Theme	Characters	Plot details
Social responsibility	Birling Sheila Gerald Eric Mrs Birling Inspector	Consequences of each Birling/Gerald action Inspector's warning Double twist at end – lesson not learned
Gender	Sheila Mrs Birling Eva	Engagement ring Sheila's change of mind Eva's circumstances with Gerald, Eric and Mrs Birling
Age	Sheila – Mrs. Birling Eric – Mr Birling Gerald	Sheila and Eric's reactions to Eva's death more sympathetic Mr and Mrs Birling and Gerald don't seem to have learned anything at end – more concerned with public appearances
Power	Mr Birling Mrs Birling Inspector	Mr Birling wields his power over his family – speeches at beginning, instructing Inspector Mrs. Birling tells children what to do (this is overturned at end when Eric and Sheila voice their objections) Inspector – maintains power over all the Birlings and Gerald (voice, information and structuring their confessions)
Class	Gerald Mr and Mrs Birling	Mr Birling's reference to Gerald's parents at beginning Mrs Birling being her husband's social superior Mr Birling's obsession with knighthood
Poverty and capitalism	Edna Gerald Eric Mrs Birling	Use of money to “buy” Eva – Gerald, Eric Withholding charity – Mrs. B Sheila and Mr Birling both use money and status to damage Eva

3. Key events: (AO1)

- The Birling family are celebrating the engagement of Sheila Birling to Gerald Croft (a higher class businessman)
- An Inspector interrupts Mr Birling's speech about capitalism
- Mr Birling's confession – had Eva sacked for protesting about wages
- Sheila's confession – had Eva sacked from a dress shop as she was jealous of her
- Gerald's confession – “rescued” Eva/Daisy Renton from prostitution and installed her as his lover in a friend's set of rooms. Abandons her for Sheila and a respectable marriage.
- Mrs. Birling's confession – refuses “Mrs. Birling”/Eva social support from her charity – Eva is pregnant and unemployed
- Eric's confession – picked Eva up as a prostitute and raped her. Stole money from his father's business to pay her when she gets pregnant.

- Inspector turns out to be “false” and Mr and Mrs Birling + Gerald celebrate their “escape”
- Phone rings – an Inspector is on the line

4. Literary terms: (AO2)

- Cyclical structure – *The play begins and ends with the Inspector's call (using a **circular structure**), revealing how little progress some of the Birlings have made with their understanding.*
- Morality play – *The use of the **morality play** form highlights the warnings that Priestley gives about the dangers of Capitalism and a lack of social responsibility.*
- Elements of a whodunnit play – who is most to blame?
- Stage directions – provide information about characterisation and key symbolic set details. *The use of the **stage directions** “pink and intimate” turning to “brighter” foreshadows the intense spotlight the Inspector will focus on the Birlings.*
- Drawing room drama – all set within the confines of the house (a reflection of the privileged class and their entertainment at the expense of others).
- Dramatic irony – the audience understands that Mr. Birling is wrong about the Titanic and WW1, but the characters do not. *Priestley uses **dramatic irony** in “Unsinkable, absolutely unsinkable” to highlight how incorrect Mr. Birling's myopic views are.*

5. Prepared introduction: learn and adapt to the exam question

Priestley presents [key focus] to reveal the **hypocrisy** and **social injustice** of a society based on class and status. As a **socialist**, he uses a **morality play** to criticise the ways that wealth and social standing could impact on others' happiness and lifestyles. The Birlings' indifference to **social justice** is presented in the **cyclical structure** of the play, from the opening where the family is self-congratulatory of their success to their dismissal of the Inspector as “moonshine” at the end.

Key Vocabulary:

Aristocracy	The highest class in society typically comprising people who hold titles and land.	<i>Priestley presents Gerald as an aristocrat; someone who is out of touch with the working class public.</i>
Biblical Allusion	Reference to or use of language and stories associated with the bible and Christianity.	<i>Priestley uses the allusion to hell in “fire and blood and anguish” to symbolise the suffering caused by the bourgeoisie.</i>
Bourgeoisie	The capitalist class who own the means of production.	<i>The Birlings are representative of the bourgeoisie, who do not support the less fortunate in society.</i>
Capitalism	The system where goods and business are owned by private individuals.	<i>Priestley criticises the capitalist ideas, represented by Mr. Birling's attitude towards his workers.</i>
Chivalry	Courteous behaviour of a man towards a woman.	<i>Gerald is presented as chivalrous in offering to support Daisy, but only wants to use her.</i>
Dehumanisation	The process of denying a person or group of human qualities.	<i>Both Mr and Mrs Birling dehumanise Eva by calling her “cheap labour” and “girls of that sort”.</i>
Didactic	Intended to teach, particularly a moral lesson.	<i>Priestley presents the Inspector as didactic in his approach to the Birlings: they need to be taught how to treat others better.</i>
Enlightened	Someone who has a more rational and modern viewpoint.	<i>Priestley presents Sheila and Eric as having more enlightened views by the end of the play: they accept their mistakes and understand that society has to become more socially responsible.</i>

Eternal Class Struggle	Class struggle, or class warfare or class conflict, is tension between the classes.	<i>The inequalities shown between Eva and Sheila demonstrate the tension between the classes.</i>
Exploitation	The action or fact of treating someone unfairly in order to benefit from their work.	<i>Eva is represented as being exploited for her labour by Mr. Birling and by her vulnerability by Eric.</i>
Feminist	Someone who promotes women's rights.	<i>Priestley presents Sheila as increasingly feminist in her views when she argues with her father over Eva's sacking.</i>
Fragmented	Broken up.	<i>Priestley gives Eric fragmented speech to reveal the extent of his worries and anxieties.</i>
Generational Division	A difference of opinions between one generation and another regarding beliefs, politics, or values.	<i>Sheila and Sybil's attitude to marriage indicates the generational division and societal changes.</i>
Hierarchy	The social ladder, where some members of society are more privileged than others.	<i>The Birlings are presented as a family who are concerned with maintaining their status in the social hierarchy.</i>
Hubris	Overconfidence that backfires.	<i>Mr Birling is hubristic and arrogant in celebrating his achievements and boasting about the prospect of being given a Knighthood.</i>
Hypocritical	Behaving in a way that suggests someone has higher standards than is the case.	<i>Mrs Birling is represented as a hypocrite: she has a role on a charity committee, but refuses to help Eva.</i>
Misogynist	Someone who hates or is prejudiced towards women.	<i>Gerald is presented as misogynistic in his views towards Daisy: he wants to "save" her, but ends up hurting her further.</i>
Myopia	The quality of being short sighted.	<i>Mr and Mrs Birling are presented as myopic: they do not understand that their actions could have far-reaching consequences.</i>
Objectification	Treating a human as if they are an object for use.	<i>Both Eric and Gerald are presented as objectifying Eva/Daisy: they are only interested in their gain.</i>
Officer Class	Soldiers in WW1 who gave the orders rather than did the actual fighting.	<i>Gerald represents the Officer Class, who were out of date with the general public in World War One.</i>
Pejorative	Expressing disapproval or contempt for something.	<i>Sheila's pejorative dismissal of Mr Birling's argument for sacking Eva reveals her more enlightened views.</i>
Philanthropy	The desire to help and support others in the community.	<i>Mrs Birling is hypocritical in her approach to philanthropy: she does it not to help, but to maintain status.</i>
Repression	The process of trying to forget or hide from difficult or unpleasant thoughts.	<i>Eric is representative of the repressed youth, who cover their emotional hurt with alcohol.</i>
Social Conditioning	The way in which society makes people have certain beliefs and behaviours.	<i>Priestley presents Sheila as socially conditioned at the start of the play: she seems to accept her role as being engaged to Gerald as her fate.</i>
Social Responsibility	The belief that every person has an obligation to look after each other in order to help the wider community.	<i>Priestley warns the audience of the risks of a lack of social responsibility when the Inspector declares that the Birlings will learn their lesson in "fire and blood and anguish".</i>
Socialism	The set of beliefs that states that all people should share equally in a country's money.	<i>Priestley presents the Inspector as a Socialist and interested in creating a fairer world for the underprivileged.</i>
Status quo	The way things currently are and work.	<i>Mr and Mrs Birling are keen to cover up any potential scandal to maintain their status quo in society.</i>

Paired quotations

1. The phrase 'pink and intimate' demonstrates the fragile comfortability of the Birlings bourgeois life.
2. 'Pink and intimate' could also foreshadow the blood of Eva which will come to haunt the Birlings.
3. The 'brighter and harder' light represents the revelation of traumatic truth that the Inspector will bring.

**THE LIGHTING
SHOULD BE PINK AND
INTIMATE UNTIL THE
INSPECTOR ARRIVES
AND THEN IT SHOULD
BE BRIGHTER AND
HARDER.
(ACT 1)**

1. The use of the adverb 'dumbfounded' makes clear the traumatic revelatory nature of the Inspector's visit.
2. The use of the collective pronoun 'they' demonstrates the conclusive power of the play's end, the realisation and acceptance of all involved.
3. The reference to stagecraft draws a clear parallel between the didactic events of the Birling's dining room and the theatre itself, a space for the instruction of the post-war audience.

**THEY ALL STARE
GUILTY,
DUMBFOUNDED,
THE CURTAIN
FALLS.
(ACT 3)**



Grade 9 analysis:
Priestley uses lighting in order to represent the psychological development of the Birling family. In this way he uses the stage and lighting to metaphorically represent the coming destruction of bourgeois capitalism and the revelation of its exploitative and dehumanising nature.



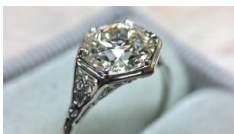
Grade 9 analysis:
Priestley's deliberate association of the Birling's final collective acceptance of truth with the dropping of the theatre curtain makes clear the parallel between cast and audience, both expected to realise the sins of capitalism and build a better socialist state in the future.

1. Sheila's use of the pronoun 'it' to describe the ring reflects the importance of it as a symbolic object for her, unable as she is to actually call it what it is.
2. The repeated use of dashes reflects her lack of rhetorical power and authority at this stage in the play.
3. Her questioning of whether it is the ring Gerald wanted for her reflects her dependency upon him.

**SHEILA: (EXCITED)
OH – GERALD –
YOU'VE GOT IT – IS
IT THE ONE YOU
WANTED ME TO
HAVE?
(ACT 1)**

1. Sheila's use of the separating pronouns 'you' and 'I' reflects her new found independence.
2. Her declarative statement demonstrates her awareness of her own intellectual enlightenment, reflecting the development of the feminist and suffragette movements.
3. Sheila's tone is more measured and authoritative here reflecting her empowerment and independence.

**SHEILA: YOU
AND I AREN'T
THE SAME
PEOPLE WHO
SAT DOWN TO
DINNER HERE.
(ACT 3)**



Grade 9 analysis:
Priestley uses Sheila, at this stage of the play, as a tool to represent the intellectual suppression of the Edwardian, female middle-class. He demonstrates her dependence upon the institution of marriage, an institution which facilitated only the disempowerment of women.



Grade 9 analysis:
Priestley uses Sheila here as a metonym for the suffragette and feminist movements of the early twentieth-century. Her mode is more measured, intellectual, and analytical reflecting that of the Inspector. Priestley presents Sheila as an ideal figure, intellectually emancipated as the feminist movement of the time were.

1. The repetition of 'unsinkable' emphasises the hubristic nature of the bourgeoisie.
2. Priestley's use of dramatic irony emphasises the myopia and, in Marxist terms, false-consciousness of the Edwardian, bourgeoisie.
3. The adverb 'absolutely' reflects the blind self-confidence of Mr Birling.

**MR BIRLING:
UNSINKABLE,
ABSOLUTELY
UNSINKABLE.
(ACT 1)**

1. Priestley's use of the language of criminality in 'confess' demonstrates that, in many ways, Capitalism is on trial here.
2. Birling's use of the adverb 'certainly' reflects his hubristic, patriarchal arrogance.
3. Again, Birling misuses the term 'duty' highlighting to Priestley's post-war audience the need to rethink duty from a socialist perspective.

**MR BIRLING: HE
CERTAINLY
DIDN'T MAKE ME
CONFESS – I HAD
DONE NO MORE
THAN MY DUTY.
(ACT 3)**



Grade 9 analysis:
Priestley intends here to use the sinking of the Titanic as a metaphor for many things; Society as a whole: the lower class occupying the lower decks without enough lifeboats to save them. Capitalism: which was about to suffer a heavy blow in the first World War. Birling himself: who will metaphorically sink in the estimation of the audience and finally Britain, whose Empire will begin to crumble under the social and political pressures of a post war Europe.



Grade 9 analysis:
Priestley uses Mr Birling here to highlight the unwillingness of the older, Capitalist class to endure the introspection necessary to admit responsibility; Priestley's use of the language of guilt and innocence further emphasises his use of the murder mystery genre to put capitalism on trial.

1. Use of the impersonal noun 'labour costs' demonstrates Birling's dehumanisation of the working class.
2. Birling's use of economic vocabulary shows that workers serve only profit for him.
3. His use of the word 'duty' is intended to be seen ironically by the audience, emphasising his absence of social responsibility.

**MR BIRLING:
IT'S MY DUTY
TO KEEP
LABOUR COSTS
DOWN.
(ACT 1)**

1. The use of the hyphens to identify the subordinate clause creates a fragmentary, wandering mode of speech that reflects Birling's disempowerment.
2. The repetition of 'thousands' highlights Birlings constant deferral to the power of capital to resolve problems and his inability to accept moral responsibility.
3. Birling's tone of desperation reveals the failure of capital and capitalism to address the structural inequalities of society.

**MR BIRLING:
I'D GIVE
THOUSANDS –
YES –
THOUSANDS.
(ACT 3)**



Author's Intentions:
Priestley uses Birling as a tool to critique capitalism, ironically pointing out that capitalism's only sense of duty is toward capital and money rather than individuals. Priestley thus shows how Edwardian capitalism subverts public morality.



Grade 9 analysis:
Priestley intends here to emphasise the character's futile and recurrent attempts to use money to solve problems. Birling's faltering mode demonstrates the futility of such methods, leading the audience to turn instead toward Priestley's more radical, structural offers of political change.

1. Sheila's pejorative appropriation of Mr Birling's economic language serves to critique capitalism's dehumanisation of the working-class.
2. Sheila's use of the collective pronoun 'people' demonstrates her empathy for the suffering and exploitation of workers and women.
3. The fronted conjunction mirrors the Inspector's radically disruptive mode of speech, revealing Sheila's internalising of socialist ideology.

SHEILA: BUT THESE GIRLS AREN'T CHEAP LABOUR - THEY'RE PEOPLE. (ACT 1)

1. Birling's exclamation of 'Rubbish' exemplifies his over-inflated, hubristic arrogance and belief in his own authority.
2. Birling's use of the demonstrative pronoun 'these' demonstrates his disdain for and othering of the working-class.
3. That the Inspector's criticism is implied rather than explicit hints at the seriousness of what is to be revealed to the Birlings.

BIRLING: RUBBISH! IF YOU DON'T COME DOWN SHARPLY ON SOME OF THESE PEOPLE, THEY'D SOON BE ASKING FOR THE EARTH. [...] INSPECTOR: THEY MIGHT. BUT AFTER ALL IT'S BETTER TO ASK FOR THE EARTH THAN TO TAKE IT (ACT 1)



Grade 9 Analysis:
Priestley uses Sheila's mocking of her father's discourse and ideology to articulate the conflicts between socialism and capitalism, and the older and younger generations. Sheila's declaration asserts the moral authority of socialist ideology which values empathy and connection over capital.



Grade 9 analysis:
Priestley's clear juxtaposition here of Birling's and Goole's modes of speech, one egoistic and self-confident and the other measured and analytical, is used as a tool to characterise the ideological conflict between Edwardian Capitalism and the dream of socialism that their argument represents.

1. The image of the wall is used to represent the process of distancing and othering that prevents Capitalists from empathising with the working-class.
2. Sheila's instructive warning serves to indicate her enlightenment and empathy with the plight of the proletariat.
3. Sheila's use of the demeaning noun phrase 'that girl' parodies the bourgeoisie's lack of empathy for the working-class.

SHEILA: YOU MUSTN'T TRY TO BUILD UP A KIND OF WALL BETWEEN US AND THAT GIRL. (ACT 2)

1. Mrs Birling's use of the relative pronoun 'that' emphasises her sense of superiority over the working-classes.
2. The collective noun 'girls' both infantilises and demeans the exploited women who work for the Birlings, reflecting the patronising perspective from which they look upon their workers.
3. The dismissive tone and resentment with which Eva and the working-classes generally are referred to exemplifies the authority of class identity and struggle in Marxist terms.

MRS BIRLING: GIRLS OF THAT CLASS. (ACT 3)



Grade 9 analysis:
Priestley's metaphor of the wall that separates the classes signifies not only the intentional emotional detachment of the Capitalist classes but also exemplifies Marx's notion of eternal class struggle, reflecting the authority, above all, of class identity. This struggle can only be broken through revolution.



Grade 9 analysis:
Priestley uses Mrs Birling here to present a model of class relations within capitalist society. Sybil's demeaning self-distancing from Eva reflecting the authority of class difference and the character of 'eternal class struggle' as Marx defined it.

1. The repetition of the pronoun 'we' emphasises Socialism's desire to breakdown opposition between individuals in society.
2. The Inspector's simple, declarative sentence structures rhetorically highlight the importance of his speech.
3. The metaphorical comparison of 'body' and society reflects Priestley's belief that we all depend on the health and happiness of one another.

INSPECTOR: WE DON'T LIVE ALONE. WE ARE MEMBERS OF ONE BODY. WE ARE RESPONSIBLE FOR EACH OTHER. (ACT 3)

1. Birling's dismissive tone in 'nonsense' associates him with the self-righteous arrogance of the Edwardian, bourgeoisie.
2. Birling parodies the moral authority of social responsibility, placing him in opposition to the Inspector.
3. The metaphorical comparison of 'society' to a hive of bees reflects Mr Birling's perjorative view of socialism.

MR BIRLING: ALL MIXED UP LIKE BEES IN A HIVE— COMMUNITY AND ALL THAT NONSENSE. (ACT 1)



Grade 9 Analysis:
The grammatical and declarative clarity of the Inspector's claims here serve to elevate the authority of his voice above the other characters; Priestley transforms him into an absolute moral authority and source of truth, reflecting his belief in the ethical superiority of socialism.



Grade 9 analysis:
Priestley uses Birling's voice here to implicitly convey his own perspective on the importance of 'community'; the metaphor of the hive, while used pejoratively by Birling, actually contains Priestley's own view of society as dependent upon co-operation and the sustaining of the health and happiness of all. In this way, Priestley uses Birling as rhetorical device to contain his own socialist views.

1. The use of complex sentence structure serves to create a tone of righteous anger in the Inspector's voice.
2. The pronoun 'you' stands here not just for the Birlings but also for Priestley's contemporary audience as well as the British capitalist, class of the post-war era.
3. The Inspector's use of biblical language in 'fire, blood, and anguish' further elevates his moral authority, directly associating capitalism and sinfulness.

INSPECTOR: AND I TELL YOU THAT THE TIME WILL SOON COME WHEN, IF MEN WILL NOT LEARN THAT LESSON, WHEN THEY WILL BE TAUGHT IT IN FIRE AND BLOOD AND ANGUISH. (ACT 3)



Grade 9 analysis:
Here Priestley imagines the Inspector as a higher moral authority, using biblical language and a righteous, moral tone to transform him into an almost prophet like figure. Priestley could be drawing a connection between Socialism and more Christian notions of morality. For post-war Britain, Socialism is the only source of redemption.

Power and Conflict Poetry

<i>Ozymandias</i>	Shelley criticizes the hubristic, ephemeral and futile nature of human power in 'Ozymandias'.
<i>London</i>	Blake criticizes the control of institutions over individuals' freedoms in 'London'.
<i>The Prelude</i>	Wordsworth's autobiographical poem explores the overwhelming dominance and sublime threat of nature on the persona.
<i>My Last Duchess</i>	Browning uses the painted Duchess to demonstrate the objectifying power of the male gaze, suggesting that the patriarchal desire for power and control is sinister, neurotic yet ultimately futile.
<i>The Charge of the Light Brigade</i>	Tennyson idealises patriotic acts of self-sacrifice but also hints at the indoctrinating power of patriotism.
<i>Exposure</i>	Owen suggests the trauma of war causes a profound loss of faith in any higher power or purpose even corrupting nature itself.
<i>Storm on the Island</i>	Heaney's storm reveals the destructive power of nature, but also allegorically represents the often baseless, irrational nature of conflict.
<i>Bayonet Charge</i>	Hughes' poem exemplifies the terrifying, disorientating, traumatic reality of war for soldiers.
<i>Remains</i>	Armitage demonstrates both the dehumanisation that occurs under the conditions of war but also the inability of soldiers to act clinically, suffering instead inevitable psychological disintegration as a result of violence.
<i>Poppies</i>	Weir's nostalgic and emotional response of the persona's reaction to her son leaving criticizes conflict's impact on the family unit in 'Poppies'.
<i>War Photographer</i>	Duffy exposes the commodification of war and criticizes society's apathy towards conflict and trauma while also demonstrating that the chaos and trauma of war can never be fully understood by those living outside of it.
<i>Tissue</i>	Dharker explores the fragility of human power and the ephemeral nature of human constructions through the extended metaphor of paper.
<i>The Emigrée</i>	Rumens uses the narrative of a refugee to demonstrate that nostalgia and memory, even if misplaced, are powerful forces that may even have the power to liberate.
<i>Checking Out Me History</i>	Agard critiques disempowering colonial attitudes in the British education system, suggesting subjugated people must reclaim their own history and identity.
<i>Kamikaze</i>	Garland demonstrates how family happiness can be disrupted by conflict and cultural pressure , but memory has the power to revolt against oppressive political structures.

Poem	Conflict	Power			Structure	Key words
Ozymandias	Conflict between the great power of a past warrior and its present state of decay.	Human power doesn't last forever. Nature is more powerful than man.	Two vast and trunkless legs	Vast shows the grand scale of the original statue. This contrasts with 'trunkless' which highlights the scale of the decay.	The sonnet rhyme scheme is irregular, perhaps symbolic of the broken statue itself which is no longer perfect.	<ul style="list-style-type: none"> • Arrogance • Art • Corrupt • Fleeting • Insignificance • Nature • Oppressive • Political power • Power • Pride • Temporary • Time • Tyranny
			Sneer of cold command	This line suggests Ozymandias was arrogant, condescending and patronising towards the people who he ruled over.		
			Nothing beside remains	The short phrase sums up how man's power does not last forever because it is consumed by nature's immeasurable power.		
			Look on my works ye Mighty and despair!	The words on the pedestal are now ironic as there is no one there to view the statue.		
			Colossal wreck boundless and bare	The oxymoron 'colossal wreck' sums up how the great statue has been destroyed by nature over time.		
Prelude	Conflict between man and nature: nature proves it is more powerful.	The power and beauty of nature to make man feel overwhelmed and insignificant.	An act of stealth and troubled pleasure	This line suggests the speaker felt excitement and guilt when he stole the boat,	As the journey progresses poem becomes rougher. 'And' is repeated to give a breathless feel. The volta marks a shift in tone half way through.	<ul style="list-style-type: none"> • Arrogance • Awe • Confidence • Fear • Haunting • Intimidation • Nature • Overwhelming • Pastoral • Power • Reflection • Respect • Threatening • Troubled • Unexpected
			Huge peak, black and huge	This line marks the shift in the poem (volta) when nature becomes dominant and threatening.		
			O'er my thoughts there hung a darkness	The metaphor 'hung a darkness' conveys how the speaker was affected by the event for a long time afterwards. He has lost his innocence.		

London	Conflict between the rich and poor who are controlled by society.	The abuse of power in Victorian England and the lack of power amongst the poor.	Where the chartered Thames does flow	A river is normally a symbol of freedom but chartered suggests London is a city of restriction and confinement.	The regular rhyme scheme reflects the regular walking pace of the narrator as he walks around the city.	<ul style="list-style-type: none"> • Anger • Change • Corruption • Critical • Despair • Equality • Hopelessness • Mimics • Misery • Rebellion • Relentless • Repetitive • Revolution • Society • Trapped
			The mind-forged manacles I hear	The metaphor suggests the city controls people's minds.		
			Every black'ning church appals	This quote suggests the polluting influence of the church. Blake was particularly critical of the efforts of the church to support the poor.		
			The hapless soldiers sigh	The soldiers are portrayed as fighting a pointless war. This contrasts with the stereotypical heroic image of soldiers.		
Poppies	Conflict from perspective of mother left behind when son goes to war.	The powerless of the mother who must deal with her son's departure to war.	Crimped petals, spasms of paper red	The word 'spasms', 'crimped' and 'red' to describe the poppies connote the violence and destruction of war.	The poem uses a lot of enjambment to enhance the idea of natural tone and the mother's voice.	<ul style="list-style-type: none"> • Ambiguous • Anxious • Childhood • Chronological • Domestic • Emotional • Fear • Fearful • Innocent • Lonely • Loss • Maternal • Non-combatants • Tactile
			The world overflowing like a treasure chest	The simile suggests the soldier felt excited about the idea of going out to war and discovering a new world of possibilities.		
			A single dove flew from the pear tree	This metaphor could refer to the son going to heaven. A pear tree normally symbolises a long life but it seems the son's life has been cut short.		

Remains	Explores the long term effects that conflict in war has on a soldier.	A soldier's power or lack of power over his own memories and experiences of war.	Probably armed, possibly not	This line is repeated to show that the speaker cannot move on or have closure after killing the man because he isn't sure if he was armed or not.	Enjambment shows the painful memories run on and on in his mind. The chaotic structure reflects his chaotic mind.	<ul style="list-style-type: none"> • Alone • Anecdotal • Colloquial • Confession • Desensitised • Graphic • Guilt • Haunted • Mental health • Personal • Psychological • Responsible • Suffering • Uncertainty • Veterans
			He's here in my head when I close my eyes	This line shows how the soldier's dreams are haunted by seeing an image of the dead man over and over again.		
			His bloody life in my bloody hands	This line uses repetition of bloody to show how the soldier's life has been affected so much by the guilt he feels after killing the man.		
Storm on the Island	The conflict between man and nature can be read as an allegory of political conflict.	The power of the weather to instill fear into man.	We are prepared: we build our houses squat	The people on the island are shown to be well prepared for any attack from the weather through the word choices and short concise phrases.	Present tense suggests the storm is occurring now. Enjambment helps add to the conversational tone.	<ul style="list-style-type: none"> • Calm • Confidence • Danger • Familiarity • Fear • Forceful • Frightening • Helplessness • Intangible • Overwhelming • Powerful • Powerless • Safety • Stormont • Strength • Warlike
			Spits like a tamed cat turned savage	This simile marks a change in tone when the weather suddenly becomes violent. The enjambment across stanzas highlights the sudden shift.		
			Exploding comfortably down on the cliffs	This oxymoron conveys how the poet sees nature as both comfortable and violent.		
			It is a huge nothing that we fear	This line suggests people fear the weather when really they should have nothing to fear.		

War Photographer	Conflict between a warzone and rural England.	The powerful war images contrast with the detached way they are consumed.	Spools of suffering set out in ordered rows	This line shows how the photographer brings order to the chaos in the images when he develops them	The regular 4 line structure reflects the order he is giving to the chaos in the photos.	<ul style="list-style-type: none"> • Alone • Anger • Apathy • Contrast • Detachment • Duty • Frustration • Guilt • Haunted • Horror • Inevitability • Mental health • Non-combatants • Pain • Powerless • Psychological • Reverence
			Did not tremble then but seem to now	This line shows the speaker only fully appreciates the extent of the suffering when he returns to the quiet of home.		
			He stares impassively...and they do not care	This line links to how the speaker feels his job is pointless as people who see his pictures in the news are desensitised to violence.		
My Last Duchess	Conflict between how the speaker presents himself & who he actually is.	Browning is criticising the absolute power the speaker had over his wife.	My Last Duchess...looking as if she were alive	'last' implies the speaker is seeking a new wife while the simile implies the speaker prefers the portrait to the real woman because it can be controlled.	Rhyming couplets and iambic pentameter mirrors the Duke's controlling nature. Caesura reflects his anger with wife.	<ul style="list-style-type: none"> • Abuse • Arrogance • Art • Confession • Control • Corruption • Flirtatious • Innocent • Jealousy • Material possessions • Patriarchal • Pride • Reputation • Sinister • Status • Tyrannical
			I gave commands then all smiles stopped	The line 'I gave commands' is an indirect way of saying he had his wife killed off to stop her from smiling at others.		
			Notice Neptune though taming a sea horse	The fact the speaker points out another work of art near the portrait shows the speaker views the duchess as just an object rather than a real person.		

Exposure	Conflict between man and the cruel weather in a warzone.	Nature is more powerful and deadly than bullets and shells.	Merciless iced east winds knife us	The personification and sibilance emphasises the brutality of the weather in the trenches.	The 5 th line in each stanza creates an anti-climax. The half-rhyme reflects how unsettled the soldiers are.	<ul style="list-style-type: none"> • Bleak • Boredom • Contemplation • Enemy • Expose • Exposed • Frustration • Helpless • Honest • Hopelessness • Monotony • Pain • Progression • Realistic • Repetitive • Suffering • Vulnerable
			Mad gusts tugging on the wire	This personification also emphasises how threatening and unpredictable the weather conditions are for the soldiers.		
			Pale flakes with fingering stealth	Pale flakes is a soft image showing the beauty of the snow which contrasts with the sinister and menacing way it attacks the soldiers		
			But nothing happens	This line is repeated 5 times to create a sense of anti-climax as the soldiers are constantly on the edge awaiting an attack that doesn't occur.		
Charge of the Light Brigade	The bravery of the soldiers and the stupidity of the mission.	The powerful military rhythm matches the rhythm of marching drums.	Into the valley of death rode the six hundred	This line uses Biblical imagery links the soldier's death with religious sacrifice.	Military rhythm reflects the sound of pounding horses conveying the soldiers' mindless journey to their death.	<ul style="list-style-type: none"> • Admiration • Battle • Chaos • Commemoration • Glory • Heroism • Horror • Impending doom • Patriotism • Retreat
			Stormed at with shot and shell	The sibilance emphasises the pain and violence that the soldiers had to face.		
			Theirs not to reason why theirs but to do	The parallel phrasing shows the soldiers' only job was to fight and it was not their position to question which links to the pointlessness of war.		
Tissue	Conflict is caused by holding onto unimportant things too tightly.	We cling too tightly to power and should build more things with paper-like qualities.	Paper that lets the light shine through	Paper is a man-made material. Immediately the poet establishes the idea nature (the light of the sun) is more powerful than man.	The enjambment and irregular line lengths mirror the chaotic and unpredictable nature of the world today.	<ul style="list-style-type: none"> • Control • Creation • Fragile • Freedom • Humanity • Man-made • Permanent • Powerful • Temporary
			Maps too. The sun shines through.	Maps are humans way of controlling nature but nature (the sun) is stronger and ignores boundaries between countries,		
			Fly our lives like paper kites	This simile links to how our lives are tied and controlled by paper (in the form of money) but this power can easily fly away.		

Bayonet Charge	The conflict involved in rushing out of the trenches to attack.	The powerful and raw emotions involved in rushing out from the trenches.	Suddenly he awoke and was running	The first line of the poem uses in medias res to reflect the confusion of the soldier who finds himself suddenly awake in a war zone.	Enjambment adds to the chaos of the battlefield. The chaotic structure reflects the chaotic nature of going into no-man's-land.	<ul style="list-style-type: none"> • Anonymous • Confusion • Critical • Desperation • Disorientated • Frantic • Humanity • Ideals • Instinct • Pain • Patriotism • Questioning • Struggling • Terror • Universal figure • Violence • Vivid
			He lugged a rifle numb as a smashed arm	This simile suggests the soldier's gun makes him feel powerless not powerful and links to the indescribable horror of war.		
			The patriotic tear...sweating like molten iron	This image suggests the panic of fighting in a war overwhelms any notions of patriotism and 'molten iron' links to hell.		
			A yellow hare that rolled like a flame	The 'yellow hare' is a symbol of nature's continued presence on the battlefield. 'Yellow' has connotations of cowardice.		
			His terror's touchy dynamite	The last line of the poem is ominous and violent to emphasise the indescribable horror of war could reawaken at any time.		
Checking out me History	Conflict between what we are taught and not taught by society.	This poem rebels against the way powerful black figures from history are marginalised.	Bandage up me eye with me own history	This metaphor suggests the speaker feels he was blinded from learning about his own Caribbean cultural identity at school.	The irregular verse and colloquial language mirrors the drum beat of Caribbean music.	<ul style="list-style-type: none"> • Admiration • Anger • Awareness • Celebration • Celebratory • Childish • Colonialism • Contrast • Empire • Frustration • Heritage • History • Identity • Power • Power • Pride • Resentment • Trivialise
			Dem tell me bout Dick Whittington and he cat	By mentioning the nursery rhyme Dick Whittington the speaker is suggesting the history he got told at school was trivial and unimportant.		
			Nanny see-far woman of mountain dream	When describing the black figures from history, the poet uses poetic images of nature to help emphasise their value and achievements.		
			I carving out me identity	This metaphor uses the verb 'carving' to show his struggle to assert his own Caribbean identity in a world ruled by white people.		

Emigree	Conflict between childhood memories of a place and adult understanding.	The power of childhood memories of a place can negatively affect people in adulthood.	I am branded by an impression of sunlight	The word branded suggests the speaker has been permanently marked or scarred by her memories of the place where she grew up. "Sunlight" implies light and hope in contrast	The lack of a consistent line structure or rhyme reflects the speaker's confusing feelings about the city.	<ul style="list-style-type: none"> • Beautiful • Certainty • Childlike • Displaced • Idealised • Innocent • Memory • Nostalgia • Positive • Protect • Protective • Reminisce • Rose-tinted • Threat • Tyranny • Unwavering • Vitality • Wistful
			I comb its hair and love its shining eyes	The metaphor suggests she nurtures the memory of her childhood like a childhood toy suggesting an unhealthy obsession.		
			They accuse me of being dark	This threatening image suggests she feels uncomfortable and paranoid in the new regime.		
Kamikaze	Conflict between the rules and honour of society and the desire to return to family.	The power of the Japanese government and the power of family.	A one way journey into history	This metaphor elevates the importance of his mission and reminds the reader the pilot was not supposed to return home.	Uses italics for an aside to maybe show the daughter speaking to her own children after reflecting on the way she treated her own father. 1 st and 3 rd person narrative to contrast personal feelings with the story.	<ul style="list-style-type: none"> • Absence • Beauty • Choice • Consequences • Decision • Duty • Empathy • Failure • Honour • Irony • Nature • Ostracised • Patriotism • Personal • Pride • Regret • Shame • Shunned
			A green-blue translucent sea	The colourful image of nature evokes the cosy feeling of his Japanese home and may be one of the reasons why he decides to turn back his plane.		
			'shaven head full of powerful incantations'	This line suggests the pilot had been indoctrinated by the Japanese government in order to carry out the mission.		
			Which had been the better way to die	The speaker wonders if the pilot wished he'd not turned back and actually carried out his suicide mission.		

7. Overview

The paper is called **Explorations in Creative Reading and Writing**

Section A Reading

1 hour

What it tests for:

- AO1: Find information and evidence in a text.
- AO2: Analyse how writers use language and structure to have an effect on the reader, using subject terminology to support your answers.
- AO4: Explore texts for their meanings and effects, supporting your answer with appropriate evidence.

8. Question 1

Read again lines ... List four things from this part of the text about....

- Read the question before you read the source so you know what you are looking for.
- You can either quote (short) or use your own words.
- **You must get it from the right part of the text.**
- It is better to write in full sentences.
- Do not analyse or explain or write anything about the quote.
- Do not spend too long on this question.

9. Question 2

How does the writer use **language** to describe... Look at specific line numbers...

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

10. Question 3

You need to think about **the whole source**.

How has the writer **structured** the text to interest you as a reader?

You could write about:

- What the writer focuses your attention on at the beginning
- How and why the writer changes this focus as the source develops
- Any other structural features that interest you

What does it mean by structure?

- How the focus of the story changes or shifts
- When and why the writer decides to introduce a new character, or action, or event
- When the setting is described
- Where and when the writer decides to reveal something to the reader

NOT

- How many paragraphs there are
- Length of the paragraphs (unless a one liner)
- Number of lines etc.

How to answer:

- Use the bullet points.
- Start at the beginning:

At the beginning of the source the writer focuses on...character, or setting, or weather etc...so the reader understands, or the reader can imagine... etc

- Where does the focus shift? What does the writer now focus on? Use a quote.

The writer then shifts the focus to...a new character, or event, introduces dialogue...which will interest the reader because...

11. Question 4

Focus this part of your answer on the second part of the Source from line... to the end.

A student, having read this section of the text said: "The writer..."

To what extent do you agree?

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

How to answer

Respond to the **focus** of the statement.

- Show understanding of the writer's methods – language and structure.
- Use carefully selected evidence from the text.
- Explore in detail the effect on the reader.

Read the question carefully:

- **What** is the 'student' saying?
- This question is a chance for you to really show off your ability to connect with what a writer is trying to say and the effects they are trying to create.

What you need to do is think – and use **What Where Why**

- This is what the writer wants us to **think or feel** about a character or situation (the words in the statement)
- These are the **methods** they use to create this effect
- This is how the method works to create this **effect** –

For example:

The writer makes me think that ... when he uses the (technique) ...: (insert quote). It makes me think or feel ... because the word "..." suggests...

A good start could be:

I mostly agree with this statement because

I agree with the part of the statement which says, "....." because...

Section B Writing

You will be asked to respond to a picture prompt or a story prompt.

Spend 45 minutes planning and writing this. Write a really detailed, excellently edited description rather than a long and rambling piece of work.

What it tests for:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6

- Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Hints and tips:

Planning

1. Write down a list of punctuation you need to use.
2. Write down a list of techniques
3. Circle interesting details or features from the image that you could use for your description. (Split the box into 9 to force you to look everywhere).

Plan your structure, e.g.:

1. Weather
2. Zoom in on a detail
3. Zoom in on another detail
4. Shift outside the picture
5. Zoom in on another detail
6. Weather

Tips for writing and editing:

- Write one paragraph at a time, then check it.
- Check for punctuation range and use of techniques every paragraph.
- Change boring words to interesting ones! VOCABULARY is key!
- Start your sentences differently – be creative and careful.
- DESCRIBE, don't relate action.

Language Paper 2 Key Information Sheets

12. Overview

The paper is called **Writers' Viewpoints and Perspectives**

Section A Reading

1 hour

What it tests for:

- AO1: Find information and evidence in a text.
- AO2: Analyse how writers use language and structure to have an effect on the reader, using subject terminology to support your answers.
- AO4: Explore texts for their meanings and effects, supporting your answer with appropriate evidence.

13. Question 1

Choose four statements which are true.

- Always check which lines you need to read for this.
- **Maximum** of four
- **Colour in the circles**

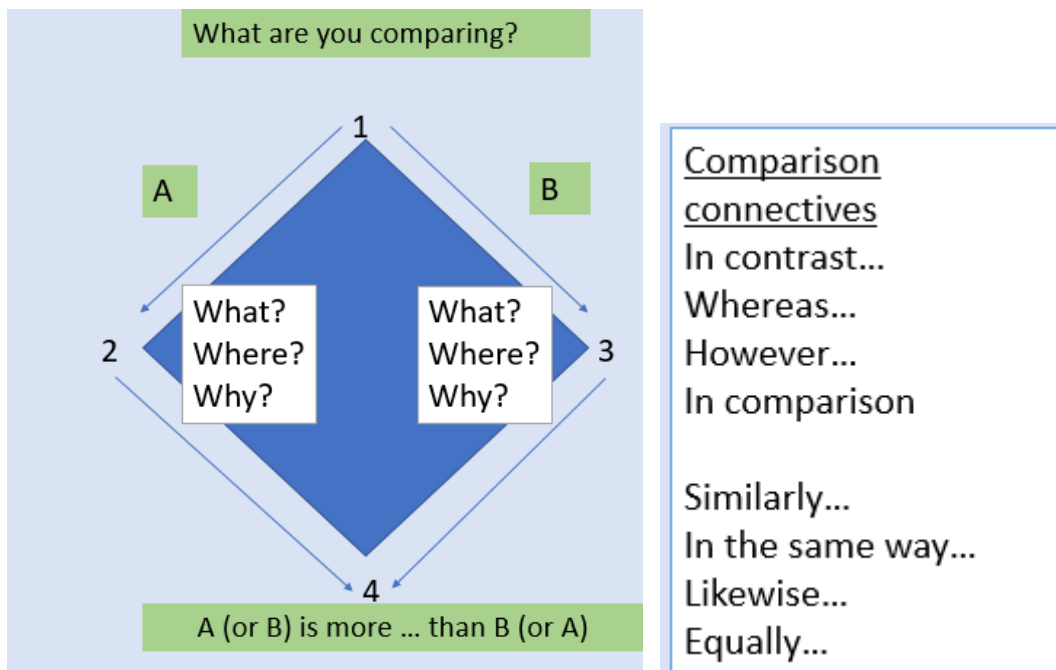
Next to the letters, use a tick, cross or ? to plan your response.

Double check your ? to find the **most likely** true statements.

14. Question 2

Comparison of ideas

1. Highlight key words in the question
2. Track through the texts to find where the topic is mentioned – mark the relevant paragraphs **in both texts**.
3. Select 2 pieces of evidence from each text which tells you about the topic.
4. WHAT, WHERE, WHY + COMPARE (one is more... than ...)



15. Question 3

Analysing language

1. Highlight key words in the question
2. Look for your **best** 3-4 quotations about this topic – look for really vivid words or obvious techniques.
3. Use What, Where Why to unpick these techniques in detail.

16. Question 4

Comparing perspectives and methods

1. Highlight key words in the question
2. Read through both texts again and track whether the writers are positive or negative in their views.
3. Does their perspective change?
4. Label the key paragraphs with adjectives to describe their perspectives
5. Use WHAT, WHERE, WHY to support your analysis of **methods or techniques**.

<u>Positive Perspective</u>	<u>Neutral Perspective</u>	<u>Negative Perspective</u>
Amused	Persuasive	Aggressive
Humorous	Ironic	Anger
Empowered	Formal	Fear
Motivated	Informal	Critical
Proud	Detached	Sarcastic
Enthusiastic	Reflective	Concern
Sympathetic	Questioning	Serious
Inspired	Indifferent	Mournful
Compassionate	Opinionated	Ashamed
Supportive	Ambivalent	Regret

Section B Writing

You will be asked to write a **formal**, non-fiction text in response to a prompt.

What it tests for:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6

- Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Planning your writing

1. Write down a list of punctuation you need to use.
2. Write down a list of techniques:

Ethos	Using language to build trust with the audience.
Logos	Using facts and statistics to persuade the audience.
Pathos	Using powerful language to make the audience feel certain emotions.

Structuring your writing

- 1: Make this punchy, passionate and opinionated (one sentence and containing a rule of three plus a colon) , and :
- 2: Anecdote (a story about a situation which demonstrates your point of view – can be entirely fictional, but make it believable and realistic). E.g. Last week when I
- 3: Facts and statements to support your view – get in as many punchy, factual statements as you can here – make your argument sound fool proof.

4: Appeal to the reader by including them. Use rhetorical questions and personal pronouns ("you", "we").

5: Make an emotional appeal to your readership. Make them feel something – guilty, happy about joining your cause, etc.

6: A final, one-sentence paragraph with a great technique.

Writing and editing

- Write one paragraph at a time – check and edit after each paragraph.
- Check for punctuation range and use of techniques every paragraph.
- Change boring words to interesting ones! VOCABULARY is key!
- Start your sentences differently – be creative and careful.
- BE PASSIONATE!

Letter	
As a minimum, students should include:	<ul style="list-style-type: none"> • an indication that someone is sending the letter to someone • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • the use of addresses • a date • a formal mode of address if required e.g. Dear Sir/Madam or a named recipient • effectively/fluently sequenced paragraphs • an appropriate mode of signing off: Yours sincerely/faithfully.
Article	
As a minimum, students should include:	<ul style="list-style-type: none"> • the use of a simple title • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear/apt/original title • a strapline • subheadings • an introductory (overview) paragraph • effectively/fluently sequenced paragraphs.
Text for a leaflet	
As a minimum, students should include:	<ul style="list-style-type: none"> • the use of a simple title • paragraphs or sections.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear/apt/original title • organisational devices such as inventive subheadings or boxes • bullet points • effectively/fluently sequenced paragraphs.

Text of a speech	
As a minimum, students should include:	<ul style="list-style-type: none"> • a simple address to an audience • sections • a final address to an audience.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear address to an audience • effective/fluent linked sections to indicate sequence • rhetorical indicators that an audience is being addressed throughout • a clear sign off e.g. 'Thank you for listening'.
Essay	
As a minimum, students should include:	<ul style="list-style-type: none"> • a simple introduction and conclusion paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • an effective introduction and convincing conclusion • effectively/fluent linked paragraphs to sequence a range of ideas.

Language Techniques Key Information Sheets

Words to describe tone – of characters or of a text

Amused	Absurd
Calm	Aggressive
Celebratory	Angry
Cheerful / cheery	Apprehensive
Comic	Bewildered
Curious	Bitter
Ebullient	Clinical
Elated	Contemptuous
Light-hearted	Critical
Optimistic	Egotistical
Stately	Fearful
Tranquil	Frustrated
Vibrant	Grim
Whimsical	Malicious
Witty	Scathing
Wonder	Tragic
	World-weary

Structural features

First, second or third person narrator
A change in viewpoint
When the focus shifts or changes
The use of contrast
The use of repetition
The use of dialogue
A change in time or setting
The use of a flashback or foreshadowing
A change in mood, or tone, or pace
The use of a cliffhanger

Language Techniques:

personification
plosives
irony
hyperbole (exaggeration)
litotes (understatement)
modal auxiliaries
metaphor
sibilance
puns
adverbs
verbs
tense
sentence functions
sentence types
simile
repetition
rhetorical questions
adjectives
speech
alliteration
onomatopoeia
lists of three
technical or dialect words
unusual or powerful words

<u>Example Techniques:</u>	<u>Example Effects</u>
Simile	The writer uses the simile to compare ... and ..., which highlights/emphasises about
Metaphor	The writer uses the metaphor to compare ... and ..., which highlights/emphasises about
Sibilance	The writer uses sibilance to accentuate the softness... The writer uses sibilance to establish a sinister atmosphere...
Alliteration	The writer uses alliteration to emphasise the harsh/soft sound of...
Repetition	The writer uses repetition to highlight the importance of... The writer uses repetition to stress how...
Personification	The writer uses personification to show the liveliness/violence/anger/...

Sentence structures:



Minor sentence (only one or two words):

- *Rubble. Fire. Smoke.*

Simple, short sentence:

- *Destruction as far as I could see.*

Sentence, colon, list of three:

- *Destruction as far as I could see: smouldering flames taunted the buildings, skeletons of the once busy bridges slumped across the old river bed, plumes of smoke engulfed the city.*

The two similes sentence:

- *The once impressive spire of the castle pierced the clouds, like forgotten gesture of defiance, like a reminder of a lost civilization.*

State and repeat:

- *I could hear sounds: sounds of menace, sounds of danger.*

Question:

- *How could anyone survive here?*

A bracketed (or 'parenthetical') sentence:

- *A woman (her clothes torn and dirty) approached the edge of the old river bed.*

A single line of dialogue:

- *"There is still time. Not everyone is gone. Make your choice," she whispered.*

- **Begin with a verb ending with -ing.**
Gasping for breath, David ran to catch the bus.
- **Begin with a verb ending with -ed.**
Frightened he would be late for school, David ran to catch the bus.
- **Begin with a prepositional phrase.**
With his backpack flopping on his back, David ran to catch the bus.
- **Begin with an adverb.**
Hurriedly David ran to catch the bus.
- **Begin with an adjective.**
Anxious about being late for school, David ran to catch the bus.
- **Begin with a phrase that tells when.**
At 7:00 AM, David ran to catch the bus.
- **Begin with a phrase that tells where.**
Down Main Street, David ran to catch the bus.