

GCSE English Literature Core Knowledge

Student Name:		
Target Grade:		
Personal Target:		
Topic	Grade/Level	Key Target (T-Code):
An Inspector Calls		
Power and Conflict		
Macbeth		
Literature Paper 2		
Frankenstein		
Unseen Poetry		
Literature Paper 1		
Literature Paper 2		



DRAYTON MANOR HIGH SCHOOL

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English Literature

Key information about the exams:

GCSE English Literature is made up of two exams:

English Literature Paper 1: Shakespeare and the 19th-century novel

What's assessed:

- Shakespeare play (Macbeth)
- The 19th-century novel (Frankenstein)

How it's assessed

- written exam: 1 hour 45 minutes
- 64 marks
- 40% of GCSE

Questions

- Section A Macbeth: You will answer one question on Macbeth. You will be required to write in detail about an extract from the play and then to write about the play as a whole.
- Section B Frankenstein: You will answer one question on Frankenstein. You will be required to write in detail about an extract from the novel and then to write about the novel as a whole.

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English Literature Paper 2: Modern Texts and Poetry

What's assessed

- Modern prose or drama texts (An Inspector Calls)
- The poetry anthology (Power and Conflict)
- Unseen poetry

How it's assessed

- written exam: 2 hour 15 minutes
- 96 marks
- 60% of GCSE

Questions

- Section An Inspector Calls: You will answer one essay question from a choice of two on An Inspector Calls.
- Section B Power and Conflict Poetry: You will answer one comparative question on one named Power and Conflict poem printed on the paper and one other Power and Conflict poem.
- Section C Unseen poetry: You will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.



PLC: LITERARY WRITING

Single-Text Essays: (AIC, MACBETH, FRANKENSTEIN)													
NO.	Key skills:	RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
1	I can create a thesis statement that uses the approach: Explore, Employ, Exhort/Expose (THESIS)												
2	I can create a clear topic sentence (WHAT)												
3	I understand what intentional verbs are and can use them accurately												
4	I understand what an embedded quote is and can embed quotes (HOW)												
5	I can use specific and accurate subject terminology (inc word classes, language techniques, structural techniques, etc) (HOW)												
6	I can zoom onto quotes and focus on all the parts that create meaning (HOW)												
7	I can use semi-colons to add depth to my analysis and link to the question focus (HOW)												
8	I can embed considerations of possible writer's intentions into my writing (WHY)												
9	I can embed relevant contextual concepts/ideas into my analysis that link to the question focus (WHY)												
10	I can punctuate my work accurately with full stops, commas and semi-colons (SPAG)												
11	I can spell essential words for the text correctly (e.g. Shakespeare, Shelley, Priestley) (SPAG)												
12	I can use apostrophes correctly (e.g. Shakespeare's message...) (SPAG)												

Comparative Essays: (POWER AND CONFLICT)													
NO.	Key skills:	RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
1	I can create a comparative thesis that uses the approach: Summarise, Similarity, Difference (Thesis)												
2	I can create a clear comparative statement at the beginning of each paragraph (WHAT)												
3	I can create a clear topic sentence (WHAT)												
4	I understand what intentional verbs are and can use them accurately												
5	I understand what an embedded quote is and can embed quotes (HOW)												
6	I can use specific and accurate subject terminology (inc word classes, language techniques, structural techniques, etc) (HOW)												
7	I can zoom onto quotes and focus on all the parts that create meaning (HOW)												
8	I can use semi-colons to add depth to my analysis and link to the question focus (HOW)												
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Approach to writing a literature essay

Literary Writing Toolkit: Key Stage 4

Essay Structure for: Macbeth, An Inspector Calls and Frankenstein

Writing an Introduction or 'Thesis Paragraph'

'Thesis Statements' are introductions to literature questions which give your overall arguments. They should come at the beginning of your essay.

EXPLORE	EMPLOY	EXHORT/EXPOSE
What does the writer explore?	What does the writer employ (use) to present this?	What could the writer be trying to exhort/expose to audiences?

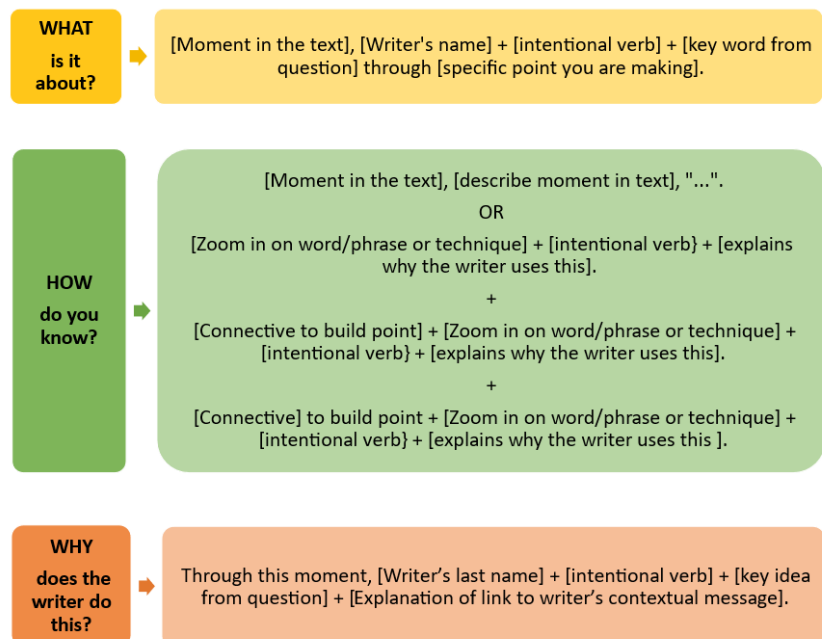
In Frankenstein, Shelley **explores** the consequences of isolation **by employing both Victor and the creature as examples of the effects of isolation and social exclusion.** Perhaps, Shelley uses this focus on isolation to **expose** societal problems in Victorian society. As a Romantic thinker, Shelley would have been critical of the society's turn toward ambition and scientific discovery and could be using her novel to **exhort** onto audiences the essential nature of more simplistic concepts like love and relationships.

Writing a Body Paragraph

WHAT	HOW	WHY
What is the author trying to say? What happens in the text to support this claim?	What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?	Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?



WHAT HOW WHY



Intentional Verb Examples

Synonyms of Shows

Demonstrates
Reveals
Exposes
Uncovers
Displays
Conveys
Establishes
Depicts

Synonyms of Suggests

Implies
Hints at
Signifies
Connotes
Symbolises
Evokes
Alludes to

Synonyms of highlights

Stresses
Emphasises
Reiterates
Hyperbolises
Exaggerates
Underscores
Amplifies
Exposes

Adding Connectives

In addition
Additionally
Furthermore
Moreover
Also
Further to this
Likewise
Similarly

Technique Terms

Superlatives
Tone
Listing
Imagery
Symbolism
Repetition
Metaphors
Simile
Juxtaposition
Hyperbole



Moving onto a new paragraph

Your next point should always build on your previous point, looking both back and forwards. It is useful to use the words of your previous point or sentence to help you do this.

Indeed, such is Walton's ambition, he seems to be utterly oblivious to the dangers of his voyage to the Arctic, ignorant of the fact that nobody having done it before is a sign of its difficulty. He states that...

What does this look like all together?

<p>WHAT</p> <p>WHY</p> <p>WHAT</p>	<p>Shelley, through the character of Captain Walton, explores the dangers of unchecked ambition and the extent to which people may go in order to achieve lofty dreams. Walton, writing to his sister, Margaret, can only spare a "few lines", before noting that he will not return for "many years" to his "native land". Whilst a reader may observe how dedicated he is towards his goal, Shelley's inclusion of "many years" perhaps emphasises that he is willing to sacrifice any semblance of a social life and all relationships in order to achieve his goal. Indeed, the fact that he does not take the time to enquire about Margaret, his sister, further suggests that he is single-minded and only focused on himself. This sense of dangerous single-mindedness is further emphasised when Walton states that "success shall crown my endeavours". Whilst he is <i>literally</i> stating that he believes he will be successful in reaching the North Pole, Shelley's use of the noun "crown" metaphorically hints at the ultimate motivation behind his mission: he wishes to be seen as a 'King', and almost worshipped for having achieved something. What drives him therefore is not the good of humanity, but an arrogant desire to be worshipped. Given that Shelley was writing at a time of great European 'discovery', as both new 'lands' and 'science' were being 'discovered' at a rapid rate, Shelley is <u>perhaps</u> trying to <u>warn</u> readers of the dangers and sacrifices these ambitious goals require and the impact it can have on others.</p> <p>Indeed, such is Walton's ambition, he seems to be utterly oblivious to the dangers of his voyage to the Arctic, ignorant of the fact that nobody having done it before is a sign of its difficulty. He states that...</p>	<p>HOW</p>
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Writing a Conclusion

Your conclusion should summarise your argument, connecting it to the writer's overall purpose.

Ultimately, through presenting the dangers of ambition not only through Victor's monstrous creation but also through Walton's aborted mission, Shelley wishes for the reader to adopt caution towards ambitious goals and reject desires for fame and glory in favour of more reasonable, realistically ambitious aims.



Comparative Essay Structure for: Power and Conflict Poetry

Comparative Thesis

For your comparative thesis, use the following steps:

SUMMARISE	SIMILARITY	DIFFERENCE
Briefly summarise the poem, using the words of the question.	In one sentence, state what the poet is saying about the theme	Identify a point of difference.
<i>[Poem] discusses... [Poem B] describes...</i>	<i>[Poet A] intends to show that...[Poet B] conveys that...</i>	<i>However, while...</i>

<p>SUMMARISE</p> <p>DIFFERENCE</p>	<p>'Ozymandias' describes a now-forgotten ruler who has lost his power, while 'London' describes a speaker's observations of the powerlessness of citizens of the city compared to the oppressive government. Shelley intends to show that human power is temporary in comparison to nature. Blake conveys that power is often wielded in cruel ways which makes people's lives worse. However, whilst Shelley's didactic message warns the reader against arrogance, Blake's poem focuses on the effects of such oppression on an individual's life.</p>	<p>SIMILARITY</p>
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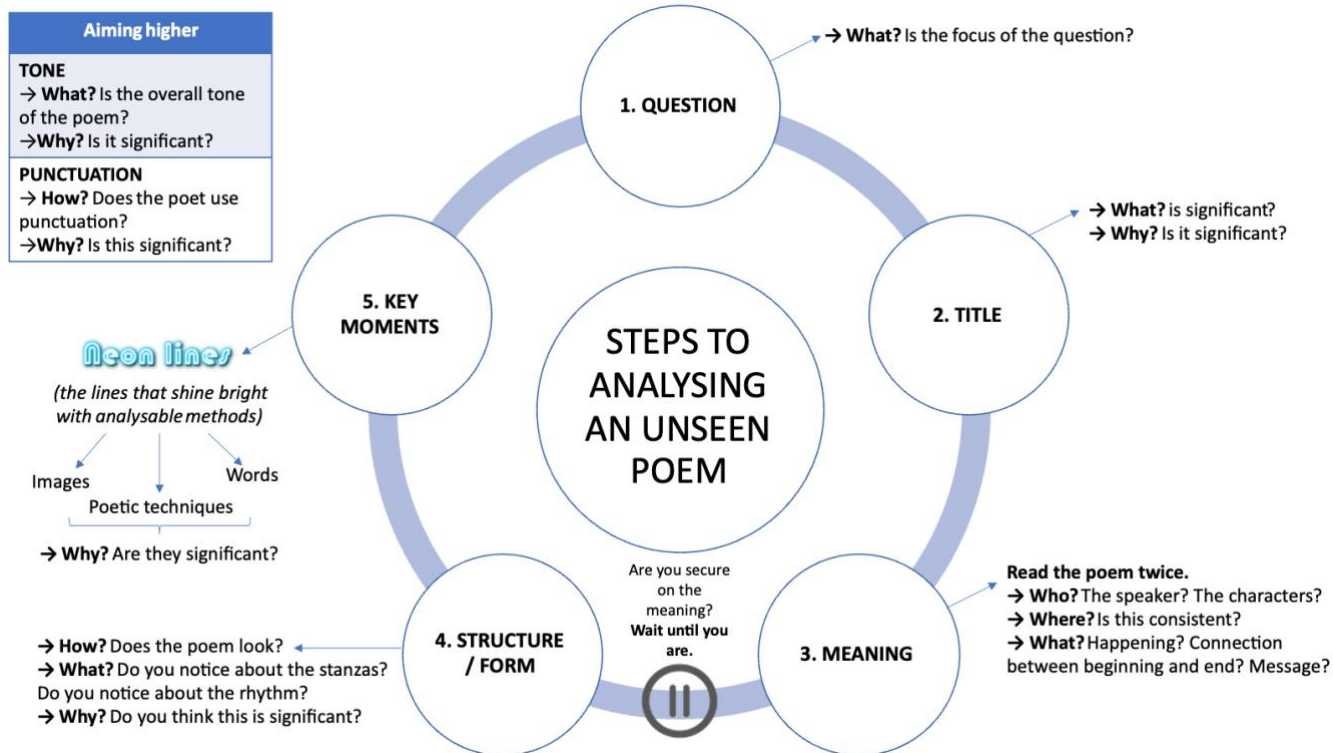
Writing Comparatively

In some assessments, such as Power and Conflict poetry, you will be asked to write comparatively. Here, you should follow the exact same WHAT HOW WHY approach, but start with a comparative point, before focusing on one poem, using a connective, and then moving to the next. As an example, see the two short paragraphs below:

<p>COMPARATIVE POINT</p> <p>WHY</p>	<p>Both poets intend to convey the corrupting effects of power. In Ozymandias, Shelley shows that power can lead to cruelty and corruption, as shown through the description of the statue's "sneer of cold command". The choice of "sneer" suggests an arrogance and unkindness to the ruler, as depicted by the sculpture, as this word often describes a person smiling in pleasure at someone's misfortune. The adjective "cold" reinforces the lack of kindness and empathy, suggesting that the ruler had no love for his people. This is reinforced through the alliteration of 'c', which magnifies the harshness of his words and actions. Clearly, Shelley wished for the reader to associate dictatorial power with cruelty, to prevent such power from arising in Victorian England.</p>	<p>WHAT</p> <p>HOW</p>
<p>COMPARATIVE POINT</p> <p>WHY</p>	<p>In a similar way, Blake explores the corruption of power in 'London' through his description of powerful institutions, such as the "black'ning church" and the "blood[y]" "palace". This explicit reference to the monarchy can be seen as a direct criticism of their misuse of power. Indeed, on a literal level "black'ning" conveys the pollution of London but on a symbolic level, it contrasts the white 'purity' expected of a religious institution and implies that the church is sinful and evil. Perhaps, Blake wished to highlight this hypocrisy to persuade readers to challenge it.</p>	<p>WHAT</p> <p>HOW</p>



Approach to unseen poetry: planning



Approach to unseen poetry – writing

Question 1:

Thesis Statement

AIM:

- Introduce your main argument in one or two sentences, using the words of the question.

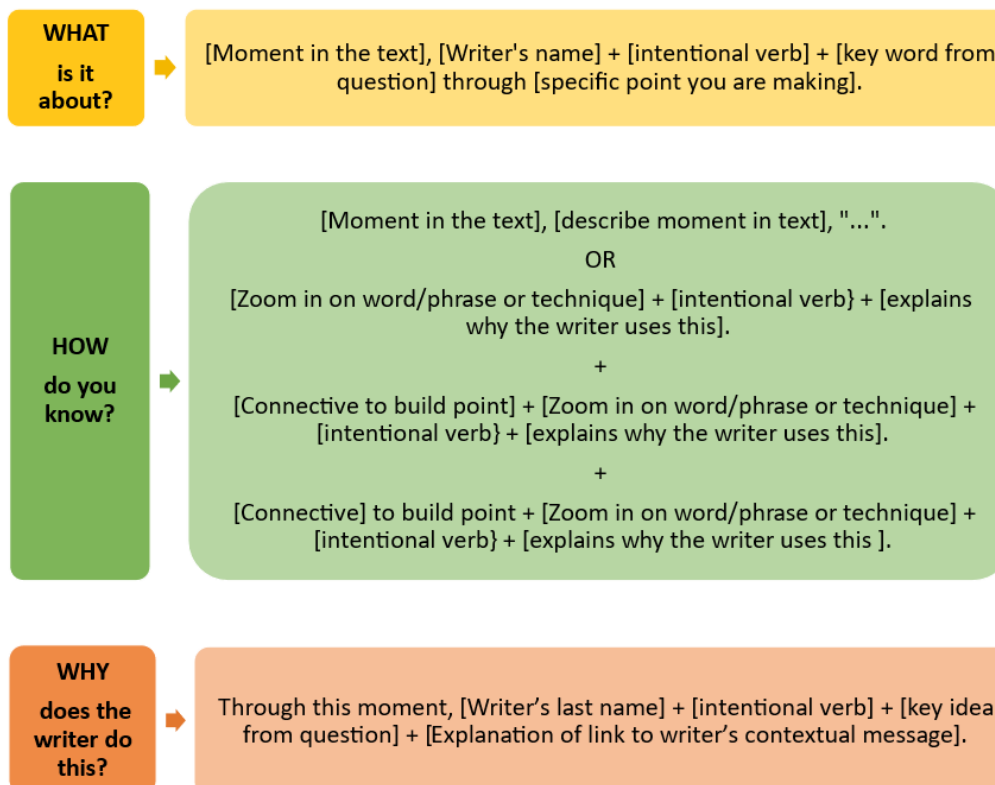
How:

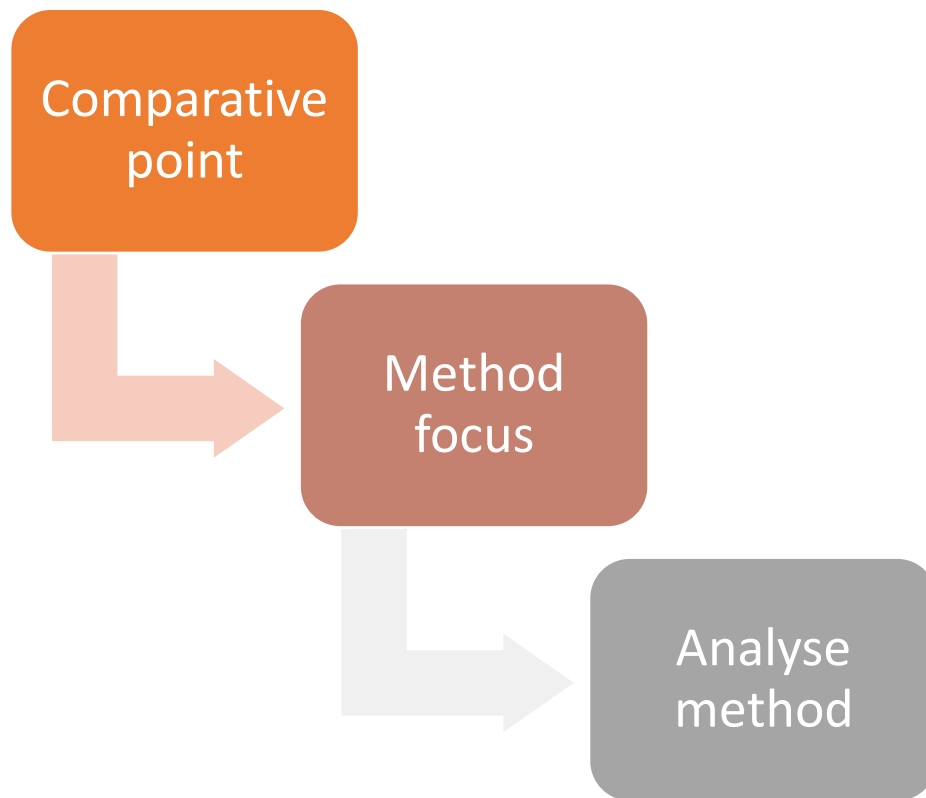
- In '[poem]', [key focus of the question] + [your idea about the question].

For example:

In 'When You Are Old', the speaker expresses that although love is a powerful emotion, it is often unrequited.

WHAT HOW WHY



Question 2:

PLC: LITERATURE CONTENT

Paper 1: Macbeth													
I can define or recall the following information:		RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
Terminology	Tragedy; Foil; Soliloquy; Monologue; Aside; Iambic pentameter; Trochaic tetrameter; Motif; Symbolism; Poetic justice; Ambition; Usurp; Equivocate; Malevolent; Duplicious; Exploit; Heinous; Regicide; Treachery; Mercurial; Besiege; Hamartia; Hubris												
Context	The Great Chain of Being; Tropes of a Tragic Hero; Divine Right of Kings; Jacobean Femininity and Masculinity; Jacobean and the Supernatural												
I can track, with quotations, the following:													
Characters	Macbeth; Banquo; Lady Macbeth; Macduff; Lady Macduff; Malcolm; Duncan; The Three Witches												
Themes	Ambition; Gender; Violence; Supernatural; Guilt; Kingship												

Paper 1: Frankenstein													
I can define or recall the following information:		RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
Terminology	Epistolary, Narrative Perspective, Frame-Story, Hyperbole, Imagery, Irony, Metaphor, Extended Metaphor, Motif, Symbolism, Tone, Atmosphere, Familial Norms, Entitlement, Morbid Curiosity, Estrangement, Seclusion, Disposition, Exotic, Assimilation, Narcissist, Xenophobia, Pathos, Gothic- doubling												
Context	The Sublime; The Angel in the House; Victorian Approaches to Science; Shelley and Victorian Womanhood; Tabula Rasa; Victorian Xenophobia and postcolonial thoughts; Prometheus; Gothic Settings Context; Paradise Lost; Victorian Romanticism												
I can track, with quotations, the following:													
Characters	Victor, The Creature, Elizabeth, Justine, Clerval, William, Captain Walton, Caroline, and Alphonso Frankenstein												
Themes	Ambition, Nature vs Nurture, Science, Guilt, Regret, Relationships, Isolation												



Paper 2: An Inspector Calls													
I can define or recall the following information:		RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
Terminology	Characterisation; Dialogue; Dramatic tension; Dramatic; Irony; Duologues; Stage Proxemics; Set; Setting; Irony; Juxtaposition; Tone; Stage directions; Narcissistic; Rapacious; Infantile; Envious; Chivalrous; Imperious; Obstinate; Penitent; Omniscient; Static; Perceptive; Morality; Mouthpiece; Microcosm; Conscience												
Context	Socialism; Capitalism; Social class; Edwardian Society; The Political Climate of the 1940s; Ouspensky and the Eternal Recurrence Theory; Saviour Complex												
I can track, with quotations, the following:													
Characters	The Inspector, Mr Birling, Mrs Birling, Sheila, Eric, Gerald, Eva Smith												
Themes	Responsibility, Morality, Gender, Social Class, Generational differences, Social change												

Paper 2: Unseen Poetry													
I can define or recall the following information:		RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
Terminology	Anaphora; Anthropomorphism; Assonance; Blank verse; Caesura; Conceptual poetry; Couplet; Didactic poetry; Dramatic monologue; End-stopped; Enjambment; Free verse; Hyperbole; Imagery; Irony; Metaphor; Motif; Oxymoron; Pathetic fallacy; Persona; Personification; Quatrain; Rhythm; Simile; Stanza; Symbolism; Tone; Volta												

Paper 2: Power and Conflict Poetry													
I can define or recall the following information:		RAG RATE: R = Red A= Amber G = Green											
		1	2	3	4	5	6	7	8	9	10	11	12
Terminology	Anaphora; Assonance; Caesura; Conceptual poetry; Dramatic monologue; Enjambment; Hyperbole; Imagery; Irony; Metaphor; Motif; Persona; Personification; Quatrain; Symbolism; Tone; Volta; Transience; Irony; Domineering; Oppression; Corrupt; Extended metaphor; Jingoistic; Migrant; Refugee; The Sublime; Eurocentric												
I can summarise, recall quotations, and connect the following poems to power and/or conflict													
Ozymandias													



London													
My Last Duchess													
Charge of the Light Brigade													
Exposure													
Storm on the Island													
Bayonet Charge													
Kamikaze													
The Emigree													
Checkin Out Me History													
Tissue													
Remains													
Poppies													
Extract from 'The Prelude'													
War Photographer													



Frankenstein – Exemplar Essay

Deconstruction	Essay: Explore how far Shelley presents the idea of knowledge as harmful.
<p>What does the writer explore?</p> <p>What does the writer employ to do this?</p> <p>What does the writer want to exhort/expose audiences?</p> <p>WHAT</p> <p>What is the author trying to say? What happens in the text to support this claim?</p> <p>HOW</p> <p>What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?</p> <p>WHY</p> <p>Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?</p>	<p>Throughout Frankenstein, Shelley explores the dangers of an unquenchable thirst for knowledge, primarily through employing Victor and the monster. Through these characters, Shelley establishes the message the consequences of an unchecked, relentless pursuit of knowledge can bring about fatal consequences; thus, exhorting audiences to question and resist these enlightenment tendencies within the Victorian period.</p> <p>Firstly, the harmful outcomes of acquiring too much knowledge or initially laid out in Victor's experience at university. Upon moving to Ingolstadt, Victor quickly finds himself isolated from his loved ones as a result of his devotion to his studies. He describes how he, 'lost all soul or sensation but for this one pursuit' and became, 'insensible to the charms of nature'. The fact that Victor lost all sensation is indicative of the extreme physical repercussions of becoming consumed with a thirst for knowledge - he can no longer feel something that is exclusive to humanity. Thus, perhaps foreshadowing how his quest for knowledge is making him increasingly less human; less likely to empathise, less likely to feel remorse – both of which are qualities he would evidently benefit from by the end of the novel. It is possible that Shelley wanted to establish, from the offset, how scientific endeavours that have seemingly innocent beginnings can have catastrophic endings. Writing after the age of enlightenment, Shelley alongside other romantic writers may have wanted to warn her audience of the physical and moral implications of the pursuit of knowledge</p> <p>Furthermore, as Victor's ambition for attaining knowledge grows, so too does his physical deterioration. After creating the monster which then abandons Victor's laboratory, Frankenstein falls into a 'nervous fever' which left him 'confined' with a 'disturbed imagination' causing him to 'rave' incessantly. The depiction of Victor as 'confined' and 'disturbed' and 'raving' collectively creates an image of total insanity; somewhat ironically, the pursuit of expanding his mind has in fact delivered the opposite. Not only has he not acquired more knowledge, but he appears to have lost all control of his own mind and physical functions. Shelley, in this instance, highlights the harm of pursuing knowledge whilst placing the significance on something wholly unscientific: human friendship. It is not a newfound drug or some other</p>



scientific measure that restores Victor to health but the 'unbounded and unremitting' care of his friend Clerval. Therefore, not only does Shelley criticise the pursuit of science but she arguably promotes the benefits of something that can't be explained using logic or reason - human connection

Moreover, Victor's creature also arguably pays the price for seeking to expand its knowledge - not only does it bring harm to the creature but harm to others as well. In the extract, the monster has now discovered the dynamics of a happy family through the Delaceys; the discovery of which causes a 'sensation of pain' that could only be overcome by 'death'. Echoing back to Victor's earlier comments of 'how much happier that man is who believes his native town to be the world', the monster was arguably happier prior to discovering the love he has missed out on - so much so that he believes self-destruction is the only way to escape feelings of pain that this knowledge has brought him. He describes his life as a 'blind vacancy in which [he] could distinguish nothing'. Whilst the words 'vacancy' and 'nothing' allude to the overwhelming sense of emptiness the monster now feels, the metaphor is of his life being a blind vacancy painted particularly bleak picture lacking colour, definition, any sense of joy. Whilst this evokes great sympathy in the reader, it also promotes Shelley's overarching message that acquirement of knowledge can have unthinkable consequences - primarily to one's sense of self and place in the world.

Finally, it is this realisation that propels the creature into his quest for vengeance proving that knowledge acquirement has consequences that stretch far and wide. Being kept out of human society, which he is now aware of, causes the monster to retaliate against mankind. For instance, he kills William, which brings him 'exultation and hellish triumph'. In the absence of feeling love, the monster experiences monumental highs as denoted by his 'exultation' through bringing pain to others. Interestingly, the paradoxical term 'hellish triumph' conveys that this act that brings the creature joy simultaneously brings pain or harm to others. Thus, arguably, this blood thirsty cycle of revenge may not have begun if the creature was ignorant of healthy familial dynamics - therefore promoting the idea that knowledge can be harmful.



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

Throughout *Frankenstein*, Shelley explores the dangers of an unquenchable thirst for knowledge, primarily through employing Victor and the monster. Through these characters, Shelley establishes the message the consequences of an unchecked, relentless pursuit of knowledge can bring about fatal consequences; thus, exhorting audiences to question and resist these enlightenment tendencies within the Victorian period.

Firstly, the harmful outcomes of acquiring too much knowledge are initially laid out in Victor's experience at university. Upon moving to Ingolstadt, Victor quickly finds himself isolated from his loved ones as a result of his devotion to his studies. He describes how he, 'lost all soul or sensation but for this one pursuit' and became, 'insensible to the charms of nature'. The fact that Victor lost all sensation is indicative of the extreme physical repercussions of becoming consumed with a thirst for knowledge - he can no longer feel something that is exclusive to humanity. Thus, perhaps foreshadowing how his quest for



knowledge is making him increasingly less human; less likely to empathise, less likely to feel remorse - both of which are qualities he would evidently benefit from by the end of the novel. It is possible that Shelley wanted to establish, from the offset, how scientific endeavours that have seemingly innocent beginnings can have catastrophic endings. Writing after the age of enlightenment, Shelley alongside other romantic writers may have wanted to warn her audience of the physical and moral implications of the pursuit of knowledge

Furthermore, as Victor's ambition for attaining knowledge grows, so too does his physical deterioration. After creating the monster which then abandons Victor's laboratory, Frankenstein falls into a 'nervous fever' which left him 'confined' with a 'disturbed imagination' causing him to 'rave' incessantly. The depiction of Victor as 'confined' and 'disturbed' and 'raving' collectively creates an image of total insanity; somewhat ironically, the pursuit of expanding his mind has in fact



delivered the opposite. Not only has he not acquired more knowledge, but he appears to have lost all control of his own mind and physical functions. Shelley, in this instance, highlights the harm of pursuing knowledge whilst placing the significance on something wholly unscientific: human friendship. It is not a newfound drug or some other scientific measure that restores Victor to health but the 'unbounded and unremitting' care of his friend Clerval. Therefore, not only does Shelley criticise the pursuit of science but she arguably promotes the benefits of something that can't be explained using logic or reason - human connection.

Moreover, Victor's creature also arguably pays the price for seeking to expand its knowledge - not only does it bring harm to the creature but harm to others as well. In the extract, the monster has now discovered the dynamics of a happy family through the Delacys, the discovery of which causes a 'sensation of pain' that could only be overcome by 'death'. Echoing back to Victor's earlier



comments of 'how much happier that man is who believes his native town to be the world', the monster was arguably happier prior to discovering the love he has missed out on - so much so that he believes self-destruction is the only way to escape feelings of pain that this knowledge has brought him. He describes his life as a 'blind vacancy in which [he] could distinguish nothing'. Whilst the words 'vacancy' and 'nothing' allude to the overwhelming sense of emptiness the monster now feels, the metaphor is of his life being a blind vacancy painted particularly bleak picture lacking colour, definition, any sense of joy. Whilst this evokes great sympathy in the reader, it also promotes Shelley's overarching message that acquirement of knowledge can have unthinkable consequences - primarily to one's sense of self and place in the world.

Finally, it is this realisation that propels the creature into his quest for vengeance proving that knowledge acquirement has consequences that stretch far and wide. Being kept out of human society, which he is now aware of,



causes the monster to retaliate against mankind. For instance, he kills William, which brings him 'exultation and hellish triumph'. In the absence of feeling love, the monster experiences monumental highs as denoted by his 'exultation' through bringing pain to others. Interestingly, the paradoxical term 'hellish triumph' conveys that this act that brings the creature joy simultaneously brings pain or harm to others. Thus, arguably, this blood thirsty cycle of revenge may not have begun if the creature was ignorant of healthy familial dynamics - therefore promoting the idea that knowledge can be harmful.



Frankenstein: key quotes

Read left to right – the quotes work through the novel in chronological order.

<p>Walton, letter 1: <i>I preferred glory to every enticement that wealth placed in my path</i></p> <p>Walton, letter 2: <i>the absence of [friendship] I now feel as a most severe evil</i></p>	<p>Walton, letter 4: <i>We were compassed round by a very thick fog</i></p> <p>Victor: <i>Do you share my madness? Have you drank also of the intoxicating draught?</i></p>	<p>Victor, Chapter 1: <i>I was their plaything and their idol</i></p> <p>Victor describing Caroline: <i>The guardian angel to the afflicted</i></p>	<p>Victor, Chapter 2: <i>Elizabeth shone like a shrine-dedicated lamp</i></p> <p>Victor on his teachers: <i>I became their disciple</i></p>	<p>Caroline, Chapter 3: <i>resign myself cheerfully to death</i></p> <p>On Elizabeth: <i>The comforter to us all</i></p>
<p>Victor on his professors at university, chapter 4: <i>The words of fate, enounced to destroy me</i></p> <p>Victor: <i>a new species would bless me its creator and source</i></p>	<p>Victor, chapter 5: <i>hand stretched out, seemingly to detain me, but I escaped</i></p> <p>Victor on Clerval: <i>the unbounded and unrelenting attentions of my friend [...] restored me to life</i></p>	<p>Victor on Clerval, Chapter 6: <i>A selfish pursuit had cramped and narrowed me, until your gentleness and affection warmed my senses</i></p> <p>Victor: <i>nature had the power of bestowing upon me the most delightful sensations</i></p>	<p>Victor's father on Elizabeth, following William's murder Chapter 7: <i>she weeps continually, and accuses herself unjustly</i></p> <p>Victor arriving back in Geneva: <i>enveloped in an impenetrable darkness</i></p>	<p>Victor on feeling guilty for Justine's death, chapter 8: <i>the fangs of remorse tore my bosom</i></p> <p>Justine: <i>submit in patience to the will of heaven</i></p>
<p>Victor, chapter 9: <i>The waters might close over me and my calamities for ever</i></p> <p>Victor: <i>malice, my hatred and revenge burst all bounds of moderation</i></p>	<p>Victor, on the mountains of Chamonix, Chapter 10: <i>Those mighty friends</i></p> <p>Creature: <i>I ought to be thy Adam; but rather I am rather the fallen angel</i></p>	<p>Creature, Chapter 11: <i>Grievously bruised [...] I fearfully took refuge in a low hovel</i></p> <p>Creature on watching the De Laceys: <i>I felt sensations of a peculiar and overpowering nature [...] pain and pleasure</i></p>	<p>Creature, on helping the De Laceys, Chapter 12: <i>[they were in] poverty [of a] distressing degree [...] I was enabled to assist their labours</i></p> <p>Creature on learning language: <i>I ardently desired to become acquainted with it</i></p>	<p>Creature, on watching Saffie visit the De Lacey's chapter 13: <i>With smiles of delight welcomed his Arabian</i></p> <p>Creature: <i>when [knowledge] has once seized on [the mind], [it] clings like a lichen on the rock</i></p>
<p>Creature, Chapter 15: <i>I was apparently united by no link</i></p> <p>Creature when the De Lacey's see him: <i>Fatal prejudice clouds their eyes</i></p> <p>Creature: <i>I declared everlasting war against the species</i></p>	<p>Creature after saving drowning girl, chapter 16: <i>And this was the reward for my benevolence! [...] The miserable pain of a wound</i></p> <p>Creature after killing William: <i>My heart swelled with exultation and hellish triumph</i></p>	<p>Creature to victor, Chapter 17: <i>My vices are the children of a forced solitude that I abhor</i></p> <p>Victor on having to make a female creature, Chapter 18: <i>I, a miserable wretch, haunted by a curse that shut up every avenue to enjoyment</i></p>	<p>Victor, on his trip, chapter 19: <i>I dared to shake off my chains [...] but the iron had eaten into my flesh</i></p> <p>Monster after destruction of female, chapter 20: <i>revenge, henceforth dearer than light or food</i></p>	<p>Victor, after seeing Clerval's dead body, chapter 21: <i>The cup of life was poisoned for ever</i></p> <p>Victor, Chapter 22: <i>William, Justine and Henry - they all died by my hands</i></p>
<p>Elizabeth, Chapter 22: <i>marriage would render me eternally miserable [were it not] your own free choice</i></p>	<p>Victor sees Elizabeth's dead body, chapter 23: <i>her pale and distorted features half covered by her hair</i></p>	<p>Victor, Chapter 24: <i>[through sleep] I might retain strength to fulfil my pilgrimage</i></p>	<p>Victor, Walton's continuation: <i>I was imbued with high hopes [but] how I am sunk!</i></p>	<p>Monster, Walton's continuation: <i>the bitter sting of remorse will not cease [...] until [my] death</i></p>



Frankenstein – key concepts and terms

CONCEPTS

The Sublime:

- A belief that was strong amongst Romantics like Shelley
- The overwhelming effect that nature has on human emotions
- That simultaneously we can adore nature as something beautiful, but fear it as an entity that holds great power and can cause great destruction

The Angel in the House

- The popular Victorian image of the ideal wife/woman came to be "the Angel in the House"
- She was expected to be devoted and submissive to her husband=
- The Angel was passive and powerless, meek, charming, graceful, sympathetic, self-sacrificing, pious, and above all--pure.
- The phrase "Angel in the House" comes from the title of an immensely popular poem by Coventry Patmore, in which he holds his angel-wife up as a model for all women.

Victorian Approaches to Science

- The Victorian period was very much a conservative period: people were broadly Christian; there were embedded and strict social expectations; people were relatively respectful of tradition
- However, it was also a period of huge scientific development – the age of enlightenment (shortly before the Victorian period) put new emphasis on the pursuit of knowledge through evidence and experimentation
- These two ideas clearly contrast one another and were reflected in some of the scientific groups of thought people followed
- Conservative scientists – those content with knowledge available to them and critical of scientific ideas that were more experimental
- Post-enlightenment scientists - those curious to find out the workings of more ambitious sides of science like creation, evolution and life and death - less concerned with the impact these ideas might have on tradition or religious belief

Shelley and Victorian Womanhood

- privileged and open-minded upbringing than most in her time
- Her mother (Mary Wollstonecraft) was a famous feminist writer and activist –
- Her mother's main belief being that women were not naturally inferior to men but lacked access to effective education
- Her mother passed giving birth to Shelley
- However, Shelley was still raised in accordance to her mother's feminist beliefs
- she socialised with prominent and influential academics who were friends of her father
- she chose to marry an up-and-coming writer, Percy Shelley, with whom she could share her passion for literature
- However, Mary Shelley's father was open-minded, he actually disapproved of Shelley's choice of husband and she had to elope (runaway) with Percy to get married.



Tabula Rasa

- the theory that all individuals are born without predetermined ideas and goals. It states an individual's circumstances and experiences shape who they are.

Victorian Xenophobia and postcolonial thoughts

- The Victorian period was a scary time – scientific discovery meant that long held beliefs were continuously being disproved.
- It was also a time in which the British empire was expanding and by the early 20th century Britain controlled a worldwide empire which covered a fifth of the land in the world.
- In Britain, many people began to fear 'foreignness' and the prospect of living in a more interconnected world.
- This fear is known as Xenophobia – dislike or prejudice against people from other countries.
- Why is this relevant to our story? We find out that Safie's Turkish father was accused wrongly of a crime (like Justine) and sentenced to death in Paris. Meanwhile, Safie was on the lookout for a European man to marry because her mother (a Christian Arab enslaved by Turks) taught her that Muslim men treat women like property.
- Obviously, this is a problematic view but it is important to think critically about this in the text

Prometheus

- Prometheus was a Titan in Greek mythology
- His name means foresight and he was shown to be very knowledgeable
- He shaped the first humans out of mud and made them in the appearance of the gods.
- Humans still remained mortal and were made to worship the Gods of Olympus as decided by Zeus
- Prometheus violated Zeus' wishes by providing humans with flames and therefore the power to control nature.
- As a consequence Prometheus was tied to a cliff for an eternity – continually having his liver torn out and eaten by vultures.

Gothic Settings Context

- A key concept within the gothic genre is the idea of obscurity
- Literally, obscurity is a state of being unknown or inconspicuous
- In gothic texts writer often use of elements that obscure the senses and character's understanding of danger, such as thunder and lightning to dazzle a characters sense of hearing and sight
- Obscurity is symbolic of individuals being in a state of misunderstanding and misperception.
- Therefore, in Frankenstein we must consider what misunderstanding is being represented whenever the creature is introduced, surrounded by natural obscurity like rain, darkness, thunder and lightning.

Paradise Lost

- The narrative poem, Paradise Lost, retells the story of creation, the fall and the relationship between God and the devil.
- Within the text, we learn that the devil feels jealous of Adam and Eve as he believes that they are now favoured by God.



- He ensures that Adam and Eve betray God by eating from the tree of knowledge and creates imperfection and sin for humanity.
- It is important to consider this idea that the devil's evil actions happen as a result of him feeling unloved and rejected by God.

The Romantic Movement

- The Romantic movement was a cultural and artistic movement that began in the late 18th century and peaked in the early 19th century.
- Key Features:
 - Emotion and Imagination: Romantics valued intense emotion, individualism, and the imagination over reason and logic.
 - Nature: They had a deep appreciation for the beauty and power of nature, often portraying it as a source of inspiration and solace.
 - Individualism: Emphasis on personal freedom, self-expression, and the experiences of the individual.
 - Mystery and the Supernatural: Interest in the mysterious, the exotic, and the supernatural as a way to explore human experiences and emotions.
 - Critique of Industrialization: Many Romantics criticized the Industrial Revolution for dehumanizing society and destroying nature.

Romantic Significance in "Frankenstein"

- Nature vs. Science: The novel contrasts the natural world with the unnatural creation of the monster, highlighting Romantic concerns about the impact of science and technology on nature.
- Emotion and Individualism: Victor Frankenstein's obsession with creating life and the monster's experiences of loneliness and rejection reflect Romantic themes of intense personal emotion and the struggles of the individual.
- Mystery and the Supernatural: The creation of the monster and its consequences introduce elements of the supernatural and explore the boundaries of human knowledge and power.
- Critique of Ambition: Victor's overreaching ambition and quest for glory serve as a cautionary tale against the unchecked pursuit of knowledge, aligning with Romantic skepticism of progress and industrialization.

TERMS

Epistolatory - Describing a technique in which writers use documents such as letters to tell a story.

Narrative perspective – the point of view in which we receive a story.

Frame story – when a writer creates a story within a story, often the introductory or main narrative sets the stage for a more emphasized second narrative.

Familial norms - The expectation of the normal behaviours found within a family such as respect for one's parents, discipline, and support care for a child by parents.

Entitlement - The fact of having a right to something.

Morbid curiosity - An interest in or curiosity about unpleasant things, especially death.

Estrangement/Estranged - No longer being on part of a social group.

Seclusion/Secluded - Choosing to be private and away from others.

Disposition - a person's inherent qualities of mind and character.

Exotic – something that originates from a distant land – is often viewed as attractive and desirable.

Assimilation – to effectively process and accept the standards within a given culture.

Narcissist - a person who has an excessive interest in or admiration of themselves.

Xenophobia – dislike or prejudice against people from other countries.

Pathos - the use of language to appeal to a reader's emotions and sympathies.

Gothic doubling - When two or more characters parallel each other or share similarities



Frankenstein – Practice Questions

Practice 1

Mary Shelley: *Frankenstein*

Read the following extract from the Last Letters, September, 5th, and then answer the question that follows.

In the extract, Robert Walton has been asked by his crew to consider turning back from his voyage of exploration. Dr Frankenstein speaks to them.

“What do you mean? What do you demand of your captain? Are you, then, so easily turned from your design? Did you not call this a glorious expedition? And wherefore was it glorious? Not because the way was smooth and placid as a southern sea, but because it was full of dangers and terror, because at every new incident your fortitude was to be called forth and your courage exhibited, because danger and death surrounded it, and these you were to brave and overcome. For this was it a glorious, for this was it an honourable undertaking. You were hereafter to be hailed as the benefactors of your species, your names adored as belonging to brave men who encountered death for honour and the benefit of mankind. And now, behold, with the first imagination of danger, or, if you will, the first mighty and terrific trial of your courage, you shrink away and are content to be handed down as men who had not strength enough to endure cold and peril; and so, poor souls, they were chilly and returned to their warm firesides. Why, that requires not this preparation; ye need not have come thus far and dragged your captain to the shame of a defeat merely to prove yourselves cowards. Oh! Be men, or be more than men. Be steady to your purposes and firm as a rock. This ice is not made of such stuff as your hearts may be; it is mutable and cannot withstand you if you say that it shall not. Do not return to your families with the stigma of disgrace marked on your brows. Return as heroes who have fought and conquered and who know not what it is to turn their backs on the foe.”

He spoke this with a voice so modulated to the different feelings expressed in his speech, with an eye so full of lofty design and heroism, that can you wonder that these men were moved? They looked at one another and were unable to reply. I spoke; I told them to retire and consider of what had been said, that I would not lead them farther north if they strenuously desired the contrary, but that I hoped that, with reflection, their courage would return.

Starting with this extract, explore how far Shelley presents the idea of discovery as worthwhile.

Write about:

- how far Shelley presents discovery as worthwhile in this extract
- how far Shelley presents discovery as worthwhile in the novel as a whole.

[30 marks]

Practice 2

Mary Shelley: *Frankenstein*

Read the following extract from chapter 9 and then answer the question that follows.

In the extract, Elizabeth is grieving for the deaths of Justine Moritz and William Frankenstein.

“When I reflect, my dear cousin,” said she, “on the miserable death of Justine Moritz, I no longer see the world and its works as they before appeared to me. Before, I looked upon the accounts of vice and injustice that I read in books or heard from others as tales of ancient days or imaginary evils; at least they were remote and more familiar to reason than to the imagination; but now misery has come home, and men appear to me as monsters thirsting for each other’s blood. Yet I am certainly unjust. Everybody believed that poor girl to be guilty; and if she could have committed the crime for which she suffered, assuredly she would have been the most depraved of human creatures. For the sake of a few jewels, to have murdered the son of her benefactor and friend, a child whom she had nursed from its birth, and appeared to love as if it had been her own! I could not consent to the death of any human being, but certainly I should have thought such a creature unfit to remain in the society of men. But she was innocent. I know, I feel she was innocent; you are of the same opinion, and that confirms me. Alas! Victor, when falsehood can look so like the truth, who can assure themselves of certain happiness? I feel as if I were walking on the edge of a precipice, towards which thousands are crowding and endeavouring to plunge me into the abyss. William and Justine were assassinated, and the murderer escapes; he walks about the world free, and perhaps respected. But even if I were condemned to suffer on the scaffold for the same crimes, I would not change places with such a wretch.”

Starting with this extract, explore how far Shelley presents Elizabeth as innocent.

Write about:

- how far Shelley presents Elizabeth as innocent in this extract
- how far Shelley presents Elizabeth in the novel as a whole.

[30 marks]



Practice 3

Mary Shelley: *Frankenstein*

Read the following extract from chapter 23 and then answer the question that follows.

In the extract, Dr Frankenstein has just discovered the dead body of his newly-married wife, Elizabeth.

When I recovered I found myself surrounded by the people of the inn; their countenances expressed a breathless terror, but the horror of others appeared only as a mockery, a shadow of the feelings that oppressed me. I escaped from them to the room where lay the body of Elizabeth, my love, my wife, so lately living, so dear, so worthy. She had been moved from the posture in which I had first beheld her, and now, as she lay, her head upon her arm and a handkerchief thrown across her face and neck, I might have supposed her asleep. I rushed towards her and embraced her with ardour, but the deadly languor and coldness of the limbs told me that what I now held in my arms had ceased to be the Elizabeth whom I had loved and cherished. The murderous mark of the fiend's grasp was on her neck, and the breath had ceased to issue from her lips.

While I still hung over her in the agony of despair, I happened to look up. The windows of the room had before been darkened, and I felt a kind of panic on seeing the pale yellow light of the moon illuminate the chamber. The shutters had been thrown back, and with a sensation of horror not to be described, I saw at the open window a figure the most hideous and abhorred. A grin was on the face of the monster; he seemed to jeer, as with his fiendish finger he pointed towards the corpse of my wife. I rushed towards the window, and drawing a pistol from my bosom, fired; but he eluded me, leaped from his station, and running with the swiftness of lightning, plunged into the lake.

Starting with this extract, explore how far Shelley presents the idea of revenge as powerful and destructive.

Write about:

- how far Shelley presents revenge as powerful and destructive in this extract
- how far Shelley presents revenge as powerful and destructive in the novel as a whole.

[30 marks]

Practice 4

Mary Shelley: *Frankenstein*

Read the following extract from chapter 18 and then answer the question that follows.

In the extract, Dr Frankenstein is travelling to England with his good friend, Henry Clerval.

Clerval! Beloved friend! Even now it delights me to record your words and to dwell on the praise of which you are so eminently deserving. He was a being formed in the "very poetry of nature." His wild and enthusiastic imagination was chastened by the sensibility of his heart. His soul overflowed with ardent affections, and his friendship was of that devoted and wondrous nature that the worldly-minded teach us to look for only in the imagination. But even human sympathies were not sufficient to satisfy his eager mind. The scenery of external nature, which others regard only with admiration, he loved with ardour:—

—The sounding cataract

*Haunted him like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to him
An appetite; a feeling, and a love,
That had no need of a remoter charm,
By thought supplied, or any interest
Unborrow'd from the eye.*

[Wordsworth's "Tintern Abbey".]

And where does he now exist? Is this gentle and lovely being lost for ever? Has this mind, so replete with ideas, imaginations fanciful and magnificent, which formed a world, whose existence depended on the life of its creator;—has this mind perished? Does it now only exist in my memory? No, it is not thus; your form so divinely wrought, and beaming with beauty, has decayed, but your spirit still visits and consoles your unhappy friend.

Starting with this extract, explore how far Shelley presents Henry Clerval as a good friend to Frankenstein.

Write about:

- how far Shelley presents Henry Clerval in this extract
- how far Shelley presents Henry Clerval in the novel as a whole.

[30 marks]



Practice 5

Mary Shelley: *Frankenstein*

Read the following extract from chapter 10 and then answer the question that follows.

In the extract, following his brother William's death, Dr Frankenstein has been wandering in the Alps when he meets the monster, who speaks to him.

"I expected this reception," said the dæmon. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends."

"Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation, come on, then, that I may extinguish the spark which I so negligently bestowed."

My rage was without bounds; I sprang on him, impelled by all the feelings which can arm one being against the existence of another.

He easily eluded me and said,

"Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable to every other and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due. Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous."

Starting with this extract, explore how far Shelley presents the idea of rejection as dangerous.

Write about:

- how far Shelley presents rejection as dangerous in this extract
- how far Shelley presents rejection as dangerous in the novel as a whole.

[30 marks]

Mary Shelley: *Frankenstein*

Read the following extract from chapter 15 and then answer the question that follows.

In the extract, the monster is confiding in Mr De Lacy.

"How can I thank you, my best and only benefactor? From your lips first have I heard the voice of kindness directed towards me; I shall be for ever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting."

"May I know the names and residence of those friends?"

"I paused. This, I thought, was the moment of decision, which was to rob me of or bestow happiness on me for ever. I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair and sobbed aloud. At that moment I heard the steps of my younger protectors. I had not a moment to lose, but seizing the hand of the old man, I cried, 'Now is the time! Save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!'"

"Great God!" exclaimed the old man. 'Who are you?'"

"At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung, in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sank within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain and anguish, I quitted the cottage, and in the general tumult escaped unperceived to my hovel."

Starting with this extract, explore how far Shelley presents the idea of prejudice as unjust.

Write about:

- how far Shelley presents prejudice as unjust in this extract
- how far Shelley presents prejudice as unjust in the novel as a whole.

[30 marks]

Macbeth – exemplar essay

Deconstruction	Essay: Explore how Shakespeare presents the idea of ambition.
<p>What does the writer explore?</p> <p>What does the writer employ to do this?</p> <p>What does the writer want to exhort/expose audiences?</p> <p>WHAT</p> <p>What is the author trying to say? What happens in the text to support this claim?</p> <p>HOW</p> <p>What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?</p> <p>WHY</p> <p>Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?</p>	<p>Throughout Macbeth, Shakespeare employs the characters of Macbeth and Lady Macbeth to explore the consequences of uncontrolled ambition; he uses them to depict the undoing of those that dare to go against the status quo. It is likely that Shakespeare uses them to exhort onto audience the importance of social hierarchy and reinforce the social and divine superiority of the monarchy – the entity that both Macbeth and Lady Macbeth dare to challenge.</p> <p>At the start of the play, Shakespeare depicts insidious way that Lady Macbeth manipulates her husband to stimulate his ambition. When Macbeth begins to show doubts towards murdering Duncan, vowing that he will, ‘proceed no further’, she mocks him by questioning whether the ‘hope was drunk wherein [he] dressed [himself]?’. Her first response being a question is symbolic of her desire to erase his conscience; to almost gas-light him into behaving as she pleases. Moreover, the metaphor of ‘hope’ as ‘drunk’ further adds to her mockery; she is insinuating that his courage to commit regicide might have only come from him being drunk – which is a direct form of emasculation. This choice is significant in depicting their relationship as deterrent to audiences – Lady Macbeth’s subversion of gender standards for Jacobean women (such as submission and care-giving) is directly linked to the malevolence of her proposed murder. Thus, this almost suggests that the unnatural nature of the Macbeths’ relationship is part of the reason that they are sinners and social deviants – like Eve, Lady’s Macbeths influence over her husband sends them down a dangerous path.</p> <p>Moreover, after the murder itself, we begin to see this relationship deteriorate further as Macbeth responds with extreme guilt and Lady Macbeth scolds him for this natural response. Macbeth, in particular, feels disconnected from God because of his actions, screaming that he has, ‘murdered sleep’. The symbol of sleep here, has connotation of peace and rest both in a literal sense but also in relation to one’s soul. Thus, by metaphorically murdering sleep, Macbeth is expressing his fear that he has committed such a heinous crime that his soul no longer can peace. Moreover, Lady Macbeth’s reaction to this distress further exemplifies the unnatural gender balance in their relationship. When he continues to fret about the blood staining his hands, she tells him that, “her</p>



hands are of [his] colour, but [she] shames to wear a heart so white." The juxtaposition between her pride and his guilt almost reverses their roles in the relationship – she characterises herself as the strong stoic male figure in the face of stress and depicts her husband in a feeble feminised manner, consumed by emotion. This could further establish to audiences the deep rooted problem within this relationship – it is most certainly a marriage which subverts contemporary expectations and as a result propels them toward further deviant actions.

Finally, at the end of the play, Shakespeare depicts the disintegration of this sinful pairing; the ambitions they have inspired in one another drive them both apart and to their demises. For instance, during the battle for Scotland, the two are separated; with Lady Macbeth alone and sleep-walking. During her sleepwalking, Lady Macbeth talks, revealing her inner guilt through the symbolism of her hands as unclean, "Out damned spot". The 'spot' is a symbol for the stain of guilt that she has realised and the fact that this is coming out in her sleep reveals how consumed she has become by this guilt. Perhaps by depicting Lady Macbeth as alone with this guilt is an intended to emphasise the consequences of such a deviant relationship; herself and her husband have encouraged such significantly sinful behaviours in one another that that they are no longer in control anymore. Moreover, that fact that she is alone in this grief and guilt further demonstrates how their deviant encouragement of one another has ultimately destroyed their relationship with one another – they no longer even share their true thoughts with one another. Thus, with the play's final description of Macbeth as a 'butcher' and Lady Macbeth as his 'feindish' wife – audiences are left with the overwhelming sense that deviating from gender roles in relationships can be astoundingly detrimental.



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

Throughout *Macbeth*, Shakespeare employs the characters of Macbeth and Lady Macbeth to explore the consequences of uncontrolled ambition; he uses them to depict the undoing of those that dare to go against the status quo. It is likely that Shakespeare uses them to exhort onto audience the importance of social hierarchy and reinforce the social and divine superiority of the monarchy - the entity that both Macbeth and Lady Macbeth dare to challenge.

At the start of the play, Shakespeare depicts insidious way that Lady Macbeth manipulates her husband to stimulate his ambition. When Macbeth begins to show doubts towards murdering Duncan, vowing that he will, 'proceed no further', she mocks him by questioning whether the 'hope was drunk wherein [he] dressed [himself]?'. Her first response being a question is symbolic of her desire to erase his conscience, to almost gas-light him into behaving as she pleases. Moreover, the metaphor of 'hope' as 'drunk' further adds to her mockery; she is



insinuating that his courage to commit regicide might have only come from him being drunk - which is a direct form of emasculation. This choice is significant in depicting their relationship as deterrent to audiences - Lady Macbeth's subversion of gender standards for Jacobean women (such as submission and care-giving) is directly linked to the malevolence of her proposed murder. Thus, this almost suggests that the unnatural nature of the Macbeths' relationship is part of the reason that they are sinners and social deviants - like Eve, Lady's Macbeths influence over her husband sends them down a dangerous path.

Moreover, after the murder itself, we begin to see this relationship deteriorate further as Macbeth responds with extreme guilt and Lady Macbeth scolds him for this natural response. Macbeth, in particular, feels disconnected from God because of his actions, screaming that he has, 'murdered sleep'. The symbol of sleep here, has connotation of peace and rest both in a literal sense but also in



relation to one's soul. Thus, by metaphorically murdering sleep, Macbeth is expressing his fear that he has committed such a heinous crime that his soul no longer can peace. Moreover, Lady Macbeth's reaction to this distress further exemplifies the unnatural gender balance in their relationship. When he continues to fret about the blood staining his hands, she tells him that, "her hands are of [his] colour, but [she] shames to wear a heart so white." The juxtaposition between her pride and his guilt almost reverses their roles in the relationship - she characterises herself as the strong stoic male figure in the face of stress and depicts her husband in a feeble feminised manner, consumed by emotion. This could further establish to audiences the deep rooted problem within this relationship - it is most certainly a marriage which subverts contemporary expectations and as a result propels them toward further deviant actions.

Finally, at the end of the play, Shakespeare depicts the disintegration of this sinful




pairing; the ambitions they have inspired in one another drive them both apart and to their demises. For instance, during the battle for Scotland, the two are separated, with Lady Macbeth alone and sleepwalking. During her sleepwalking, Lady Macbeth talks, revealing her inner guilt through the symbolism of her hands as unclean, "Out damned spot". The 'spot' is a symbol for the stain of guilt that she has realised and the fact that this is coming out in her sleep reveals how consumed she has become by this guilt. Perhaps by depicting Lady Macbeth as alone with this guilt is an intended to emphasise the consequences of such a deviant relationship; herself and her husband have encouraged such significantly sinful behaviours in one another that that they are no longer in control anymore. Moreover, that fact that she is alone in this grief and guilt further demonstrates how their deviant encouragement of one another has ultimately destroyed their relationship with one another - they no longer even share their true thoughts with one another. Thus, with the plays final description of Macbeth as a 'butcher' and Lady



Macbeth as his 'feindish' wife - audiences are left with the overwhelming sense that deviating from gender roles in relationships can be astoundingly detrimental.



Macbeth – Key Quotes

<p>Act 1, 1, Witches ALL: 'Fair is foul and foul is fair'</p> <p>Act 1, Scene 2 – HERO MACBETH Sergeant: 'For brave Macbeth--well he deserves that name- [...] Like valour's minion carved out his passage and unseamed him from the knave to the chaps"</p> <p>-----</p> <p>Act 1, Scene 2 – WITCHES Macbeth mirrors Witches' lang: 'So fair and foul a day I have not seen' Banquo: you should be women, yet your beards forbid me to interpret that' Macbeth: Stay, you imperfect speakers, tell me more</p> <p>-----</p> <p>Act 1, Scene 3 – DOUBTS - Macbeth when finding out the witches' prediction on Cawdor have come true: 'this horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature?'</p> <p>Act 1, Scene 4 - Macbeth (aside) on Duncan: 'Stars, hide your fires; Let not light see my black and deep desires'</p>	<p>Act 1, Scene 5 'Come to my woman's breasts, And take my milk for gall [...] Come, thick night, And pall thee in the dunniest smoke of hell'</p> <p>Act 1, 7 – Macbeth on Duncan 'his virtues Will plead like angels, trumpet-tongued' 'We will proceed no further in this business'</p> <p>.....</p> <p>M- 'I dare do all that may become a man' [...] When you durst do it, then you were a man' 'whilst it were smiling in my face...dash'd the brains out'</p>	<p>Act 2, Scene 2 – THE MURDER Lady M on killing Duncan 'Had he not resembled my father as he slept, I had done't'</p> <p>Mac after killing Duncan Will all great Neptune's ocean wash this blood clean from my hand?' Lady Macbeth to Macbeth "A little water clears us of this deed" Old Man and Ross discussing the supernatural events 'ROSS: Duncan's horses--a thing most strange and certain [...] Turn'd wild in nature, flung out, , as they would make war with mankind. OLD MAN: 'Tis said they eat each other.</p>	<p>Act 3, Scene 1 – BANQUO Banquo on Macbeth: 'I fear, Thou play'dst most foully for't' Macbeth on Banquo: 'To be thus is nothing; But to be safely thus-- Our fears in Banquo stick deep [...] every minute of his being thrusts Against my near'st of life' LM 'You must leave this'</p> <p>Act 3, Scene 2 – LM: 'Noughts had, all's spent' 'Tis safer to be that which we destroy' Macbeth to LM: 'O full of scorpions is my mind, dear wife!' LM- 'You must leave this'</p>
<p>Act 3, Scene 4 – Macbeth sees Banquo's ghost 'Never shake thy gory locks at me'</p> <p>Ghost disappears and Macbeth commits to evil: 'I am a man again' {...}</p> <p>I am in blood / Stepped in so far, that, should I wade no more, / Returning were as tedious as go o'er'</p>	<p>Act 3, Scene 5 - WITCHES Hecate on punishing Macbeth: 'And you all know, security Is mortals' chiefest enemy.'</p> <p>Act 4, Scene 1 – Macbeth seeks out the witches Witches: Something wicked this way comes. Macbeth: How now, you secret, black, and midnight hags! / What is't you do? ALL: A deed without a name.</p>		 <p>Mac's first action to show his responsibility: 'give to the edge o' the sword His wife, his babes, and all unfortunate souls'</p>
<p>Act 4, Scene 2 – Lady Macduff is angry Macduff has left her: the poor wren, /[...] will fight, / Her young ones in her nest, against the owl [....] The murderers enter-- LADY MACDUFF: Whither should I fly? / I have done no harm.'</p> <p>Act 4, Scene 3 MACDUFF and MALCOLM 'Not in the legions of horrid hell can come a devil more damn'd In evils to top Macbeth.'</p> <p>Malcolm to Macduff – (he is the opposite of Macbeth): 'what I am truly / Is thine and my poor country's to command' [...]</p> <p>Macduff to Malcolm on finding out his wife and children are dead: 'He has no children. All my pretty ones? Did you say all? MALCOLM Dispute it like a man.'</p> <p>MACDUFF 'I shall do so; / But I must also feel it as a man'</p>	<p>Act 5, Scene 1 - LM'S DOWNFALL Lady Macbeth: 'Out, damned spot! out, I say! [...]The thane of Fife had a wife: where is she now?-- What, will these hands ne'er be clean?' 'will all the perfumes of Arabia sweeten this little hand'</p> <p>Act 5, Scene 5 - LM's death MAC: 'She should have died hereafter [...] out, out brief candle!'</p>	<p>MACBETH'S END ACT 5, SCENE 2: Angus (A soldier describing Macbeth): 'Now does he feel his title Hang loose about him, like a giant's robe upon a dwarfish thief.'</p> <p>Macbeth's confidence: Bring me no more reports; let them fly all: [...] 'bear-like, I must fight the course' [...] 'I'll fight till from my bones my flesh be hack'd.'</p>	<p>Act 5, Scene 8 – THE END</p> <p>Macduff to Macbeth: 'turn, hell-hound, turn'</p> <p>Act 5, Scene 9 'usurper's cursed head'</p> <p>Malcolm describing Macbeth and Lady Macbeth: 'this dead butcher and his fiend-like queen...'</p>



Macbeth – Key Concepts and Terms

CONCEPTS

The Great Chain of Being

- A hierarchy in which all matter and life is ranked in terms of importance
- God > Angels > King > People > Animals > Plants
- Whilst it may not have been believed by all people in the Jacobean era – it is heavily important within the play
- It was thought that violating this chain of being resulted in social and natural chaos
- A violation would include treason against the monarch and we see Scotland fall into chaos as a result of Macbeth's treason and regicide

Tropes of a Tragic Hero

- Tragic hero is a literary concept in which a character has a Hamartia or fatal flaw (e.g Macbeth's ambition)
- This character is doomed to fail in their quest for their tragic dream despite their best efforts (e.g Macbeth's desire to remain King)
- This trope helps us an audience to assess and evaluate the short fallings of human nature: think to yourself – what does Macbeth as a tragic hero reveal about the short fallings of human nature?

Divine Right of Kings

- This is the idea that royalty is established by God – it is a reflection of God's will
- Therefore, by conspiring against your monarch, you were not just committing treason but also violating the will of God
- Whilst it is true that not all Jacobeans would have believed this, this notion was extremely important to making King James' rule successful
- As James came from Scotland, his right to rule England could have easily been questioned, so by focusing on this idea in Macbeth, Shakespeare is using his influence to help legitimise James as England's King
- "Macbeth" supports the idea of the divine right of kings, a principle James I strongly advocated. The chaos and tyranny that follow Macbeth's unlawful seizure of power underline the sanctity of lawful succession.
- The restoration of order with Malcolm's ascension at the play's end mirrors the restoration of order James I aimed to achieve.

Jacobean Femininity and Masculinity

- Due to the influence of Christian ideals, Jacobean England had a typically patriarchal view of gender roles
- Men were seen as the dominant sex and were expected to be the source of income within a household
- The ideal was for a man to demonstrate qualities like strength =, bravery and even aggression as a sign of his dominance
- On the other hand, women were mostly excluded from power that would allow them independence



- The expectation was for a woman to be supportive and obedient to her husband
- It is important to consider these expectations in contrast to Macbeth and Lady Macbeth – do they meet these expectations? What could this imply?

Jacobean and the Supernatural

- Ideas about witchcraft and the supernatural were popular during the Jacobean period
- King James had a particular interest in this and genuine concerns about witchcraft being used to threaten his position as king
- Witches were seen as minions of the devil and therefore believed to be naturally opposed to the God-chosen monarch
- Think about how this idea is used in Macbeth – what does it say about him, if he is a monarch that engages with witches?

Historical Context and Succession:

- James I, originally James VI of Scotland, ascended to the English throne in 1603. "Macbeth," written around 1606, reflects this transition.
- The play emphasizes the stability brought by a legitimate ruler, aligning with James I's narrative as the rightful successor to Elizabeth I.

Political Stability and Unity:

- The union of England and Scotland under James I is mirrored in "Macbeth" through themes of unity and the disastrous effects of division and usurpation.
- By presenting Scotland's history and the turmoil of usurpation, the play subtly supports James's efforts to unify and stabilize the kingdoms

TERMS

Tragedy – A play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character

Foil – A character that contrasts with another

Soliloquy – when a character speaks their thoughts aloud when by themselves

Monologue – a long speech by a character within a play or film

Aside - a remark or passage in a play that is intended to be heard by the audience but unheard by the other characters in the play

Iambic pentameter – a line of verse with 10 syllables per line (unstressed, STRESSED) – typical way that Shakespeare writes

trochaic tetrameter – a line of verse with 8 syllables per line (STRESSED, unstressed) – rare in Macbeth and only used for the witches lines

Motif – a recurring image or action in a piece of literature

Symbolism - the use of items/things to represent a wider idea

Poetic justice – experiencing a deserved consequence for one's actions

Ambition - a strong desire to do or achieve something

Usurp - take (a position of power or importance) illegally or by force

Equivocate - to use ambiguous language so as to conceal the truth

Malevolent - having or showing a wish to do evil to others

Duplicitous - deceitful or dishonest

Exploit - to take advantage of in an underhand or unfair way

Heinous - (of a person or wrongful act, especially a crime) utterly wicked or shocking

Regicide - the action of killing a king

Treachery - betrayal of trust

Mercurial - subject to sudden or unpredictable changes of mood or mind

Besiege - to surround with armed forces to capture or force surrender

Hamartia – a tragic flaw which for Macbeth is ambition

Hubris – excessive pride or self-confidence



Macbeth – Practice Questions

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

Lady Macbeth is reading a letter from her husband which explains how he has just been made the Thane of Cawdor.

LADY MACBETH

Glamis thou art, and Cawdor; and shalt be
 What thou art promised: yet do I fear thy nature;
 It is too full o' the milk of human kindness
 To catch the nearest way: thou wouldst be great;
 Art not without ambition, but without
 The illness should attend it: what thou wouldst highly,
 That wouldst thou holily; wouldst not play false,
 And yet wouldst wrongly win: thou'ldst have, great Glamis,
 That which cries 'Thus thou must do, if thou have it;
 And that which rather thou dost fear to do
 Than wishest should be undone.' Hie thee hither,
 That I may pour my spirits in thine ear;
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 Which fate and metaphysical aid doth seem
 To have thee crown'd withal.

Starting with this extract, explore how Shakespeare presents Lady Macbeth as a powerful woman in *Macbeth*.

Write about:

- how Shakespeare presents Lady Macbeth as a powerful woman in this extract
- how Shakespeare presents Lady Macbeth as a powerful woman in the play as a whole.

[30 marks]

AO4 [4 marks]

Read the following extract from Act 1 Scene 3 of *Macbeth* and then answer the question that follows.

The Witches vanish and Ross and Angus inform Macbeth that has been made Thane of Cawdor.

ROSS

And, for an earnest of a greater honour,

He bade me, from him, call thee thane of Cawdor:

In which addition, hail, most worthy thane!

For it is thine.

BANQUO

What, can the devil speak true?

MACBETH

The thane of Cawdor lives: why do you dress me

In borrow'd robes?

ANGUS

Who was the thane lives yet;

But under heavy judgment bears that life

Which he deserves to lose. Whether he was combined

With those of Norway, or did line the rebel

With hidden help and vantage, or that with both

He labour'd in his country's wreck, I know not;

But treasons capital, confess'd and proved,

Have overthrown him.

MACBETH

[Aside] Glamis, and thane of Cawdor!

The greatest is behind.

To *ROSS and ANGUS*

Thanks for your pains.

To *BANQUO*

Do you not hope your children shall be kings,

When those that gave the thane of Cawdor to me

Promised no less to them?

BANQUO

That trusted home

Might yet enkindle you unto the crown,

Besides the thane of Cawdor. But 'tis strange:

And oftentimes, to win us to our harm,

The instruments of darkness tell us truths,

Win us with honest trifles, to betray's

In deepest consequence.

Cousins, a word, I pray you.

Starting with this extract, explore how Shakespeare presents the contrast between Banquo and Macbeth.

Write about:

- how Shakespeare presents conflict between Banquo and Macbeth in this extract
- how Shakespeare presents conflict between Banquo and Macbeth in the play as a whole.

[30 marks]

AO4 [4 marks]

Read the following extract from Act 1 Scene 7 of *Macbeth* and then answer the question that follows.

Lady Macbeth is attempting to convince Macbeth to murder the king but he is unsure.

LADY MACBETH

We fail!
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep--
Whereto the rather shall his day's hard journey
Soundly invite him--his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH

Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those
sleepy two
Of his own chamber and used their very
daggers,
That they have done't?

LADY MACBETH

Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

MACBETH

I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth
know.

Exeunt

Starting with this extract, explore how Shakespeare presents Macbeth and Lady Macbeth as evil.

Write about:

- how Shakespeare presents Macbeth and Lady Macbeth as evil in this extract
- how Shakespeare presents Macbeth and Lady Macbeth as evil in the play as a whole.

[30 marks]

AO4 [4 marks]

Read the following extract from Act 4 Scene 3 of *Macbeth* and then answer the question that follows.

England. Malcolm doesn't know if he can trust Macduff so he pretends to be villainous to test his loyalty to Scotland.

MALCOLM

If such a one be fit to govern, speak:

I am as I have spoken.

MACDUFF

Fit to govern!

No, not to live. O nation miserable,

With an untitled tyrant bloody-scepter'd,

When shalt thou see thy wholesome days again,

Since that the truest issue of thy throne

By his own interdiction stands accursed,

And does blaspheme his breed? Thy royal father

Was a most sainted king: the queen that bore thee,

Oftener upon her knees than on her feet,

Died every day she lived. Fare thee well!

These evils thou repeat'st upon thyself

Have banish'd me from Scotland. O my breast,

Thy hope ends here!

MALCOLM

Macduff, this noble passion,

Child of integrity, hath from my soul

Wiped the black scruples, reconciled my thoughts

To thy good truth and honour. Devilish Macbeth

By many of these trains hath sought to win me

Into his power, and modest wisdom plucks me

From over-credulous haste: but God above

Deal between thee and me! for even now

I put myself to thy direction, and

Unspeak mine own detraction, here abjure

The taints and blames I laid upon myself,

For strangers to my nature. I am yet

Unknown to woman, never was forsworn,

Scarcely have coveted what was mine own,

At no time broke my faith, would not betray

The devil to his fellow and delight

No less in truth than life: my first false speaking

Was this upon myself: what I am truly,

Is thine and my poor country's to command:

Whither indeed, before thy here-approach,

Old Siward, with ten thousand warlike men,

Already at a point, was setting forth.

Now we'll together; and the chance of goodness

Be like our warranted quarrel!

Starting with this extract, explore how Shakespeare presents ideas about kingship.

Write about:

- how Shakespeare presents ideas about kingship in this extract
- how Shakespeare presents ideas about kingship in the play as a whole.

[30 marks]

AO4 [4 marks]

Read the following extract from Act 1 Scene 3 of *Macbeth* and then answer the question that follows.

Macbeth and Banquo stumble across the Witches after the battle.

MACBETH

So foul and fair a day I have not seen.

BANQUO

How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

MACBETH

Speak, if you can: what are you?

First Witch

All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch

All hail, Macbeth, hail to thee, thane of Cawdor!

Third Witch

All hail, Macbeth, thou shalt be king hereafter!

BANQUO

Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

Starting with this extract, explore how Shakespeare presents attitudes to the supernatural in *Macbeth*.

Write about:

- how Shakespeare presents attitudes to the supernatural in this extract
- how Shakespeare presents attitudes to the supernatural in the play as a whole.

[30 marks]

AO4 [4 marks]

Read the following extract from Act 2 Scene 4 of *Macbeth* and then answer the question that follows.

Duncan has been murdered and his body has been discovered. Ross and an Old man discuss how unusual the weather and nature has been.

Old Man

Threescore and ten I can remember well:

Within the volume of which time I have seen

Hours dreadful and things strange; but this sore night

Hath trifled former knowings.

ROSS

Ah, good father,

Thou seest, the heavens, as troubled with man's act,

Threaten his bloody stage: by the clock, 'tis day,

And yet dark night strangles the travelling lamp:

Is't night's predominance, or the day's shame,

That darkness does the face of earth entomb,

When living light should kiss it?

Old Man

'Tis unnatural,

Even like the deed that's done. On Tuesday last,

A falcon, towering in her pride of place,

Was by a mousing owl hawk'd at and kill'd.

ROSS

And Duncan's horses--a thing most strange and certain--

Beauteous and swift, the minions of their race,

Turn'd wild in nature, broke their stalls, flung out,

Contending 'gainst obedience, as they would make

War with mankind.

Old Man

'Tis said they eat each other.

Starting with this extract, explain how Shakespeare presents ideas about nature and the natural order.

Write about:

- how Shakespeare presents ideas about nature and the natural order in this extract
- how Shakespeare presents ideas about nature and the natural order in the play as a whole.

[30 marks]

AO4 [4 marks]

An Inspector Calls – Exemplar Essays

Deconstruction	Essay: How does Priestly explore the absence of conscience in the Edwardian upper classes?
<p>What does the writer explore?</p> <p>What does the writer employ to do this?</p> <p>What does the writer want to exhort/expose audiences?</p> <p>WHAT</p> <p>What is the author trying to say? What happens in the text to support this claim?</p> <p>HOW</p> <p>What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?</p> <p>WHY</p> <p>Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?</p>	<p>In An Inspector Calls, Priestley explores the absence of conscience in the Edwardian upper classes by employing the Birling family as a microcosm to represent a typical Edwardian middle-class family. Seeing as Priestley himself was a reformed and liberalised middle-class man, he is likely using the play to exhort a socialist message about the social responsibility often abandoned by the Edwardian elite; he exposes this hypocrisy and nudges the audience toward embarking on social change themselves.</p> <p>Firstly, Priestley investigates the absence of conscience in the Edwardian Upper classes through Mr Birlings lack of character growth and development as he showcases his ignorant and dispersive attitude towards the end of the play, following the development and revelation of Eva Smith's calamitous and ill-fated experiences. When the readers are introduced to Mr Birling, he is presented as a "hard-headed political man of business", the adjective 'hard headed' exhibits his lack of responsibility and thick-headedness from his unvarying and predictable standpoint as a 'political man of business'. He secures his deep-rooted views when he says, "silly little war scares". His capitalist insensitiveness is an instance of dramatic irony because first-world-war began shortly after the time the play was set. Thus, he metaphorically surrounds himself with a soundproof room to escape the reality of the problems surrounded with the society he was so enamoured with. Moreover, when he believes a scandal is coming, unsurprisingly, it is only himself and his family's status the concerns him as it would be tainted if the elite of the society had found out about their roles in this revolting 'incident'. As a result, Mr Birling states to the inspector "I'd give thousands – yes, thousands –" as an attempt to save his family name from the disgrace and the disgusted eyes of the society from this yet-to-be "public scandal" showcasing the length and miles he would go to protect his family's prestige and name so it wouldn't taint, this reveals his hypocrisy and self-regard as the head of his household. His hypocrisy is shown in bright colours, when it was shown that he would rather pay ransom and bribe instead of increasing the pay by a mere few more shillings for his underpaid and over-worked workers, an action that could've prevented the start of a jinxed and star-crossed cycle that ended the life of a pitiful and unfortunate young woman. Through the display of Mr Birlings lack of character development and attitude, he represented the thoughts of the older generation of the Edwardian upper class who found the</p>



idea of change, strange and weird, as they thought the society that they lived in was already too perfect too change, they loved the reality of the rich getting richer and the poor getting poorer and down-right refused to give up their privilege to the poor.

In contrast, Priestley hints at the presence of conscience and possibility for change in the younger generation of the Edwardian upper classes. For instance, Sheila Birling, the one and only daughter of Mrs. and Mr. Birling. Being the only daughter of a wealthy family it is evident that she was spoiled since birth and is typically used to getting her way. Sheila begins the play with the use of pronouns such as "mommy" to highlight her child-like spoiled and naïve nature, she also makes use of punctuation to showcase her love and affection for materialistic things, such as her ring in which she exclaimed in child-like happiness "wonderful!". As the play develops, Sheila's character grows when she realises her role in Eva's death, the audience is able to catch on quickly on her real character and her change in maturity, when she calls Mrs Birling as "Mother" instead of "Mommy", this also displays her decreasing respect for her mother because of her obstinate and narrow-minded nature, even after her acknowledging her involvement in the young woman's death. Furthermore, to her growth as a character who displays conscience, Sheila completely tosses aside her infantile and immature nature and expresses her views when she says to Mr Birling "girls aren't cheap labour – they are people" This showcases her true nature and view to the audience as she argues with her dad as he is used to belittling women, especially the ones who fight for the political movement of women's rights (The Suffragettes). Sheila becomes more immersed in her true nature as the play comes to an end, as she uses a sarcastic remark after the Inspector leaves and Mr Birling calls the station to make sure The Inspector was someone real. They find out he was a 'fake' and the whole family, who was burdened with overflowing guilt and anxiety, begin to rejoice. As a result, Sheila who is driven to shock at her family's behaviour sarcastically scoffs "I suppose we are nice people now"; the use of irony to demonstrate her disgust and revolt at her family's behaviours who are rejoicing completely avoiding the fact they all confessed each differently to their sin which resulted on a young woman's demise, though she is able to understand the consequences of her actions. Priestly uses Sheila's character growth from a child-like young woman to a mature politically conscious young woman who knows more than she lets on. She uses her sarcasm to highlight



	<p>the undeniable tensions between the younger and older generation in the Household and society, and so creating a line in which it divides their capitalist and socialist ideas.</p> <p>Thus, Priestley uses these juxtaposing characterisations to emphasise a need for change in Edwardian society; for middle class individuals to listen and act upon their conscience in order to heal post-war Britain.</p>
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Below is the same essay in written script to give you an indication of how long your essay should be on paper:

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responsibility and thick-headedness from his unvarying and predictable stand-point as a 'political man of business'. He secures his deep-rooted views when he says, "silly little war scares". His capitalist insensitiveness is an instance of dramatic irony because first world war began shortly after the time the play was set. Thus, he metaphorically surrounds himself with a soundproof room to escape the reality of the problems surrounded with the society he was so enamoured with. Moreover, when he believes a scandal is coming, unsurprisingly, it is only himself and his family's status the concerns him as it would be tainted if the elite of the society had found out about their roles in this revolting 'incident'. As a result Mr Birling states to the inspector "I'd give thousands - yes thousands" as an attempt to save his family name from the disgrace and the disgusted eyes of the society from this yet-to-be "public scandal" showcasing the length and miles he would go to protect his family's prestige and name so it wouldn't taint, this reveals his hypocrisy and self-regard as the



head of his household. His hypocrisy is shown in bright colours, when it was shown that he would rather pay ransom and bribe instead of increasing the pay by a mere few more shillings for his underpaid and over-worked workers, an action that could've prevented the start of a jinxed and star-crossed cycle that ended the life of a pitiful and unfortunate young woman. Through the display of Mr Birling's lack of character development and attitude, he represented the thoughts of the older generation of the Edwardian upper class who found the idea of change, strange and weird, as they thought the society that they lived in was already too perfect to change. They loved the reality of the rich getting richer and the poor getting poorer and down-right refused to give up their privilege to the poor.

In contrast, Priestley hints at the presence of conscience and possibility for change in the younger generation of the Edwardian upper classes. For instance, Sheila Birling, the one



and only daughter of Mrs. and Mr. Birling. Being the only daughter of a wealthy family it is evident that she was spoiled since birth and is typically used to getting her way. Sheila begins the play with the use of pronouns such as "mommy" to highlight her child-like spoiled and naïve nature, she also makes use of punctuation to showcase her love and affection for materialistic things, such as her ring in which she exclaimed in child-like happiness "wonderful!". As the play develops, Sheila's character grows when she realises her role in Eva's death, the audience is able to catch on quickly on her real character and her change in maturity, when she calls Mrs Birling as "Mother" instead of "Mommy", this also displays her decreasing respect for her mother because of her obstinate and narrow minded nature, even after her acknowledging her involvement in the young woman's death. Furthermore, to her growth as a character who displays conscience Sheila completely tosses aside her infantile and immature nature and expresses her views when she says to Mr



Birling "girls aren't cheap labour - they are people" This showcases her true nature and view to the audience as she argues with her dad as he is used to belittling women, especially the ones who fight for the political movement of women's rights (The Suffragettes). Sheila becomes more immersed in her true nature as the play comes to an end, as she uses a sarcastic remark after the Inspector leaves and Mr Birling calls the station to make sure the Inspector was someone real. They find out he was a 'flake' and the whole family, who was burdened with overflowing guilt and anxiety, begin to rejoice. As a result, Sheila who is driven to shock at her family's behaviour sarcastically scoffs "I suppose we are nice people now"; the use of irony to demonstrate her disgust and revolt at her family's behaviours who are rejoicing completely avoiding the fact they all confessed each differently to their sin which resulted on a young woman's demise, though she is able to understand the consequences of her actions. Priestly uses Sheila's character growth from




a child-like young woman to a mature politically conscious young woman who knows more than she lets on. She uses her sarcasm to highlight the undeniable tensions between the younger and older generation in the Household and society, and so creating a line in which it divides their capitalist and socialist ideas.

Thus, Priestley uses these juxtaposing characterisations to emphasise a need for change in Edwardian society; for middle class individuals to listen and act upon their conscience in order to heal postwar Britain.



An Inspector Calls - Key Quotes

<p>Inspector Lighting is 'pink and intimate' and when Inspector arrives is 'brighter and harder'</p> <p>[We hear the sharp ring of a door bell.] [...] [he creates at once an impression of massiveness, solidity and purposefulness']</p> <p>-----</p> <p>Inspector to Birling: '(dryly) 'I don't play golf'</p> <p>"she lies with her insides burnt out on a slab"</p> <p>'[taking charge masterfully] [...] there are millions and millions and millions of Eva Smiths and John Smiths still left with us, [...] We don't live alone. We are members of one body. We are responsible for each other.'</p> <p>---</p> <p>END: [The telephone rings sharply] [As they stare guiltily and dumbfounded, the curtain falls.]</p> 	<p>Birling 'tell cook from me' 'Run along Sheila' 'Sir George and -er - Lady Croft' '(laughs complacently)'</p> <p>---</p> <p>Birling: 'all mixed up like bees in a hive. community and all that nonsense [...] a man has to mind his own business and look after himself and his own - and--' [We hear the sharp ring of a door bell.]</p> <p>---</p> <p>'It's my duty to keep labour costs down' 'If you don't come down sharply on these people they'd soon be asking for the earth.' 'Wretched girl's suicide'</p> <p>-----</p> <p>'(Unhappily) Look, Inspector - I'd give thousands - yes, thousands -</p> <p>After Inspector to Eric 'You're the one I blame for this' (he only complains about the 'stolen money' and not the fact Eric raped Eva</p> <p>'You don't seem to care about anything, but I care, I was almost certain for a knighthood in the next Honours list.'</p> <p>'By jingo - a fake!</p>	<p>Sheila 'Sheila: (Excited) Oh - Gerald - you've got it - is it the one you wanted me to have?' 'Mummy' 'Daddy'</p> <p>'But these girls aren't cheap labour. They're people.'</p> <p>-----</p> <p>'(Almost breaks down) I must obviously be a selfish, vindictive creature.'</p> <p>-----</p> <p>'And I know I am to blame - and I'm desperately sorry...'</p> <p>To Mrs Birling 'You mustn't try to build up a wall between us and that girl. ... the Inspector will just break it down.'</p> <p>Sheila grows in confidence: "flaring up" "cutting in" ... 'It was anything but a joke.</p> <p>To Gerald when he offers her the ring at the end: 'I must think'</p>
<p>Gerald Gerald to Birling on sacking Eva: 'You couldn't have done anything else.'</p> <p>'I hate those hard faced dough eyed women' CALLS EVA 'young' and 'fresh'</p> <p>-----</p> <p>'I became at once the most important person in her life - you understand?'</p> <p>Shelia calls him the 'fairy prince'</p> <p>-----</p> <p>'We have no proof it was the same photograph and therefore no proof it was the same girl.'</p> <p><u>Gerald</u>: 'Everything's all right now, Sheila. (Holds up the ring.) What about this ring?'</p>	<p>EVA: Birling: 'she'd had a lot to say - far too much - so she had to go.'</p> <p>Alderman Meggarty 'wedged her into a corner with his obscene fat carcass'</p> <p>She is MORAL 'she wouldn't take any more stolen money.</p> <p>'she lies with her insides burnt out on a slab'</p>	<p>Mrs Birling (stage direction) 'a rather cold woman'</p> <p>-----</p> <p>'Girls of that class -' 'I consider I did my duty'</p> <p>-----</p> <p>'Go and look for the father.. It's his responsibility.'</p> <p>To Sheila '(Severely) You're behaving like a hysterical child tonight.' <u>END</u>: '(Triumphantly) Didn't I tell you?'</p>
<p>Eric 'Why shouldn't they try for higher wages? We try for the highest possible prices.'</p> <p>'I was in that state when a chap easily turns nasty and I threatened to make a row-</p> <p>To Mrs Birling: '(Nearly at breaking point) Then - you killed her.' Inspector to Eric: You treated Eva Smith 'as if she were an animal, a thing, not a person.')</p> <p>Eric: '(Bursting out). You're beginning to pretend now that nothing's really happened at all.'</p>	<p>Ending Birling: 'the famous younger generation who know it all. And they can't even take a joke—</p> <p>[The telephone rings sharply] [As they stare guiltily and dumbfounded, the curtain falls.]</p>	



An Inspector Calls – Key Concepts and Terms

CONCEPTS

Socialism

- A social system which promotes the idea of equality through equal distribution of wealth
- The NHS and the Welfare State were established on socialist ideas.
- These institutions were created to ensure that all individuals, despite their social class and wealth, could access health and financial aid.

Capitalism

- A social system which enables individuals to own and control areas of production
- It is largely focused making as much capital gain (profit) as possible
- In modern societies that are considered capitalist, like the USA, healthcare and other essential services are managed by private companies in order to generate profit.

Social class

- A class system is a way of dividing people into categories based on their social status
- Underclass: those that were unemployed or often homeless
- Working class: People employed in often poorly paid jobs made up of hard labour
- Middle class: People that lived comfortably with jobs that offered them responsibility
- Upper class: People of extreme wealth that inherited their wealth through titles

Edwardian Society

- Edwardian society had strict class expectations
- Interactions between classes was often social suicide and could put a person's reputation at stake
- Your class and family wealth had a huge impact on how you experienced the world
- The upper and middle classes led lives of extravagance and privilege
- Whilst the working classes faced injustice and were exploited by profit focussed business owners

The Political Climate of the 1940s

- This was a period of time where class divisions became weaker
- WW2 had brought together people of many classes, which had an impact on opinions of class
- Both WW1 and WW2 were mostly won by the efforts of thousands of working-class lives and this was beginning to be acknowledged
- Many people came back from the war with a newfound desire to build a fairer society based on equality
- It was during this period of time that socialist ideas about socialist institutions became popular like the welfare state and NHS

Ouspensky and the Eternal Recurrence Theory

- Peter Ouspensky was a mystic philosopher who theorised the idea of eternal recurrence
- This is a theory suggests that the universe has been recurring, and will continue to recur in a self-similar form an infinite number of times

- This means that the same events will repeat continuously
- Ouspensky believed that in the eternal recurrence individuals should aim to stop this recurrence by stopping themselves making the same mistakes – that we should use the opportunities given to us to learn and change
- Perhaps, this explains the role of the Inspector as a vehicle to disrupt the Birling's reoccurring mistakes

Saviour Complex

- A desire to save other people or see oneself as saving others
- This also ties into ideas of chivalry – a code of conduct – in which men are expected to be polite and helpful towards women
- We see this issue through Gerald who largely depicts himself as a saviour figure for Eva Smith – however – there is room for us to question the reliability of his narration of events – was he really just there to be her saviour?

An Inspector Calls on Stage – Stephen Daldry Production

- **Set Design:** The set is designed by Ian MacNeil, featuring a striking, symbolic representation of the Birling family's home. It is presented as a dollhouse-like structure elevated above the stage, which opens up to reveal the characters inside. This design emphasizes the family's detachment from the outside world and their isolation.
- **Symbolism of the House:** The house's precarious and isolated positioning reflects the fragility and superficiality of the Birling family's secure world. It symbolizes their bubble of privilege and ignorance, which is shattered by the inspector's visit.
- **Rain and Atmosphere:** The use of rain and dramatic lighting throughout the play adds to the ominous and oppressive atmosphere, highlighting the themes of guilt and moral reckoning. The rain can also symbolize cleansing and the washing away of the family's facade.
- **Inspector's Presence:** The inspector, played with an enigmatic and authoritative presence, often moves outside the house, interacting with the world beyond. This staging choice symbolizes his role as a moral force external to the family's insulated existence, bringing the harsh realities of their actions into their closed-off world.

- **Breaking of the House:**

As the inspector's questioning intensifies, the house physically breaks apart, representing the disintegration of the Birlings' illusion of respectability and control. This visual metaphor powerfully conveys the impact of their revelations and the collapse of their self-deception.

- **Costume and Period**

Setting: While the play is set in 1912, the production incorporates elements that blur time periods, suggesting the



timeless and universal nature of its moral questions. This anachronistic approach reinforces the idea that the issues raised in the play are still relevant.

TERMS

Characterisation - The investigation and portrayal of a character

Dialogue - The spoken word between characters

Dramatic tension - Tense moments in the play

Dramatic Irony - Actions or remarks whose significance is not realised by all the characters

Duologues - A conversation between two characters

Stage Proxemics - The positioning and distance of characters on stage to give dramatic impact

Set - Objects, flats and furniture we see on stage to help create the setting

Setting - The location the drama takes place, for instance, a house, a park etc

Irony – A contrast between what is said and what is meant

Juxtaposition – two things close to each other that contrast

Tone – the attitude conveyed within a piece of literature

Stage directions – descriptions of the actions of a character within a play

Narcissistic - Having or showing an excessive interest in or admiration of oneself.

Rapacious - To be aggressively greedy.

Infantile – To be treated or to behave like a child.

Envious – feeling discontented or resentful of someone else.

Chivalrous – to be considerate and courteous to women.

Imperious – assuming power or authority without justification.

Obstinate – stubbornly refusing to change one's viewpoint or opinion.

Penitent – feeling or showing sorrow and regret for having done wrong.

Omniscient – someone who is all-knowing.

Static – lacking in change, especially in an undesirable way.

Perceptive – showing careful and sensitive insight or understanding.

Morality – principles concerning what is right and wrong.

Mouthpiece – A character that expresses the writer's world views and messages.

Microcosm – a piece of literature that represents a wider aspect of the world.

Conscience – a person's inner voice that guides them on what is right and wrong.

An Inspector Calls – Practice Questions

EITHER

01 How important is the character of Eric in demonstrating Priestley's ideas?

Write about:

- How Eric responds to his family and the Inspector
- How Priestley presents Eric's actions

OR:

02 How successfully is the idea of collective responsibility explored in this play, through the use of the Inspector?

Write about:

- Priestley's ideas about collective responsibility in An Inspector Calls
- How Priestley uses the Inspector to present these views

[30 marks]

AO4 [4 marks]

EITHER

01 How does Priestley use Gerald Croft's status to show his ideas about society?

Write about:

- How the Birling family react to Gerald Croft
- How Priestley presents Gerald Croft

OR:

02 How successfully does Priestley present the different attitudes between the older and younger generations in An Inspector Calls?

Write about:

- How Priestley presents the older generation and the younger generation
- How Priestley shows his and their attitudes in the way he writes

[30 marks]

AO4 [4 marks]

EITHER

01 Why did Priestley create the Birling family as the central characters in *An Inspector Calls*?

Write about:

- How Priestley presents the Birlings
- What the Birling family represent and how they demonstrate Priestley's views

OR:

02 How does Priestley explore guilt in *An Inspector Calls*?

Write about:

- How Priestley presents guilt by the way he writes
- How Priestley presents different characters' reactions to guilt

[30 marks]

AO4 [4 marks]

EITHER

01 How does Priestley use Mr Birling to present his ideas about employers' responsibility?

Write about:

- Priestley's ideas about employers
- How Priestley presents Mr Birling

OR:

02 How does Priestley present his ideas about social class in *An Inspector Calls*?

Write about:

- Priestley's ideas about social class
- How Priestley presents these ideas through his characters and the way he writes

[30 marks]

AO4 [4 marks]

EITHER

01 Why does Priestley present Eva Smith without the audience ever getting to see her or hear her in *An Inspector Calls*?

Write about:

- How Priestley presents Eva Smith
- What Eva Smith represents and how this shows Priestley's views

OR:

02 How does Priestley show his ideas about gender inequality in *An Inspector Calls*??

Write about:

- Priestley's views on gender inequality
- How Priestley presents gender inequality

[30 marks]

AO4 [4 marks]

EITHER

01 How does Priestley use Sheila's change throughout the play to present his ideas??

Write about:

- How Sheila responds to her family and to the Inspector
- How Priestley presents the change in Sheila by the way he writes

OR:

02 What is important about the period of time in which Priestley set *An Inspector Calls*, and why did he do this?

Write about:

- The importance of the period of time in which the play was set
- How Priestley uses this period of time to present his ideas to the audience

[30 marks]

AO4 [4 marks]

Power and Conflict – Exemplar Essays

Deconstruction	Essay:
<p>SUMMARISE Briefly summarise the poem, using the words of the question.</p> <p>SIMILARITY In one sentence, state what the poet is saying about the theme</p> <p>DIFFERENCE Identify a point of difference.</p> <p>COMPARATIVE CONNECTIVE/POINT</p> <p>WHAT What is the author trying to say? What happens in the text to support this claim?</p> <p>HOW What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?</p> <p>WHY Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?</p>	<p>Essay:</p> <p>In The Prelude, Wordsworth depicts an image of a young man visiting a lake in which he is both admiring and ultimately at the end fearful of the power of nature in this location. On the other hand, in Storm on the Island, Heaney depicts in image of an island with people resisting the power of a mighty storm. In both the Prelude and Storm on the island, poets explore the merciless power of nature and its superiority over humans. However, whilst storm is predominantly bleak the feed shed sunlight or nature's beauty. Perhaps, Wordsworth did this as a way of introducing elements of the sublime as he was inspired by the romantic movement that aimed to promote ideas surrounding nature's power.</p> <p>Nature's power is established through its mercilessness in both poems. Upon seeing the mounted the speaker notes how it 'towered' above him, 'upreared its head' and 'strode' after him. The personification of the bouncing creates an image of nature attacking the man with malicious intent. Moreover, verbs like 'strode' and 'upreared' possess aggressive an intentional undertone; embodying the autonomy of nature and its power to oppose humanity. Similarly, the mercilessness of nature is amplified in 'Storm' through Heaney's extensive use of military language. The people all 'bombarded' while, 'space is salvo' and the wind 'strafes' - words such as the branded and salvo indicate there is no respite from the continual attack at the hands of nature; nature's power over humanity is superior and relentless. It is likely that he used this military language as a way of creating an extended metaphor of the weather in fact representing the troubles in Northern Ireland; a period in which gunfire and violence was accepted as an everyday occurrence. Therefore, this reinforces nature's unremitting and a merciless force.</p> <p>However, there are slight differences between the poems; Wordsworth identifies beauty within nature, but Heaney only seems to depict the brutal side of nature. Influenced by romantic writers of the period, Wordsworth employs a semantic field of beauty describe nature's power to awe individuals. The lake is 'glittering' and 'sparkling' under the light of the moon. These adjectives create an almost whimsical and mesmerising image of nature - perhaps to emphasise its allure that encouraged the band to steal the vote that evening. In this sense, nature's power lies in its</p>



ability to tempt and mesmerise mankind; not only does it demonstrate superior physical power over us, it also is beautiful in ways we cannot understand. Conversely, in 'Storm' nature does not possess this dual aspect - rather, nature 'explodes comfortably' and 'spits like a cat turned savage'. The simile likening it to a savage cat underscores nature's ferocious qualities, while the verb spits seems to denote its disdain towards human beings. Moreover, the oxymoronic comparison of nature as 'exploding comfortably' emphasises nature as – at its core – most comfortable creating chaos; that being destructive is an inevitability of nature. Perhaps, this choice is, as mentioned before, to help convey Heaney's dual meaning – by depicting this unrelenting desire for destruction, he could be challenging the mismanagement of violence during The Troubles in Ireland.

Finally, the poems' overarching similarities can be seen in the effect of nature on fragile human beings. The speaker in the Prelude is left deeply traumatised by what he has seen as he describes how, 'there hunger darkness'. Symbolically, the darkness represents the utter desolation and ruin of mankind, while the verb 'hung' connects a weighty, oppressive feeling crushing the man at the hands of nature. Possibly, Wordsworth wanted to expose nature's ability to quash human arrogance; the speaker began the poem arrogantly hoping to steal nature for himself, and by the end he is left with the fear of its superiority. A similar feeling of hopelessness in the face of nature is conveyed in 'Storm' when people make the acknowledgment that it is a 'huge nothing' they fear. The noun phrase huge nothing creates a deeply poignant melancholic tone as the community resigned themselves to their own insignificance in the face of nature; if nature is 'nothing' this, they are unimportant beyond words. Thus, Heaney, although not a Romantic himself, also conveys Romantic sentiments around human power, depicting humanity as at mercy to the power of nature.

Overall, both poems explore human fragility and is exploited at the hands of nature's power.



Below is the same essay in written script to give you an indication of how long your essay should be on paper

In *The Prelude*, Wordsworth depicts an image of a young man visiting a lake in which he is both admiring and ultimately at the end fearful of the power of nature in this location. On the other hand, in *Storm on the Island*, Heaney depicts an image of an island with people resisting the power of a mighty storm. In both *The Prelude* and *Storm on the Island*, poets explore the merciless power of nature and its superiority over humans. However, whilst *Storm* is predominantly bleak the feed shed sunlight on nature's beauty. Perhaps, Wordsworth did this as a way of introducing elements of the sublime as he was inspired by the romantic movement that aimed to promote ideas surrounding nature's power.

Nature's power is established through its mercilessness in both poems. Upon seeing the mountain the speaker notes how it 'towered' above him, 'upreared its head' and 'strode' after him. The personification of the bouncing creates an image of nature attacking the man with malicious intent. Moreover, verbs like



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themselves to their own insignificance in the face of nature, if nature is 'nothing' this, they are unimportant beyond words. Thus, Heaney, although not a Romantic himself, also conveys Romantic sentiments around human power, depicting humanity as at mercy to the power of nature.

Overall, both poems explore human fragility and is exploited at the hands of nature's power.



Power and Conflict – Key Quotes

<p>WAR PHOTOGRAPHER</p> <p>"spools of suffering set out in ordered rows" "running children in a nightmare heat" "and how the blood stained into foreign dust" "a hundred agonies in black-and-white"</p>	<p>CHARGE OF THE LIGHT BRIGADE</p> <p>"Half a league, half a league, half a league onwards" "Cannon to the right of them, cannon to the left of them, cannon in front of them" "Then they rode back, but not not the six hundred" "Thunder'd" and "flash'd"</p>	<p>CHECKIN' OUT MI HISTORY</p> <p>"Bandage up me eye" "Dem tell me bout 1066 and all dat". "...hopeful stream to freedom river" "healing star / yellow sunrise" –</p>
<p>REMAINS</p> <p>'tosses his guts back into his body' 'rips through his life' 'probably armed, possibly not' 'his bloody life in my bloody hands'</p>	<p>EXPOSURE</p> <p>'Misery of dawn' 'All their eyes are ice' 'But nothing happens' 'Black with snow'</p>	<p>LONDON</p> <p>"marks of weakness, marks of woe" "chartered Thames does flow" "mind-forged manacles" "In every cry of every man, in every infants cry of fear, in every voice, in every ban" "youthful harlots"</p>
<p>KAMIKAZE</p> <p>"A shaven head full of powerful incantations" "Figure of eight" "Which had been the better way to die" "Turbulent inrush of breakers"</p>	<p>BAYONET CHARGE</p> <p>'He was running, like a man who has jumped up in the dark and runs. listening between his footfalls for the reason, Of his still running' 'His terrors touchy dynamite' 'King, honour, human dignity etcetera' 'The patriotic tear that had brimmed his eye'</p>	<p>STORM ON THE ISLAND</p> <p>'We are prepared' 'You know what I mean' 'We just sit tight while wind dives and strafes' 'Strange it is a huge nothing we fear' 'We are bombarded'</p>
<p>OZYMANDIAS</p> <p>"Sneer of cold command" "Ozymandias, King of Kings" "Boundless and Bare, Lone and level"</p>	<p>MY LAST DUCHESS</p> <p>"That's my last Duchess painted on the wall" "Notice Neptune, though, // Taming a seahorse, thought a rarity" "I gave commands; Then all smiles stopped together" "The faint // Half-flush that dies along her throat"</p>	<p>POPPIES</p> <p>"Released a song bird from its cage" "After you'd gone" "Your playground voice catching on the wind" "spasms of red paper, disrupting a blockade"</p>
<p>TISSUE</p> <p>"What was paid by credit card might fly our lives like paper kites". "Through the shapes that pride can make". "Raise a structure never meant to last". "See how easily they fall away on a sigh".</p>	<p>THE PRELUDE</p> <p>"One summer evening (led by her)" "troubled pleasure" "a huge peak, black and huge" "lustily I dipped my oars into the silent lake" "there hung a darkness, call it solitude / or blank desertion"</p>	<p>THE EMIGREE</p> <p>"It may be at war, it may be sick with tyrants" "I am branded by an impression of sunlight" "I left it as a child" "The worst news I receive of it cannot break my original view"</p>



Power and Conflict – Key Concepts and Terms

OVERALL CONTEXT

POWER

- **Human Power vs. Nature:**
 - Many poems explore the transient nature of human power and its ultimate insignificance compared to the vast, enduring power of nature.
 - Example: In "Ozymandias" by Percy Bysshe Shelley, the ruins of the statue highlight the decay of human achievements over time.
- **Political and Social Power:**
 - Several poems critique political power and its impact on individuals and societies.
 - Example: "London" by William Blake presents a bleak view of urban life under oppressive political and social systems.
- **Conflict and Its Consequences:**
 - The devastating effects of war and conflict on individuals and societies are a recurring theme.
 - Example: "Exposure" by Wilfred Owen depicts the harsh realities and psychological impact of World War I on soldiers.

Romantic Ideas and Their Influence:

- **Nature and Sublimity:**
 - Romantic poets often emphasize the awe-inspiring and sublime qualities of nature, contrasting it with human limitations.
 - Example: In "The Prelude" by William Wordsworth, the speaker experiences the sublime power of nature, which is both terrifying and exhilarating.
- **Individual Emotion and Imagination:**
 - Romanticism values personal emotion and imagination as sources of truth and beauty, often challenging rationalism and industrialization.
 - Example: "The Tyger" by William Blake explores the sublime and fearsome aspects of creation, reflecting the poet's fascination with the mysteries of existence.
- **Critique of Industrialization and Modernity:**
 - Romantic poets frequently critique the dehumanizing effects of industrialization and advocate for a return to nature and simpler, more authentic ways of living.
 - Example: "London" by William Blake laments the loss of innocence and natural beauty in the face of urbanization and industrial progress.

CONFLICT

- **Physical Conflict:**
 - Many poems address the brutal realities of physical warfare and its impact on soldiers and civilians.
 - Example: "Exposure" by Wilfred Owen depicts the physical and emotional suffering of soldiers in World War I.
- **Psychological Conflict:**
 - The internal struggles and psychological trauma resulting from conflict are explored.



- Example: "Remains" by Simon Armitage reveals the lasting psychological effects of war on a soldier.
- **Conflict with Nature:**
 - Some poems explore the struggle between humans and the natural world.
 - Example: "Storm on the Island" by Seamus Heaney portrays the community's battle against the overwhelming force of nature.
- **Social and Political Conflict:**
 - Several poems critique social injustices and political oppression, highlighting societal conflicts.
 - Example: "London" by William Blake critiques the social and political structures that cause suffering and oppression.
- **Conflict within Relationships:**
 - Interpersonal conflicts and power dynamics in personal relationships are examined.
 - Example: "My Last Duchess" by Robert Browning explores the controlling and possessive nature of the Duke towards his wife.

INDIVIDUAL CONTEXT

Ozymandias

Ozymandias was the Greek name for the pharaoh Ramses II. His name meant to breathe kingship, and was considered to be extremely powerful. Ozymandias was a powerful conqueror of lands. As a Pharaoh it was believed that his legacy was last forever. Part of this legacy was to build large statues memorialising himself. Shelley talks about Ozymandias' deteriorated statue in his poem.

During the enlightenment, Romantic writers would centre their work on the beauty of nature and simplicity of the past, with an appreciation of the natural world. Writers would protest the present/future of mankind by returning to the past, and within their writing repurpose old literary conventions. There was a rejection of institutions of power, and poetry was used to spread messages and political ideas which needed to be accessible to all.

London

William Blake was an English poet who believed in social and racial equality. He questioned church teachings. Blake disliked the monarchy (kings/ queens) his views were inspired by the French revolution, where the monarchy were overthrown by the people of France. Blake was against London being controlled by powerful people and having no freedom.

"London" was published in 1794, and at the time (eighteenth century), England was developing rapidly. This was called the industrial revolution. This industrialisation led to poverty and poor living conditions. Child labour was very common - they worked long hours in very dangerous environments.

Prelude (Extract)

Wordsworth was born in Cumberland in the Lake District. He had a difficult childhood as he had a troubled relationship with his father and other relatives. Both his parents died during his adolescence and, as a result, he was split up from his siblings and sent to live with different relatives. He spent a lot of time avoiding his mother's family, who treated him so badly he considered suicide. He developed a deep affection for the Lake District as he spent so much time outside to escape his problems.

Wordsworth was a romantic poet, which meant he was in favour of resisting growing industrialism by remembering a simpler, natural past. He was also an early supporter of the French revolution, like many romantic poets, who supported attempts to overthrow institutions. Their aim was to bring democracy and equality instead of monarchs and established religion to England.

My Last Duchess

Browning loved history and European culture (the story is based on the life of an Italian Duke from the sixteenth century). Browning was also greatly inspired by Romantic poetry (Percy Shelly in particular).

The poem is set in 1564, three years after the death of his first wife Lucrezia, the Duchess. The Duke is Alfonso II who ruled in Northern Italy in the late 1500s. Lucrezia died aged 17, only two years after she married the Duke. Historically, Lucrezia is said to have died in suspicious circumstances and might have been poisoned. In the poem the Duke shows an emissary (a representative or messenger) a picture of his late wife and remarks on her character.

Charge Of the Light Brigade

The Crimean War was initially a conflict between Russia and the Ottoman empire however, eventually France and Britain got involved to prevent Russian expansion. This was unpopular with the British public who saw it as unnecessary and as this was the most well documented war at the time, they were aware of the mistakes made (particularly with the Light Brigade).

The light brigade were often members of the lower class who were lightly armoured and on horseback. In the Battle of Balaclava (1854) the cavalry were intended to be sent to prevent Russians from removing captured guns, however a miscommunication resulted in them charging directly at an artillery battery, surrounded, and under withering direct fire. They reached the battery, but high casualties forced them to quickly retreat.

Exposure

WW1 lasted a lot longer than people expected at the time. In the trenches the armies of England and France were entangled in relentless and monotonous warfare. In the winter of 1917 both armies had suffered massive losses and the extreme cold weather made matters worse. Many soldiers suffered from hypothermia and developed trench foot. Wilfred Owen, alongside his fellow soldiers, were forced to suffer through these freezing and fatal conditions.

Owen was part of a group of poets at that time that wanted to inform people back home of the real experiences of the soldiers in the trenches. The British press often spread propaganda that portrayed these scenes as glorious, when in reality they were horrific.

Storm On the Island

Heaney is a Northern Irish poet who was born in Northern Ireland but Catholic and moved to the Republic. He wrote mostly about the landscape and rural life of Ireland, and grew up in a village as

part of a farming community, leading to most poems about normal rural life. His early poems focused on ancestry, identity and nature, with nature as a metaphor for human nature, using it to explore identity.

Ireland faced much unrest with regard to politics and religion throughout Heaney's lifetime. The country was divided, because some wanted independence from England and others did not. As well as this, Protestants and Catholics were often bitterly opposed to one another which caused problems within communities. There were multiple fatal bombings by both sides with many innocent victims. Some believe this conflict is reflected in this poem.

Bayonet Charge

A bayonet is a knife shaped weapon designed to fit on the end of the muzzle of a rifle. During WW1 using these weapons were usually a last resort in battle. This was an extremely bloody and risky form of combat.

Ted Hughes himself did not write this poem through WW1, and the poem was originally published in 1957. Hughes' father fought and survived WW1. Hughes' father was one of very few survivors in his campaign; this left him extremely emotionally traumatised. It is believed that Bayonet Charge was in honour and recognition of his father's suffering during the war. Additionally, Hughes was notably inspired by the poetry of Wilfred Owen.

Remains

Remains is based on a story from a soldier serving in Iraq. Armitage interviewed several military personnel for a Channel 4 documentary called The Not Dead. In a collection of poetry of the same name (The Not Dead) Armitage first published Remains. The poem seems to explore the mental health condition PTSD – a condition that many military workers suffer from.

Someone with PTSD often relives the traumatic event through nightmares and flashbacks, and may experience feelings of isolation, irritability and guilt. They may also have problems sleeping, such as insomnia, and find concentrating difficult. These symptoms are often severe and persistent enough to have a significant impact on the person's day-to-day life.

Poppies

Jane Weir wrote 'Poppies' as part of a collection of modern war poems commissioned by the Poet Laureate, Carol Ann Duffy in 2009. British soldiers were still dying in wars in Iraq and Afghanistan, so Duffy commissioned this collection as a way of trying to understand the suffering that deaths caused.

Weir took Susan Owen, the mother of Wilfred Owen, as her inspiration for the poem. Susan Owen learned of the death of her son as the bells rang to celebrate the end of the war in 1918. Weir also imagined how she would feel if she were sending one of her own sons off to war.

War Photographer

Carol Ann Duffy was Britain's first female poet laureate. She was quoted say that: "In each poem, I'm trying to reveal a truth". Duffy was inspired to write this poem by her friendship with a war photographer. She was especially intrigued by the peculiar challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects.

Since World War two, shocking images of war, famine and desperation have become extremely common place. We see these images on social media, television and newspapers, we see them so much that some people believe we have become desensitised to these images.

Tissue

Dharker was born in Pakistan but grew up in Glasgow and describes herself as “Scottish, Pakistani, Muslim, Calvinist”. Most of her poetry concentrates on identity and home which is significant given her ability to reconcile her conflicting identities as well as dividing her time between Wales, India and London.

The poem comes from the 2006 collection “The terrorist at my table” which is focused on global politics, terrorism, extremism, religion and fundamentalism. Tissue is the first poem in the collection so acts as a preface to explore the source of fundamentalism (the abuse of power). She presents the idea that humans do not have the right attitude to life, we see it as permanent and an opportunity to gain power. This critical view may be reflective of her having to see her husband suffer with cancer for 11 years before dying of it which may have demonstrated to her the temporary nature of life.

The Emigree

Emigree is the French word for emigrant. An emigrant is someone that moves away from their country of origin; sometimes this is due to social or political complications in the country. The 1990s saw an increase in the number of immigrants entering various countries across the world. In the UK, immigration, overtook the natural population increase for the first time.

Carol Rumens was born in South London and grew up there. In addition to her own verse, she has published a number of translations of Russian poems and has, according to the critic Ben Wilkinson, a ‘fascination with elsewhere’. This fascination is clear in *The Émigrée*, which deals with a land and a city which for the speaker is permanently ‘elsewhere’.

Checking Out Me History

John Agard was born in Guyana and received a British education due to the country being colonised up until 1966. He was therefore given a eurocentric view of history whilst being denied his own cultural identity. Guyana was originally a Dutch colony, part of the Dutch West Indies Company, during this time, Africans were sold as slaves to America and the Caribbean. Agard’s childhood years were lived under British rule, however, eventually he saw his country become independent and realised how much of his identity he was deprived of.

The poem was inspired by reading a school textbook which claimed that West Indian history began with Columbus. It was published in the collection “Half caste and other poems” which was focused on both culture and racial identity. The poems were intended to be universal to apply to all people living under oppression and being denied their cultural identity.

Kamikaze

When writing the poem Kamikaze, Beatrice Garland was inspired into looking into the motivations as to why people wanted to die for their country.

During WWII, Japanese kamikaze pilots flew manned suicide missions into military targets (e.g. ships), using planes filled with explosives. Soldiers and pilots were taught it was the only way to change the direction of the war (Japan losing), and they had to take part in this last resort. Very well trained pilots would volunteer to die, but towards the end of the war the military would have to recruit people and shun those who refuse. Japanese culture during the war was very honour based, with people being taught that one person’s dishonour will stain their whole family, and emphasizing the importance of being brave and honourable comes before everything else.



TERMS

Anaphora- Repetition of the same opening line within a poem

Assonance - the repetition of the sound of a vowel

Caesura – when punctuation is used in the middle of a line to create a pause/emphasis

Conceptual poetry – poetry that conveys an abstract idea rather than a story

Dramatic monologue - A poem in which an imagined speaker addresses a silent listener

Enjambment – continuation of a line of poetry with no punctuation which increases pace

Hyperbole – an exaggeration

Imagery – description that creates a mental image related to any of the five-senses

Irony – A contrast between what is said and what is meant

Metaphor – A direct comparison to something else.

Extended metaphor – a metaphor that repeats and continues throughout a piece of literature.

Motif – a recurring image or action in a piece of literature

Persona – the speaker within a poem (this is not always the poet themselves)

Personification – giving human qualities to something that is not human

Quatrain – a stanza made up of four lines with a rhyme scheme

Symbolism – the use of items/things to represent a wider idea

Tone – the attitude conveyed within a piece of literature

Volta – a change of argument or opinion in a poem; a turning-point

Transience – lasting only for a short time; impermanent.

Irony - A contrast between what is said and what is meant

Domineering – to be overbearing or controlling of someone.

Oppression – subjection to harsh and unfair treatment.

Corrupt - having or showing a willingness to act dishonestly in return for money or personal gain

Jingoistic - Being extremely patriotic and doing so aggressively.

Migrant - a person who moves from one place to another, especially in order to find work or better living conditions.

Refugee - a person who has been forced to leave their country in order to escape war, persecution, or natural disaster.

The Sublime – simultaneous feeling of awe and fear of nature.

Eurocentric - focusing on European culture or history to the exclusion of a wider view of the world

Power and Conflict – Practice Questions

For each of these questions you may use a fresh copy of the poem mentioned in the question. Attempt to answer the questions without looking at the notes for your second poem of choice.

Every question is marked out of 30.

1. Compare how poets present powerful individuals in Ozymandias and in one other poem from 'Power and conflict'.
2. Compare how poets present the upper class in My Last Duchess and in one other poem from 'Power and conflict'.
3. Compare how poets present attitudes towards power in London and in one other poem from 'Power and conflict'.
4. Compare how poets present internal conflict in The Prelude and in one other poem from 'Power and conflict'.
5. Compare how poets present the experiences of battle in The Charge of The Light Brigade and in one other poem from 'Power and Conflict'.
6. Compare how poets present attitudes towards war in Exposure and in one other poem from 'Power and Conflict'.
7. Compare how poets present nature in Storm on the Island and in one other poem from 'Power and Conflict'.
8. Compare how poets present the realities of conflict in Bayonet Charge and in one other poem from 'Power and conflict'.
9. Compare how poets present Trauma in Remains and in one other poem from 'Power and conflict'.
10. Compare how poets present the long-term effects of conflict in Poppies and in one other poem from 'Power and conflict'.

11. Compare how poets present perceptions of war in War Photographer and in one other poem from 'Power and conflict'.
12. Compare how poets present the power of mankind in Tissue and in one other poem from 'Power and conflict'.
13. Compare how poets present the effects of conflict in The Emigree and in one other poem from 'Power and conflict'.
14. Compare how poets present identity in Checking Out Me History and in one other poem from 'Power and conflict'.
15. Compare how poets present patriotism in Kamikaze and in one other poem from 'Power and conflict'.



Unseen poetry – Exemplar essays

Question 1 – Unseen exemplar (24 marks)

Deconstruction	Essay:
<p>Thesis – What does the writer convey?</p> <p>WHAT What is the author trying to say? What happens in the text to support this claim?</p> <p>HOW What happens in the text to support this claim? How does this quotation support your claim? How has language, form and structure been used in this / these quotes?</p> <p>WHY Why has the writer said it in <i>this</i> way? Why has the writer said this? What is their purpose? What influenced them?</p>	<p>Essay:</p> <p>In Scaffolding, the speaker present's their relationship and their attitudes towards it by comparing it to a building process, perhaps suggesting that a relationship can constantly be improved and built on.</p> <p>The speaker demonstrates this when comparing their relationship to, "masons, when they start upon a building, are careful to test out the scaffolding;", which suggests to readers that in order for a couple to embark on a relationship, the structure of their relationship must be tested. Heaney uses buildings as a metaphor for relationships highlighting that, similarly to a building, relationships must be built upon a solid foundation. Heaney uses a semantic field of construction in the first few lines, to illustrate the construction required for making a solid relationship, similarly to the construction for a solid building, as architecture is a meticulous process, which requires brain power and effort, which emphasises the effort that Heaney believes is required for a relationship to be crafted. Heaney's feelings about his relationship and its construction, seem to be written in retrospect, as to the reader it seems he is deep into his relationship with his partner, so he uses the metaphor of construction to give advice to newer relationships about the foundations that must be in place to last as long as he did.</p> <p>Moreover, Heaney delivers a message to the audience regarding relationships, with the main one being that relationships must be secure similarly to scaffolding. In the poem, Heaney says, "Make sure that planks won't slip at busy points, secure all the ladders, tighten bolted joints", which is advice to younger people regarding ensuring that relationships are built securely like scaffolding. Heaney uses a rhyming scheme in this line, rhyming "points" and "joints", as he knows his audience who seek his advice is younger, so to help simplify his advice and not sound like the typical monotonous old man, he uses rhyme to best deliver his advice, so it is memorised. Heaney also cleverly compares a relationship to scaffolding, as if a scaffolding were to be not secure, a builder</p>



ascending a tall building could die. Therefore, Heaney stresses that before someone ascends a tall building (embarks on a relationship), they must secure the scaffolding (structure of the relationship), otherwise it could end in a fatality (a broken heart).

Finally, Heaney ends the poem on a note in which he shows trust in his earlier foundations, which delivers the message that in order for a couple to move past the early stages of their relationship, they must have complete faith that their early attempts to "build scaffolding" has helped construct "a wall" that is impenetrable. In the quote, "we may let the scaffolds fall, confident that we have built our wall", Heaney shows the final stage in a relationship, which is to allow it to blossom fuelled by the trust of the previous foundations. Heaney uses the theme of finality using quotes like, "Scaffolds Fall" and "built our wall", which helps show readers that he is prepared to move on, and having followed all his advice they should too.

Heaney presents the speaker's feelings about their relationship in a way that shows trust between the couple. The entire poem has ramped up to this finale, having included a semantic field of construction, and now the semantic field has ended, the readers feel better prepared to let go of the poem, and of any doubts regarding their relationship.



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

In *Scaffolding*, the speaker presents their relationship and their attitudes towards it by comparing it to a building process, perhaps suggesting that a relationship can constantly be improved and built on.

The speaker demonstrates this when comparing their relationship to, "masons, when they start upon a building, are careful to test out the scaffolding," which suggests to readers that in order for a couple to embark on a relationship, the structure of their relationship must be tested. Heaney uses buildings as a metaphor for relationships highlighting that, similarly to a building, relationships must be built upon a solid foundation. Heaney uses a semantic field of construction in the first few lines, to illustrate the construction required for making a solid relationship, similarly to the construction for a solid building, as architecture is a meticulous process, which requires brain power and effort, which emphasises the effort that Heaney believes is required for a relationship to be crafted.



Heaney's feelings about his relationship and its construction, seem to be written in retrospect, as to the reader it seems he is deep into his relationship with his partner, so he uses the metaphor of construction to give advice to newer relationships about the foundations that must be in place to last as long as he did.

Moreover, Heaney delivers a message to the audience regarding relationships, with the main one being that relationships must be secure similarly to scaffolding. In the poem, Heaney says, "Make sure that planks won't slip at busy points, secure all the ladders, tighten bolted joints", which is advice to younger people regarding ensuring that relationships are built securely like scaffolding. Heaney uses a rhyming scheme in this line, rhyming "points" and "joints", as he knows his audience who seek his advice is younger, so to help simplify his advice and not sound like the typical monotonous old man, he uses rhyme to best deliver his advice, so it is memorised. Heaney also cleverly compares a



relationship to scaffolding, as if a scaffolding were to be not secure, a builder ascending a tall building could die.

Therefore, Heaney stresses that before someone ascends a tall building (embarks on a relationship), they must secure the scaffolding (structure of the relationship), otherwise it could end in a fatality (a broken heart).

Finally, Heaney ends the poem on a note in which he shows trust in his earlier foundations, which delivers the message that in order for a couple to move past the early stages of their relationship, they must have complete faith that their early attempts to "build scaffolding" has helped construct "a wall" that is impenetrable. In the quote, "we may let the scaffolds fall, confident that we have built our wall", Heaney shows the final stage in a relationship, which is to allow it to blossom fuelled by the trust of the previous foundations. Heaney uses the theme of finality using quotes like, "Scaffolds Fall" and "built our wall", which helps show readers that he



is prepared to move on, and having followed all his advice they should too. Heaney presents the speaker's feelings about their relationship in a way that shows trust between the couple. The entire poem has ramped up to this finale, having included a semantic field of construction, and now the semantic field has ended, the readers feel better prepared to let go of the poem, and of any doubts regarding their relationship.



QUESTION 2 – UNSEEN COMPARISON EXAMPLE

Deconstruction	<p>Question: In both 'Yours' and 'Scaffolding', the speakers describe their feelings about the strength of romantic relationships.</p> <p>What are the similarities and/or differences between the methods the poets use to present these feelings?</p>
<p>Comparative point</p> <p>Focus on method</p> <p>Analyse method</p>	<p>In "Yours" and "Scaffolding" both speakers use semantic fields to best illustrate the strength of romantic relationships, however the semantic fields used are different. In "Scaffolding", the speaker uses the semantic field of construction to help illustrate the building of a relationship, which soon develops into a further metaphor of a completed construction site. This is shown in the quotes such as, "building" or "scaffolding" or "solid stone" to help produce a vivid image to describe the strengths of relationships, as to outright discuss them can be hard. In 'Yours', the writer uses a semantic field of nature/weather, to describe the strength of the relationship, as stereotypically by many, nature is viewed as one of the most beautiful things. In the quote, "Possessed by the scent of linden blossoms", the writer suggests that they are infatuated with their relationship, as they compare the common awe and love for nature with a strong relationship.</p> <p>However, in both poems, both writers differ in their final message, as in 'Scaffolding' the writer uses metaphors to pronounce utter trust in the relationship, whereas in 'Yours' the writer uses rhetorical questions to help deliver their final message. In 'Scaffolding', the writer writes "let the scaffolding fall", which is a metaphor for the falling of any hesitations regarding the relationship. This delivers the message that a relationship must work on trust. In 'Yours', the writer writes, "What is an island without the sea?", in which he uses rhetorical questions to highlight the dependency a couple have on each other, as the readers question to themselves the importance a relationship can have, and the effect a strong one has on a person.</p>



Below is the same essay in written script to give you an indication of how long your essay should be on paper

In "Yours" and "Scaffolding" both speakers use semantic fields to best illustrate the strength of romantic relationships, however the semantic fields used are different. In "Scaffolding", the speaker uses the semantic field of construction to help illustrate the building of a relationship, which soon develops into a further metaphor of a completed construction site. This is shown in the quotes such as, "building" or "scaffolding" or "solid stone" to help produce a vivid image to describe the strengths of relationships, as to outright discuss them can be hard. In "Yours", the writer uses a semantic field of nature/weather, to describe the strength of the relationship, as stereotypically by many, nature is viewed as one of the most beautiful things. In the quote, "Possessed by the scent of linden blossoms", the writer suggests that they are infatuated with their relationship, as they compare the common awe and love for nature with a strong relationship.

However, in both poems, both writers differ in their final message, as in 'Scaffolding' the



writer uses metaphors to pronounce utter trust in the relationship, whereas in 'Yours' the writer uses rhetorical questions to help deliver their final message. In 'Scaffolding', the writer writes "let the scaffolding fall", which is a metaphor for the falling of any hesitations regarding the relationship. This delivers the message that a relationship must work on trust. In 'Yours', the writer writes, "What is an island without the sea?", in which he uses rhetorical questions to highlight the dependency a couple have on each other, as the readers question to themselves the importance a relationship can have, and the effect a strong one has on a person.



Unseen poetry – Key terms

Anaphora- Repetition of the same opening line within a poem

Anthropomorphism – given something non-human the qualities of a human

Assonance - the repetition of the sound of a vowel

Blank verse – poetry without rhyme.

Caesura – when punctuation is used in the middle of a line to create a pause/emphasis

Conceptual poetry – poetry that conveys an abstract idea rather than a story

Couplet – pair of lines that rhyme in a poem

Didactic poetry – poetry that instructs the reader to make some kind of moral change

Dramatic monologue - A poem in which an imagined speaker addresses a silent listener

End-stopped – a line of poetry that ends with punctuation to create a pause/emphasis

Enjambment – continuation of a line of poetry with no punctuation which increases pace

Free verse – when a poem includes no rhythm, rhyme or pattern

Hyperbole – an exaggeration

Imagery – description that creates a mental image related to any of the five-senses

Irony – A contrast between what is said and what is meant

Metaphor – A direct comparison to something else.

Motif – a recurring image or action in a piece of literature

Oxymoron – two words next to each other that are opposite

Pathetic fallacy – giving human emotions to an inanimate object

Persona – the speaker within a poem (this is not always the poet themselves)

Personification – giving human qualities to something that is not human

Quatrain – a stanza made up of four lines with a rhyme scheme

Rhythm – an audible pattern with the syllables in a poem

Simile – a direct comparison to something else using like or as

Stanza – a group of lines within a poem

Symbolism – the use of items/things to represent a wider idea

Tone – the attitude conveyed within a piece of literature

Volta – a change of argument or opinion in a poem; a turning-point

Unseen poetry – Practice questions

Section B: Unseen poetryAnswer **both** questions in this section.**A London Thoroughfare*. 2 A.M.**

- They have watered the street,
 It shines in the glare of lamps,
 Cold, white lamps,
 And lies
- 5 Like a slow-moving river,
 Barred with silver and black.
 Cabs go down it,
 One,
 And then another.
- 10 Between them I hear the shuffling of feet.
 Tramps doze on the window-ledges,
 Night-walkers pass along the sidewalks.
 The city is squalid and sinister,
 With the silver-barred street in the midst,
- 15 Slow-moving,
 A river leading nowhere.
- Opposite my window,
 The moon cuts,
 Clear and round,
- 20 Through the plum-coloured night.
 She cannot light the city;
 It is too bright.
 It has white lamps,
 And glitters coldly.
- 25 I stand in the window and watch the moon.
 She is thin and lustreless,
 But I love her.
 I know the moon,
 And this is an alien city.

*Thoroughfare: street

Amy Lowell

07.1

In 'A London Thoroughfare. 2 A.M.' how does the poet present the speaker's feelings about the city at night?

[24 marks]**AO4 [4 marks]**

November Night, Edinburgh

The night tinkles like ice in glasses.
Leaves are glued to the pavement with frost.
The brown air fumes at the shop windows,
Tries the doors, and sidles past.

- 5 I gulp down winter raw. The heady
Darkness swirls with tenements*.
In a brown fuzz of cottonwool
Lamps fade up crags, die into pits.

- Frost in my lungs is harsh as leaves
10 Scraped up on paths. – I look up, there,
A high roof sails, at the mast-head
Fluttering a grey and ragged star.

- The world's a bear shrugged in his den.
It's snug and close in the snoring night.
15 And outside like chrysanthemums*
The fog unfolds its bitter scent.

*tenements: blocks of flats

*chrysanthemums: a type of flower

Norman MacCaig

- 0 7 . 2** In both 'November Night, Edinburgh' and 'A London Thoroughfare. 2 A.M.' the speakers describe attitudes towards the city at night.

What are the similarities **and/or** differences between the methods the poets use to present these attitudes?

[8 marks]

END OF QUESTIONS



Section C: Unseen poetry

Answer **both** questions in this section.

The Richest Poor Man in the Valley

- On the outside
he seemed older than he was.
His face was like a weather map
full of bad weather
5 while inside
his heart was fat with sun.
- With his two dogs
he cleared a thin silver path
across the Black Mountain.
10 And when winter
kicked in
they brought his sheep
down from the top
like sulky clouds.
- 15 Harry didn't care for things
that other people prize
like money, houses, bank accounts
and lies.
He was living in a caravan
20 until the day he died.
- But at his funeral
his friends' tears
fell like a thousand
diamonds.

Lindsay Macrae

- 27.1** In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

[24 marks]



Nobody

- If you can't bring yourself to build
a snowman or even to clench
a snowball or two to fling
at the pine tree trunk, at least
- 5 find some reason to take you out
- of yourself: scrape a patch of grass clear
for the birds maybe; prod at your shrubs
so they shake off the weight, straighten up;
or just stump about leaving prints
- 10 of your boots, your breath steaming out.
- Promise. Don't let yourself in
for this moment again: the end
of the afternoon, drawing the curtains
on the glare of the garden, a whole
- 15 day of snow nobody's trodden.

Michael Laskey

2 7 . 2

In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

[8 marks]

END OF QUESTIONS



Section C: Unseen poetry

Answer **both** questions in this section.

On Aging

When you see me sitting quietly,
 Like a sack left on the shelf,
 Don't think I need your chattering.
 I'm listening to myself.

5 Hold! Stop! Don't pity me!
 Hold! Stop your sympathy!
 Understanding if you got it,
 Otherwise I'll do without it!

10 When my bones are stiff and aching,
 And my feet won't climb the stair,
 I will only ask one favor:
 Don't bring me no rocking chair.

15 When you see me walking, stumbling,
 Don't study and get it wrong.
 'Cause tired don't mean lazy
 And every goodbye ain't gone.

20 I'm the same person I was back then,
 A little less hair, a little less chin,
 A lot less lungs and much less wind.
 But ain't I lucky I can still breathe in.

Maya Angelou

27.1

In 'On Aging' how does the poet present the speaker's attitudes to growing old?

[24 marks]



Jessie Emily Schofield

I used to wash my grandmother's hair,
 When she was old and small
 And walked with a frame
 Like a learning child.
 5 She would turn off her hearing aid
 And bend into the water,
 Holding the edge of the sink with long fingers;
 I would pour warm cupfuls over her skull
 And wonder what it could be like
 10 In her deaf head with eighty years of life.
 Hers was the softest hair I ever felt,
 Wedding dress silk on a widow;
 But there is a photo of her
 Sitting swathed in hair
 15 That I imagine chestnut from the black and white,
 Long enough to sit on.
 Her wet head felt delicate as a birdskull
 Worn thin by waves of age,
 As she stood bent.
 20 My mother's mother under my hands.

Judy Williams

27. 2

In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]



Literature T-Codes:

Single-Text Essays

- T1. Look at your thesis again. Clearly state what the writer explores.
- T2. Look at your thesis again. Clearly explain what the writer employs.
- T3. Look at your thesis again. Clearly discuss what the writer might be trying to expose/exhort.
- T4. Re-phrase your topic sentences to clearly include: writer's last name, intentional verbs, key word from question; description of moment
- T5. Use more of a range of shorter quotes.
- T6. Embed your references into your sentences.
- T7. Use more tentative language (like perhaps) to explore multiple effects.
- T8. Use semi-colons to change simple sentence inference and into detailed analytic comments
- T9. Include the specific subject term (techniques/word-types) instead of things like 'the word' or 'the phrase'
- T10. You have chosen a less important part to zoom in on in your quote. Look again and choose a better part that links to your point.
- T11. You have not zoomed in on words in your quotes and made general implied statements. Look back and ensure to zoom in on specific effects.
- T12. You need to specify the effect on readers. How do the writer's choices impact on their emotions/viewpoint.
- T13. You have briefly mentioned a contextual concept. Consider this concept at a deeper level and its connection to writer's intention.
- T14. You have not mentioned a relevant contextual concept. Consider what concept could connect with your thesis and the writer's intention

Comparative Essays

- T1. Look at your thesis again. Include a summary of both poems.
- T2. Look at your thesis again. Include a comparison of the poems' similar themes.
- T3. Look at your thesis again. Include a comparison of the poems' different themes.
- T4. Re-phrase your topic sentences to clearly include: Comparative phrase, writer's last name, intentional verbs, key word from question; description of moment
- T5. Use more of a range of shorter quotes.
- T6. Embed your references into your sentences.
- T7. Use more tentative language (like perhaps) to explore multiple effects.
- T8. Use semi-colons to change simple sentence inference and into detailed analytic comments
- T9. Include the specific subject term (techniques/word-types) instead of things like 'the word' or 'the phrase'
- T10. You have chosen a less important part to zoom in on in your quote. Look again and chose a better part that links to your point.
- T11. You have not included a throw-back sentence that links your analysis in one poem to the other poem. Write a sentence in the paragraph highlighted that links to your previous analysis.
- T12. You have not zoomed on words in your quotes and made general implies statements. Look back and ensure to zoom in on specific effects.
- T13. You need to specify the effect on readers. How do the writer's choices impact on their emotions/viewpoint.
- T14. You have briefly mentioned a contextual concept. Consider this concept at a deeper level and its connection to writer's intention.
- T15. You have not mentioned a relevant contextual concept. Consider what concept could connect with your thesis and the writer's intention

