

English Literature

GCSE Revision Booklet

How to use the booklet

1. **Choose a text to revise.**
2. **Write the answers** from the answer page to revise the content.
3. **Write the answers** from memory using the questions.
4. **Self check** using the answers. **Tick** any questions you have answered correctly.
Write in the correct answers for any you answered incorrectly or left blank.
5. **Answer the questions** again from the question page to test yourself again.
6. **Self check** again.
7. **Extension:** choose another topic to write the answers for.
8. **Challenge:** read an example essay. Plan and write your own.

Don't write on the booklet.

The only way to know this knowledge well is to test yourself over and over again.

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1. Macbeth: knowledge

Macbeth is a tragedy about ambition.

1. Shakespeare warns against ambition for power that goes against king and country.
2. Through Lady Macbeth's ambition, Shakespeare challenges traditional attitudes towards women.

CHARACTER ACTIONS, CHOICES AND QUOTATIONS

Macbeth: ambitious and easily influenced

1. Brave: 'brave Macbeth'
2. Easily influenced: believes the witches, 'two truths are told'
3. Ambitious: kills King Duncan, 'I have no spur to prick the sides of my intent but only vaulting ambition' (imagery)
4. Guilty: 'will all great Neptune's ocean wash this blood clean from my hand?' (symbolism)
5. Ambitious: determined to hold onto his power, he has Banquo, Fleance and Macduff's family murdered.
6. Brave: he fights to his death and is killed by Macduff.

Lady Macbeth: ambitious and persuasive

1. Ambitious: convinces Macbeth to kill Duncan: 'Look like the innocent flower, but be the serpent under't' (imagery)
2. Persuasive: accuses Macbeth of not being 'man' enough: 'too full o'the milk of human kindness' (imagery)
3. Guilty: driven mad by guilt, she sleepwalks, 'Out, damned spot!', and kills herself. (symbolism)

The Witches: mysterious and evil

1. Mysterious: their predictions that Macbeth will become king and Banquo's sons will be kings influence Macbeth.
2. Evil: their second confusing predictions lead Macbeth to have Macduff's family murdered.

Macduff: brave and loyal

1. Loyal: expresses concern about the way Macbeth is ruling the country: 'Bleed, bleed, poor country'. (symbolism)
2. Brave: leaves Scotland, forms a partnership with Malcolm and forms an army in England to fight Macbeth.
3. Brave and loyal: murders Macbeth on the battlefield: 'villain' (contrast)

Lady Macduff: caring and innocent

1. Caring: kind and caring towards her son: 'poor monkey', making the murders even more shocking. (imagery)
2. Innocent: her goodness contrasts with Lady Macbeth's evil desires. (contrast)

Banquo: ambitious but questioning

1. Questioning: does not take the witches' prophecies seriously: 'neither beg nor fear your favours'
2. Ambitious: unlike Macbeth, is not tempted to commit evil acts, but when he suspects Macbeth, he does not reveal his suspicions: 'I fear thou played most foully'
3. Innocent: is murdered upon Macbeth's orders and reappears as a ghost.

CONTEXT

Ambition

1. Jacobean in 17th century England believed that kings were chosen by God.
2. Regicide (killing the king) in the Jacobean era was a terrible crime punishable by death.

Men and Women

1. Jacobean society was patriarchal: men had more power and influence than women.
2. Women were expected to be obedient wives and daughters.

Witchcraft

1. King James I believed in witchcraft and executed 200 witches in witchhunts. He wrote a book called 'Demonology', about witchcraft.
2. Jacobean audiences believed in witches and would have been genuinely frightened by the witches in the play.

STAGECRAFT

1. Shakespeare uses **special effects** in his play to create mystery: the witches enter in thunder, lightning and rain.
2. Macbeth often speaks **asides** to the audience, revealing his secret ambition without other characters knowing.
3. Shakespeare gives several characters **soliloquies**, which allows them to reveal their thoughts to the audience.
4. Shakespeare creates **dramatic irony**, revealing things to the audience that are not known by the characters, which add to the tension as the drama unfolds.

2. Macbeth Revision Tasks

Task 35: Copy and complete the sentences

1. Macbeth is a tragedy about a _____.
2. Shakespeare warns against am_____ for power that goes against ki_____ and c_____.
3. Through Lady Ma_____’s ambition, Shakespeare challenges traditional attitudes towards wo_____.

Context

Ambition

Task 36: Copy and complete the sentences

1. Jac_____ in 17th century England believed that k_____ were chosen by G_____.
2. Re_____ (killing the ki_g) in the Jac_____ n era was a terrible crime punishable by d_____.

Men and Women

Task 37: Copy and complete the sentences

1. Jac_____ society was pa_____! men had more po_____ and influence than wo_____.
2. Wo_____ were expected to be obedient wi_____ and da_____.

Witchcraft and evil

Task 38: copy and complete the sentences

1. King Ja_____s I believed in wit_____ and executed 200 wi_____s in witchhunts. He wrote a book called ‘Demonology’, about wit_____.
2. Ja_____ audiences believed in w_____s and would have been genuinely fri_____ by the witches in the play.

Character actions and choices

Macbeth

Task 39: copy and complete the sentences

1. Macbeth is br_____ and a good wa_____ : ‘brave Ma_____’
2. He is easily influenced by the wi_____s: ‘two tr_____ are told’
3. He betrays and kills King Du_____ : ‘I have no spur to prick the sides of my intent but only va_____ am_____ n’
4. He feels gu_____ afterwards: ‘will all great Neptune’s oc_____ wash this bl_____ clean from my hand?’
5. He murders Ba_____, Fle_____, and Ma_____ because he is determined to hold onto his p_____.
6. He fights to his de_____ and is killed by Ma_____.

Task 40: answer the questions

1. How is Macbeth described by others early in the play?
2. How do the witches affect Macbeth?
3. What does Macbeth do to King Duncan and why?
4. How does Macbeth feel after murdering King Duncan?
5. Why does Macbeth have Banquo, Fleance and Macduff murdered?
6. Who kills Macbeth?

Task 41: copy and complete the sentences.

1. Macbeth is am_____. He plots to kill K_____, D_____. He states ‘I have no spur to prick the sides of my intent but only va_____ am_____ n’. S_____’s use of imagery helps the audience to understand that Ma_____’s only reason for murdering Ki_____ Du_____ is his personal am_____ to become Ki_____. This would have shocked a Ja_____ audience because it killing the ki_____ was punishable by de_____ in the Ja_____ era.
2. Macbeth feels g_____ after the murder. He asks ‘will all great Nep_____’s ocean wash this bl_____ clean from my ha_____?’. Sh_____ uses bl_____ to symbolise gu_____ several times in the play.

Lady Macbeth

Task 42: copy and complete the sentences

1. Lady M_____ convinces Ma_____ to kill King Du_____ : ‘Look like the in_____ t fl_____, but be the se_____ t under’t’
2. She accuses Ma_____ of not being ‘man’ enough: ‘too full o’the mi_____ of hu_____ kindness’
3. She is driven mad by gu_____t. She sleepwalks, ‘Out, da_____ spot!’, and kills he_____ f_____.

Task 43: answer the questions

1. Why does Lady Macbeth persuade Macbeth to kill Duncan?
2. What is Lady Macbeth ambitious for?
3. How does Lady Macbeth feel towards the end of the play?
4. What does Lady Macbeth do in her sleep?
5. What does Lady Macbeth do to herself as a result of her guilt?

Task 44: copy and complete the sentences

1. Lady Macbeth is ambi_____. She _____ convinces Ma_____ to kill King Du____, saying 'Look like the in____t fl____, but be the se____t under't'. Sh_____'s use of imagery helps the reader imagine that La_____ Ma_____ is telling Ma_____ to behave sweetly and kindly in the company of Ki____ Du_____ while secretly plotting his mu_____.
2. Lady Macbeth is per_____. She accuses Ma_____ of not being 'man' enough to kill D_____, saying he is 'too full o'the mi_____ of hu_____ kindness'. Sha_____'s use of imagery suggests that Ma_____ is too meek and kind to murder Du_____. Lady Macbeth's behaviour would have been surprising to a Ja_____ audience because women were expected to ob_____ men.
3. She is driven mad by gu____t. She sleepwalks, saying 'Out, da_____ spot!', and kills he_____f. Sha_____ uses the bl_____ to symbolise Lady Ma_____ 's gu_____.

The Witches**Task 45: copy and complete the sentences**

1. Mysterious: their pr_____ that Ma_____ will become ki__ and Banquo's so__ will be ki__s influence Ma__.
2. Evil: their second confusing pr_____ lead Ma_____ to have Ma_____s family murdered.

Macduff**Task 46: copy and complete the sentences**

1. Loyal: expresses co_____ about the way Mac_____ is ruling the cou____y: 'Bl____, bl____, poor country'.
2. Brave: leaves Sc____d, forms a partnership with Mal_____ and forms an army in En__ to fight Ma_____.
3. Brave and loyal: murders Ma_____ on the battlefield: 'vil_____'

Task 47: answer the questions

1. Why does Macduff have concerns about Macbeth?
2. Who does Macduff form a partnership with against Macbeth?
3. What does Macduff do to Macbeth?

Lady Macduff**Task 48: copy and complete the sentences**

1. Caring: kind and car_____ towards her s__: 'poor mo____y', making the mu_____ even more shocking.
2. Innocent: her go_____ contrasts with Lady Ma_____s evil desires.

Banquo**Task 49: copy and complete the sentences**

1. Questioning: does not take the wit_____ ' prophecies seriously: 'neither be__ nor fe_____ your favours'
2. Ambitious: also am_____ but, unlike Ma_____, is not tempted to commit ev__ acts.
3. Innocent: is mu_____d upon Macbeth's orders and reappears as a gh_____t.

STAGECRAFT**Task 50: copy and complete the sentences**

1. Shakespeare uses **sp_____ef_____** in his play to create my____: the witches enter in thu____, l_____ and ra_____.
2. Macbeth often speaks **as_____** to the audience, revealing his secret am_____ without other ch_____ knowing.
3. Shakespeare gives several characters **so_____**, which allows them to reveal their th_____ to the au_____.
4. Shakespeare creates **dr_____ir_____**, revealing things to the au_____ that are not known by the cha_____, which add to the te_____ as the drama unfolds.

3. A Christmas Carol Knowledge

1. Dickens wrote 'A Christmas Carol' to challenge Victorian society, which was harsh and cruel.
2. A Christmas Carol is about finding happiness by choosing to be kind and generous to others.

Context

Victorian England

1. Victorian England was very **unequal** between rich and poor: Scrooge is rich, Bob poor.
2. Victorian England was **harsh** with prisons for debt.
3. Victorian England was **cruel** with workhouses for the poor.

Dickens

1. Dickens' father went to prison for debt, so he wanted people to be less harsh.
2. Dickens was forced to work in a factory as a child, so he wanted people to be less cruel.
3. Dickens was poor growing up, so he wanted people to be more equal.

Character Choices, Actions and Quotations

Scrooge: cruel, but learns to be kind

1. Before the spirits visit, Scrooge is cruel.

2. Scrooge chooses to refuse his nephew Fred's invitation to Christmas. *'Keep Christmas in your own way'*
3. Scrooge chooses to refuse to give to charity or to the poor. *'Are there no prisons?' (rhetorical question)*
4. Scrooge chooses to be cold-hearted and unkind to his clerk Bob. *'hard and sharp as flint.'* (imagery)

5. When the spirits visit, they show Scrooge he is wrong to be cruel.

6. Scrooge is shown his lonely past. *'alone, quite alone in the world.'* (repetition)
7. Scrooge is shown he is disliked. *'stingy, hard, unfeeling man.'* (repetition)
8. Scrooge is shown a lonely future death. *'lying gasping out his last, alone by himself.'* (repetition)

9. After the spirits leave, Scrooge becomes kind.

10. Scrooge chooses to send a turkey to Bob and increase his pay. *'I'll raise your salary! ..I'll raise your salary!'* (repetition)
11. Scrooge chooses to give lots to charity and the poor. *'I'm as happy as an angel!'* (imagery)
12. Scrooge chooses to go to Fred's for Christmas. *'Wonderful party, wonderful games, wonderful happiness!'* (repetition)

Fred (Scrooge's nephew): kind, generous and forgiving

1. Fred is kind and generous. He chooses to invite Scrooge for Christmas dinner: *'God bless!'*

The Cratchit family: poor, but loving and kind

1. Bob is kind to Scrooge. He chooses to be thankful to Scrooge, even though Scrooge doesn't treat him well. *'God bless!'*
2. The Cratchit family celebrate Christmas happily even though they are poor. *'There never was such a goose'*

Writer's Craft

Symbolism in A Christmas Carol

1. Scrooge is a symbol of greed and wealth: he represents wealthy people in Victorian society.
2. Bob Cratchit is a symbol of poverty: he represents poor people in Victorian society.
3. Fred is a symbol of goodness: he represents the kindness and forgiveness we should show to others.

Imagery in A Christmas Carol

1. Dickens uses imagery of fog and cold before Scrooge is visited by the spirits: 'he carried his low temperature with him'.
2. Dickens uses imagery of warmth after Scrooge has transformed: 'golden sunlight'

4. A Christmas Carol Revision Tasks

Task 51: copy and complete the sentences

1. Dic_____ wrote 'A Christmas Carol' to challenge Vic_____ society, which was ha_____ and cr_____.
2. A Christmas Carol is about finding ha_____ by choosing to be ki_____ and ge_____ to others.

Context

Task 52: copy and complete the sentences

Victorian England

1. Victorian England was very un_____ between ri_____ and po_____: Scrooge is r_____ and Bo_____ is po_____.
2. Victorian England was ha_____ with prisons for de_____.
3. Victorian England was cr_____ with wo_____ for the po_____.

Dickens

1. Dic_____ 's father went to pri_____ for de_____, so he wanted people to be less ha_____.
2. Dickens was forced to work in a fac_____ as a child, so he wanted people to be less cr_____.
3. Dickens was po_____ growing up, so he wanted people to be more eq_____.

Character actions and choices

Scrooge: cruel, but learns to be kind

Task 53: copy and complete the sentences

1. Before the spirits visit, Scr_____ is cr_____.

2. Scrooge chooses to ref_____ his nephew Fr_____ 's invitation to Chri_____. 'Keep Chri_____ in your own way'
3. Scrooge chooses to ref_____ to give to ch_____ or to the poor. 'Are there no pri_____s?'. Di_____ 's use of a rhe_____ q_____ demonstrates that Scr_____ shows no sympathy or understanding for the po_____.
4. Scrooge chooses to be cold-he_____ and unk_____ to his clerk Bo_____. Scrooge is described as 'hard and sharp as fl_____t.' Di_____ 's use of imagery helps the reader im_____ that Sc_____ is cold and unfeeling like a ha_____ stone.

5. When the spi_____ visit, they show Scrooge he is wrong to be cr_____.

6. Scrooge is shown his lo_____ past, 'al_____, quite alone in the world.'. D_____ 's use of re_____ emphasises how lo_____ Scr_____ 's childhood was.
7. Scrooge is shown he is dis_____, described by Mrs Cr_____ as a 'sti_____, hard, unfe_____ man.' Dic_____ 's repetition of the word 'ha_____', used several times to describe Sc_____ emphasises how deep-rooted Scro_____ 's selfish_____ s is.
8. Scrooge is shown a lo_____ future death, 'lying gasping out his last, al_____ by himself.' Dickens's repetition of the word 'a_____' emphasises the fact that Scr_____ has made himself lo_____ through his selfish_____s.

9. After the sp_____ leave, Scrooge becomes k_____.

10. Scrooge chooses to send a tur_____ to Bob and increase his p_____, shouting 'I'll raise your sa____! ..I'll ra_____ your salary!' Dickens's use of re_____ in this phrase emphasises the transformation in Scr_____. He is taking great delight in telling B_____ he will give him more mo_____.
11. Scrooge chooses to give lots to ch_____y and the po_____, saying 'I'm as happy as an an____!''. **This** im_____ and the word 'an____!' **suggests** that Scrooge not only now enjoys being kind at Ch_____,s, but also that he has had a reli_____, spiritual and Chri_____ realisation.
12. Scrooge chooses to go to Fred's for Chr_____. 'Wonderful party, won_____l games, won_____ happiness!'. Dickens's use of re_____ in this phrase emphasises the transformation in Scr_____. He is taking great delight in celebrating Ch_____ with his nephew Fr_____.

Task 54: answer the questions

1. Before the spirits visit, how does Scrooge respond to his nephew Fred's invitation for Christmas?
2. Before the spirits visit, does Scrooge give to charity and the poor?
3. Before the spirits visit, how does Scrooge treat his clerk, Bob?
4. When the spirits visit, what do they remind Scrooge about his childhood?
5. When the spirits visit, what do they show Scrooge about how people feel about him in the present?
6. When the spirits visit, what do they show Scrooge about his future?
7. After the spirits leave, what does Scrooge do with Fred?
8. After the spirits leave, what does Scrooge do for Bin?
9. After the spirits leave, what does Scrooge do for charity and the poor?

Fred (Scrooge's nephew): kind, generous and forgiving**Task 55: copy and complete the sentences**

1. Fred is ki__ and gen____. He chooses to invite Sc____e for Christmas dinner: 'God bl____!'

The Cratchit family: poor, but loving and kind**Task 56: copy and complete the sentences**

1. Bob is kind to Sc____. He chooses to be thankful to Scr____, even though Scr____ doesn't treat him well. 'God bl____!'
 2. The Cra____ family celebrate Chri____s happily even though they are poor. 'There never was such a g____e'.
- Dickens use of exaggeration suggests they are ha____ and grateful even though they don't have much mo____ or fo____.

Writer's Craft**Symbolism in A Christmas Carol****Task 57: copy and complete the sentences**

1. Scrooge is a symbol of gre____ and we____h: he represents we____ypeople in Vi____ society.
2. Bob Cr____ is a symbol of po____: he represents po____ people in Vi____ society.
3. Fred is a sy____ of goo____: he represents the kin____ and forg____ we should show to others.

Imagery in A Christmas Carol**Task 58: copy and complete the sentences**

1. Dickens uses imagery of fo__ and co__ before Scr__ is visited by the spirits: 'he carried his low tem__ with him'.
2. Dickens uses imagery of wa__ after Scrooge has transformed: 'golden su_____.'

Task 59: answer the questions (challenge task)

1. What does Scrooge symbolise?
2. What does Bob Cratchit symbolise?
3. What does Fred symbolise?
4. What does the imagery of cold and fog before Scrooge is visited by the spirits symbolise?
5. What does the imagery of warmth and light after Scrooge is visited by the spirits symbolise?

5. Power and Conflict Poetry Knowledge

1. My Last Duchess and Ozymandias

Browning criticises men who abused their power over women in Victorian society.
Shelley criticises rulers like King George and Ramses II, who abused their power.

Both poems explore rulers looking down on people.

The Duke won't discuss his jealousy with his wife because he looks down on her: 'I choose never to stoop'
Ozymandias looks down upon the people he rules: 'sneer of cold command' (imagery)

Both poems explore arrogance.

The Duke believes his wife should feel grateful to be married to someone so rich and powerful: 'my gift of a nine-hundred year old name'.
Ozymandias sees himself as the mightiest and best ruler: 'king of kings'.

Both poems explore power.

The Duke has his wife killed and keeps a painting of her: 'gave commands, then all smiles stopped'.
Ozymandias's statue is destroyed and symbolises his loss of power: 'colossal wreck' (imagery).

2. London and Ozymandias

Blake criticises the church and the monarchy for not helping the poorest people in London.
Shelley criticises rulers like King George and Ramses II, who abused their power.

Both poems explore cruelty.

Rulers in London leave people trapped in poverty, unable to break free: 'mind-forged manacles' (imagery)
Ozymandias looks down upon the people he rules: 'sneer of cold command' (imagery)

Both poems explore power.

The church in London is powerful but ignores mistreatment of children: 'blackening church' (imagery)
Ozymandias sees himself as the powerful and best ruler, not caring about his people: 'king of kings'

Both poems explore nature and humankind.

The streets and the river in London are owned by the rich, while the poor have nothing: 'chartered' (repetition)
Ozymandias's statue is destroyed by nature and symbolises his loss of power: 'colossal wreck' (imagery).

3. London and Tissue

Blake criticises the church and the monarchy for not helping the poorest people in London.
Dharker encourages everyone to be kinder to each other and not just think about money or power.

Both poems explore division.

The streets and the river in London are owned by the rich, while the poor have nothing: 'chartered' (repetition)
Maps have been used to divide land and divide people, making some people more powerful. 'Maps' (imagery)

Both poems explore power.

The church in London is powerful but ignores mistreatment of children: 'blackening church' (imagery)
Money has become very powerful in our lives and controls what we can and can't do. 'What was paid for by credit card might fly our lives like paper kites'

Both poems ask for freedom.

Rulers in London leave people trapped in poverty, unable to break free: 'mind-forged manacles' (imagery)
Kindness can cut through power, land and money, and people can be free and happy: 'let the daylight break through capitals and monoliths' (symbolism)

4. Prelude and Storm on the Island

Wordsworth was a Romantic poet and celebrates the power and beauty of nature.
Heaney was from rural Ireland and experienced the power of nature.

Both poems explore the power of nature.

The moonlight looks magical as it reflects in the water: 'glittering...sparkling' (imagery)
The sea is familiar but becomes violent during the storm: 'spits like a tame cat turned savage' (imagery/simile)

Both poems explore the danger of nature.

The mountain appears like a terrifying monster: 'Upreared its head...strode after me' (personification)
The storm attacks the islanders: 'exploding...bombarded...pummels' (imagery)

Both poems explore an emotional journey.

The boy begins feeling nature is magical but ends feeling frightened: 'a trouble to my dreams'
The islanders begin feeling frightened but end feeling reassured: 'Strange. It is a huge nothing that we fear'.

5. Checking Out Me History and The Emigree

Agard criticises British schools for not teaching enough black history.
Rumens explores the difficult experiences of people forced to emigrate from their home country.

Both poems explore pride.

Agard contrasts 'Florence Nightingale', a nurse who is taught about in British schools with 'Mary Seacole', a black nurse who he is proud of who is not taught about. (contrast)
The emigree has happy and proud memories of her home country: 'sunlight' (imagery)

Both poems explore being outsiders.

Agard criticises British schools for not telling him about his own history: 'dem tell me' (repetition)
The emigree feels like an outsider in her new country: 'they circle me...they accuse me of being dark' (imagery)

Both poems explore distance.

Agard feels he has been kept distant from his own history: 'bandage up me eye' (imagery/metaphor)
The emigree feels that there is a huge physical distance between her and her home country: 'the frontiers rise between us' (imagery)

6. The Charge of the Light Brigade and Exposure

Tennyson celebrates British soldiers during the Crimean War in his role as Poet Laureate for Queen Victoria.
Owen reveals the harsh conditions he experiences while fighting in World War One.

Both poems explore danger.

The British soldiers are surrounded by Russian enemy gunfire: 'cannon to right of them, cannon to left of them, cannon in front of them' (imagery/repetition)
Brutally cold weather in the trenches is dangerous for the soldiers: 'the merciless iced east winds that knife us'

Both poems explore duty.

Tennyson's soldiers don't question - they follow orders and do their duty to their country: 'theirs not to make reply, theirs not to reason why, theirs but to do and die' (repetition)
Owen's soldiers wait dutifully for instructions even though nothing is happening: 'but nothing happens' (repetition)

Both poems explore glory.

Tennyson asks his readers to remember the soldiers' bravery: 'when can their glory fade?' (rhetorical question)
Owen's soldiers ask why they were told lies about war: 'what are we doing here?' (rhetorical question)

7. The Charge of the Light Brigade and Bayonet Charge

Tennyson celebrates British soldiers during the Crimean War in his role as Poet Laureate for Queen Victoria. Hughes reveals the dangerous and frightening conditions soldiers faced in World War One.

Both poems explore danger.

The British soldiers are surrounded by Russian enemy gunfire: 'cannon to right of them, cannon to left of them, cannon in front of them' (imagery/repetition)

Hughes's soldier runs through danger: 'bullets smacking the belly out of the air' (imagery/onomatopoeia)

Both poems explore duty.

Tennyson's soldiers don't question - they follow orders and do their duty to their country: 'theirs not to make reply, theirs not to reason why, theirs but to do and die' (repetition)

Hughes's soldier dutifully follows instructions, acting like a machine: 'cold clockwork' (imagery/metaphor)

Both poems explore glory.

Tennyson asks his readers never to forget the soldiers' bravery: 'when can their glory fade?' (rhetorical question)

Hughes's soldier questions lies they were told about war: 'king, honour...dropped like luxuries' (imagery)

8. Poppies and Kamikaze

Weir creates sympathy for anyone who loses family in war.

Garland creates sympathy for Kamikaze pilots who had to choose between their family and country in Japan.

Both poems explore loss.

The mother loses her son he goes off to war: 'released a songbird from its cage' (symbolism)

The children lose their father when he returns: 'we too learned to be silent'

Both poems explore sadness.

The mother feels sad that her son will not return: 'hoping to hear your playground voice' (imagery)

The pilot feels sad that he has been ignored by his family: 'wondered which had been the better way to die'

Both poems explore struggle.

The mother struggles when her son leaves: 'I was brave'

Remembering family fishing trips, the pilot struggles to choose between country and family: 'father's boat' (imagery)

9. War Photographer and Remains

Armitage draws upon film interviews with real soldiers to create sympathy for traumatised soldiers.

Duffy draws on conversations with a war photographer friend to create sympathy for people affected by war.

Both poems explore memories.

The photographer cannot forget people's pain: 'running children in a nightmare heat' (imagery)

The soldier cannot forget that the looter might not have been armed: 'probably armed, possibly not' (repetition)

Both poems explore guilt.

The photographer feels guilty after watching people die: 'half-formed ghost' (imagery/metaphor)

The soldier feels guilty after killing someone: 'his bloody life in my bloody hands' (imagery)

Both poems explore struggle.

The photographer struggles with how little his readers care: 'readers eyeballs prick with tears between the bath and pre-lunch beers' (imagery)

The soldier struggles to forget: 'the drink and the drugs won't flush him out' (symbolism)

6. Power and Conflict Poetry Revision Tasks

1. My Last Duchess and Ozymandias

Task 35: copy and complete the sentences

1. Browning criticises m_____ who abused their power over w_____ in V_____ society.
2. Shelley criticises ru_____ like King G_____ and R_____ II, who abused their p_____.
3. **Both poems explore r_____ looking down on p_____.**
4. The D_____ won't discuss his j_____ with his w_____ because he looks down on her: 'I ch_____ never to s_____'
5. Oz_____ looks down upon the people he r_____: 'sn_____ of c_____ c_____'
6. **Both poems explore a_____.**
7. The D_____ believes his w_____ should feel g_____ to be married to someone so r_____ and p_____: 'my g_____ of a n_____ -h_____ year old n_____'
8. O_____ sees himself as the m_____ and best r_____: 'k_____ of k_____'
9. **Both poems explore p_____.**
10. The D_____ has his w_____ killed and keeps a p_____ of her: 'gave c_____, then all s_____ stopped'.
11. O_____ 's statue is d_____ and symbolises his loss of p_____: 'c_____ w_____ k'

2. London and Ozymandias

Task 36: copy and complete the sentences

1. Blake criticises the ch_____ and the mo_____ for not helping the p_____ people in L_____.
2. Shelley criticises ru_____ like King G_____ and R_____ II, who abused their p_____.
3. **Both poems explore c_____.**
4. Rulers in L_____ leave people trapped in p_____, unable to break f_____: 'm_____ -forged ma_____'
5. O_____ looks down upon the people he rules: 's_____ of c_____ c_____ ' (imagery)
6. **Both poems explore p_____.**
7. The church in L_____ is p_____ but ignores mistreatment of c_____ n: 'blackening ch_____'
8. O_____ sees himself as the best r_____, not c_____ about his p_____: 'k_____ of k_____'
9. **Both poems explore nature and humankind.**
10. The st_____ and the r_____ in L_____ are owned by the r_____, while the p_____ have nothing: 'ch_____'
11. O_____ 's statue is d_____ and symbolises his loss of p_____: 'c_____ w_____ k'

3. London and Tissue

Task 37: copy and complete the sentences

1. Blake criticises the ch_____ and the mo_____ for not helping the p_____ people in L_____.
2. Dharker encourages everyone to be k_____ to each other and not just think about m_____ or p_____ r_____.
3. **Both poems explore d_____.**
4. The st_____ and the r_____ in L_____ are owned by the r_____, while the p_____ have nothing: 'ch_____'
5. M_____ have been used to divide l_____ and divide p_____, making some people more p_____ l. 'M_____ s'
6. **Both poems explore p_____.**
7. The church in L_____ is p_____ but ignores mistreatment of c_____ n: 'blackening ch_____'
8. M_____ has become very p_____ in our lives and c_____ what we can and can't do. 'What was paid for by c_____ c_____ might fly our lives like p_____ k_____'
9. **Both poems ask for f_____ m_____.**
10. Rulers in L_____ leave people trapped in p_____, unable to break f_____: 'm_____ -forged ma_____'
11. Ki_____ can cut through p_____, land and m_____, and people can be fr_____ and h_____ y: 'let the d_____ break through c_____ and m_____'

4. Prelude and Storm on the Island

Task 38: copy and complete the sentences

1. Wordsworth was a R_____ poet and celebrates the p_____ and b_____ of nature.
2. Heaney was from rural I_____ and experienced the power of n_____.
3. Both poems explore the power of n_____.
4. The moonlight looks m_____ as it reflects in the w_____r: 'g_____...s_____'
5. The sea is f_____r but becomes v_____ during the st_____: 'spits like a t_____ cat turned s_____'
6. Both poems explore the d_____ of nature.
7. The m_____ appears like a terrifying m_____: 'Upread its h_____...s_____ after me'
8. The s_____ attacks the i_____s: 'e_____...b_____...p_____s'
9. Both poems explore an e_____ journey.
10. The b_____ begins feeling n_____ is m_____ but ends feeling fr_____: 'a tr_____ to my dr_____'
11. The i_____ begin feeling fri_____ but end feeling rea_____: 'St_____. It is a h_____ n_____ that we f_____r'.

5. Checking Out Me History and The Emigree

Task 39: copy and complete the sentences

1. Agard criticises B_____ schools for not teaching enough bl_____ h_____.
2. Rumens explores the di_____ experiences of people forced to e_____ from their home c_____.
3. Both poems explore p_____.
4. Agard contrasts 'Florence Ni_____', a n_____ who is taught about in B_____ schools with 'Mary Se_____', a black n_____ who he is pr_____ of who is not taught about.
5. The e_____ has happy and p_____ memories of her h_____ c_____y: 's_____t'
6. Both poems explore being o_____.
7. Agard criticises B_____ s_____ for not t_____ him about his own hi_____y: 'd_____ tell m_____'
8. The e_____ feels like an o_____ in her n_____ c_____: 'they c_____ me...they a_____ me of being d_____k'
9. Both poems explore d_____.
10. Agard feels he has been kept di_____ from his own h_____y: 'ba_____ up me e_____'
11. The e_____ feels that there is a huge ph_____ di_____ between her and her home c_____: 'the fr_____ r_____ between us'.

6. The Charge of the Light Brigade and Exposure

Task 40: copy and complete the sentences

1. Tennyson celebrates Br_____ soldiers during the Cr_____ War in his role as P_____ Laureate for Q_____ V_____.
2. Owen reveals the h_____ conditions he experiences while fighting in W_____ W_____ O_____.
3. Both poems explore d_____.
4. The Br_____ soldiers are surrounded by R_____ enemy g_____: 'c_____ to right of them, c_____ to left of them, ca_____ in front of them'.
5. Brutally cold w_____ in the tr_____ is da_____s for the s_____s: 'the m_____ iced east w_____ that k_____ us'
6. Both poems explore d_____.
7. Tennyson's soldiers don't q_____ - they follow o_____ and do their d_____ to their co_____y: 'theirs not to m_____ r_____, t_____ n_____ t_____ reason w_____, theirs but to d_____ and d_____.'
8. Owen's s_____ wait dutifully for instructions even though n_____ is h_____g: 'but n_____ h_____'
9. Both poems explore g_____.
10. Tennyson asks his readers to re_____ the soldiers' br_____: 'when can their g_____ f_____?'
11. Owen's s_____ ask why they were told l_____ about w_____: 'wh_____ are we d_____ h_____?'

7. The Charge of the Light Brigade and Bayonet Charge

Task 41: copy and complete the sentences

1. Tennyson celebrates Br___ soldiers during the Cr___ War in his role as P___ Laureate for Q___ V___.
2. Hughes reveals the d_____ and fr_____ conditions soldiers faced in W___ W___ O___.
3. **Both poems explore d_____.**
4. The Br_____ soldiers are surrounded by R_____ enemy g_____: 'c___ to right of them, c___ to left of them, ca_____ in front of them'.
5. Hughes's s_____ runs through da_____: 'bullets sm_____ the b___ out of the a___'
6. **Both poems explore duty.**
7. Tennyson's soldiers don't q_____ - they follow o___ and do their d___ to their co_____: 'theirs not to m_____ r_____, t___ n___ t___ reason w___, theirs but to d___ and d___.
8. Hughes's soldier dutifully follows in_____, acting like a m_____: 'cold c_____'
9. **Both poems explore glory.**
10. Tennyson asks his readers to re_____ the soldiers' br_____: 'when can their g___ f___?'
11. Hughes's soldier qu_____ lies they were told about w_____: 'king, ho_____,...dropped like lu_____s'

8. Poppies and Kamikaze

Task 42: copy and complete the sentences

1. Weir creates s_____ for anyone who loses f_____ in w_____.
2. Garland creates s_____ for K_____ p_____ who had to choose between their f_____ and c_____.
3. **Both poems explore l_____.**
4. The m_____ loses her s_____ when he goes off to w_____: 'released a s_____ from its c_____'
5. The children lose their f_____ when he r_____: 'we too learned to be s_____'
6. **Both poems explore s_____.**
7. The m_____ feels sad that her s_____ will not return: 'hoping to h___ your p_____ v_____'
8. The pi_____t feels s_____ that he has been ignored by his f_____: 'wondered which had been the b___ way to d___'
9. **Both poems explore st_____.**
10. The mother s_____ when her s_____ leaves: 'I was br_____'
11. Remembering family fi_____ trips, the pilot st_____s to choose between co_____ and fa_____: 'fat_____ b_____'

9. War Photographer and Remains

Task 43: copy and complete the sentences

1. Armitage creates sympathy for t_____ s_____.
2. Duffy creates sy_____ for people affected by w_____.
3. **Both poems explore m_____.**
4. The p_____ cannot forget people's p_____: 'running ch_____ in a n_____ h_____'
5. The so_____ cannot forget that the l_____ might not have been ar_____d: 'pr_____ armed, p_____ n_____'
6. **Both poems explore g_____.**
7. The p_____ feels g_____ after watching people d_____: 'half-formed g_____'
8. The soldier feels g_____ after k_____ someone: 'his b_____ life in my b_____ h_____'
9. **Both poems explore s_____.**
10. The photographer str_____ with how little his r_____ care: 're_____ e_____ prick with t_____ between the b_____ and pre-l_____ b_____'
11. The soldier struggles to f_____t: 'the d_____ and the d_____ won't f_____ him out'

Task 44: Copy and complete the quotations from the poems

My Last Duchess and Ozymandias

1. 'I ch_____ never to s_____'
2. 'my g_____ of a n_____ -h_____ year old n_____'
3. 'gave c_____, then all s_____ stopped'.
4. 'Sneer of c_____, c_____'
5. 'king of k_____'
6. 'c_____ w_____ k'

London and Ozymandias

7. 'm_____ -forged ma_____'
8. 'blackening ch_____'
9. 'ch_____ d'
10. 's_____ of c_____ c_____'
11. 'k_____ of k_____'
12. 'c_____ w_____ k'

London and Tissue

13. 'm_____ -forged ma_____'
14. 'blackening ch_____'
15. 'ch_____ d'
16. 'M_____ s'
17. 'What was paid for by c_____ c_____ might fly our lives like p_____ k_____'
18. "let the d_____ break through c_____ and m_____"

Prelude and Storm on the Island

19. 'g_____...s_____'
20. 'Upreaded its h_____...s_____ after me'
21. 'a tr_____ to my dr_____'
22. 'spits like a t_____ cat turned s_____'
23. 'e_____...b_____...p_____s'
24. 'St_____. It is a h_____ n_____ that we f_____r'.

Checking Out Me History and The Emigree

25. 'Florence Ni_____ 'Mary Se_____'
26. 'd_____ tell m_____'
27. 'ba_____ up me e_____'
28. 's_____ t'
29. 'they c_____ me...they a_____ me of being d_____ k'
30. 'the fr_____ r_____ between us'.

The Charge of the Light Brigade and Exposure

31. 'c_____ to right of them, c_____ to left of them, ca_____ in front of them'.
32. 'theirs not to m_____ r_____, t_____ n_____ t_____ reason w_____, theirs but to d_____ and d_____.
33. 'when can their g_____ f_____?'
34. 'the m_____ iced east w_____ that k_____ us'
35. 'but n_____ h_____'
36. 'wh_____ are we d_____ h_____?'

The Charge of the Light Brigade and Bayonet Charge

37. 'c_____ to right of them, c_____ to left of them, ca_____ in front of them'.
38. 'theirs not to m_____ r_____, t_____ n_____ t_____ reason w_____, theirs but to d_____ and d_____.
39. 'when can their g_____ f_____?'
40. 'bullets sm_____ the b_____ out of the a_____'
41. 'cold c_____'
42. 'king, ho_____...dropped like lu_____s'

Poppies and Kamikaze

43. 'released a s_____ from its c_____'
44. 'hoping to h_____ your p_____ v_____'
45. 'I was b_____'
46. 'we too learned to be s_____'
47. 'wondered which had been the b_____ way to d_____'
48. 'fat_____ b_____'

War Photographer and Remains

49. 'running ch_____ in a n_____ h_____'
50. 'half-formed g_____'
51. 're_____ e_____ prick with t_____ between the b_____ and pre-l_____ b_____'
52. 'pr_____ armed, p_____ n_____'
53. 'his b_____ life in my b_____ h_____'
54. 'the d_____ and the d_____ won't f_____ him out'

7. An Inspector Calls Knowledge

AN INSPECTOR CALLS is about how people should be more responsible.

- Priestley criticises the upper classes in 1912 for not being more responsible for the working classes. This lack of responsibility leads to huge inequality.
- Priestley criticises upper class men for mistreating working class women.
- He wants his 1945 audience to see that everyone should take more responsibility for each other.
- Priestley uses the difference in the characters' attitudes to suggest that the younger generation are more responsible than the older generation.

CHARACTER CHOICES AND ACTIONS

Inspector Goole

1. Powerful: questions characters about Eva Smith's suicide [cutting in, massively] (stage direction)
2. Moral: tries to make the characters take responsibility 'misery and agony' (emotive language)

Arthur Birling

1. Arrogant: celebrates his success and knighthood, [pleased with themselves] (stage direction)
Stretch: 'unsinkable, absolutely unsinkable' (dramatic irony)
2. Selfish: refuses Eva Smith's pay rise, 'I refused of course'
3. Irresponsible: celebrates the news that the inspector was a hoax, [raises his glass] (stage direction)

Sheila Birling

1. Spoilt: celebrates her engagement to a wealthy man, [pleased with themselves] (stage direction)
2. Guilty: feels ashamed when she admits that she had Eva Smith fired, 'I started it'
3. Moral: tries to teach her parents to learn from their mistakes, 'it frightens me the way you talk'

Gerald Croft

1. Arrogant: celebrates his wealth and his engagement, [pleased with themselves] (stage direction)
2. Guilty: feels ashamed that had an affair with Eva Smith, 'she didn't blame me. I wish to God she had'
3. Irresponsible: celebrates the news that the inspector was a hoax, 'everything's alright...what about this ring?'

Sybil Birling

1. Arrogant: celebrates Sheila's engagement and their wealth, [pleased with themselves] (stage direction)
2. Snobbish: looks down on the working classes, 'girls of that class'
3. Irresponsible: refuses to take responsibility for her actions, 'I was perfectly justified'

Eric Birling

1. Arrogant: celebrates his wealth and his easy life, [pleased with themselves] (stage direction)
2. Guilty: feels ashamed about forcing himself upon Eva Smith, 'hellish'
3. Moral: tries to teach his parents to learn from their mistakes, 'you're beginning to pretend that nothing really happened.'

8. An Inspector Calls Revision Tasks

Context

Task 45: copy and complete the sentences

1. An Inspector Calls is about how people should be more r_____.
2. Priestley criticises the upper c_____ in 1_____ for not being more re_____ for the w_____ classes. This lack of re_____ leads to huge ine_____.
3. Priestley criticises u_____ class men for mistreating w_____ c_____ women.
4. P_____ wants his 19_____ audience to see that everyone should take more re_____y for each other.
5. Pri_____ uses the difference in the characters' attitudes to suggest that the y_____ generation are more r_____e than the o_____ generation.

Character actions and choices

Inspector Goole

Task 46: copy and complete the sentences

1. Inspector Goole is p_____. He questions the characters about E_____ S_____’s suicide. Pr_____ describes him in the s_____ directions as [c_____ in, m_____], which suggests that he is happy to t_____ over the other characters to get to the truth.
2. Inspector G_____ is m_____. He tries to make the characters take r_____. He describes how E_____ S_____ died in ‘m_____ and ag_____’ to make them feel g_____.

Task 47: answer the questions

1. Who does Inspector Goole question the other characters about?
2. What is he trying to get them to think and feel?
3. Which characters does he convince?
4. Which characters does he not convince?

Task 48: copy and complete the sentences (Priestley’s methods)

1. Inspector Goole is p_____. He questions the characters about E_____ S_____’s suicide. Pr_____ describes him in the s_____ directions as [c_____ in, m_____], which suggests that he is happy to t_____ over the other characters to get to the truth.
2. Inspector G_____ is m_____. He tries to make the characters take r_____. He describes how E_____ S_____ died in ‘m_____ and ag_____’. P_____ uses emotive l_____ to show how l_____ G_____ tries to make them feel g_____.

Stretch task 49: answer the questions (Priestley’s intentions)

1. What does Priestley hope his 1945 audience will feel when the inspector questions the characters?
2. What does Priestley hope his 1945 audience will do after they finish watching the play?

Arthur Birling

Task 50: copy and complete the sentences

1. Arthur Birling is a_____. He celebrates his s_____ and his k_____. P_____ describes all of the B_____ as ‘p_____ with th_____’ in the opening s_____ d_____s.
2. Arthur Birling is s_____. He r_____ E_____ Smith’s p_____ r_____. When the l_____ asks him, he says ‘I r_____ of c_____’.
3. Arthur Birling is ir_____. He celebrates the news that the inspector was a h_____. P_____ writes in the s_____ directions that he ‘r_____ his glass’.
4. *Stretch: Arthur B_____ seems arrogant when he says the Titanic is ‘u_____, absolutely u_____.*

Task 51: answer the questions

1. Why does Arthur Birling feel so pleased in the opening of the play?
2. What selfish action does Arthur Birling take towards Eva Smith?

3. How much responsibility does Arthur Birling take for his actions?
4. How sorry does he feel?
5. How does he feel when he realises the inspector was a hoax? Why?
6. How much has he learned by the end of the play?

Stretch task 52: answer the questions (Priestley's intentions)

1. What does Priestley hope his 1945 audience will feel about Capitalists like Arthur Birling?

Sheila Birling

Task 53: copy and complete the sentences

1. Sheila Birling is s_____. She celebrates her e_____ to a w_____ man. P_____ describes all of the B_____ as 'p_____ with th_____ ' in the opening s_____ d_____ s.
2. Sheila Birling is g_____. She feels as_____ when she admits that she had E___ S___ fired, 'I s_____ it'
4. Sheila Birling is m_____. She tries to teach her p_____ to learn from their m____: 'it fri_____ me the way you t_____ '.

Task 54: answer the questions

1. Why is Sheila Birling so pleased in the play's opening?
2. What kind of life has Sheila led? Why?
3. What does Sheila do to Eva Smith? Why?
4. How does Sheila feel when the inspector questions her? Why?
5. How much responsibility does Sheila take?
6. How much has Sheila learned by the end?
7. How is Sheila different from her parents?

Stretch task 55: answer the questions (Priestley's intentions)

1. What does Priestley hope his 1945 audience will notice about the difference between the older and younger generations through the contrast between Sheila and Arthur?
2. Who does Priestley hope his audience will admire more? Sheila or Arthur? Why?

Gerald Croft

Task 56: copy and complete the sentences

1. Gerald Croft is a_____. He celebrates his w_____ and his e_____. P_____ describes all of the B_____ and G_____ C_____ as 'p_____ with th_____ ' in the opening s_____ d_____ s.
2. Gerald Croft is g_____y. He feels as_____ that had an affair with E___ S_____: 'she didn't bl_____ me. I wi_____ to G_____ she had'
3. Gerald Croft is i_____. He c_____ the news that the i_____ was a h_____, 'everything's a_____...what about this r_____g?'

Task 57: answer the questions

1. Why is Gerald Croft pleased in the opening?
2. How did Gerald know Eva Smith?
3. Why did Gerald end the affair?
4. How does Gerald feel when the inspector questions him?
5. How much responsibility does he take?
6. How much has he learned by the end?
7. What does he do when he realises the inspector was a hoax?
8. Why does he re-propose at the end?
9. How does Sheila respond?

Stretch task 58: answer the questions (Priestley's intentions)

1. What does Priestley hope his 1945 audience will feel about the behaviour of rich men like Gerald Croft?
2. Who does Priestley hope his audience will admire more? Sheila or Gerald? Why?

Sybil Birling

Task 59: copy and complete the sentences

1. Sybil Birling is a _____. She celebrates Sh_____ engagement and their w_____. P_____ describes all of the B_____ as 'p_____ with th_____ ' in the opening s_____ d_____s.
4. Sybil Birling is sn_____. She looks down on the w_____ c_____: 'g_____ of that cl_____ '.
5. Sybil Birling is ir_____. She r_____ to take r_____ for her actions: 'I was p_____ j_____ '.

Task 60: answer the questions

1. Why is Sybil Birling pleased at the start of the play?
2. How did Sybil Birling know Eva Smith?
3. Why did Eva come to Sybil's charity for help?
4. What does Sybil say that seems snobbish?
5. Why does Sybil look down on Eva Smith?
6. How much responsibility does she take?
7. How much has she learned by the end?
8. How is she different from Sheila?

Stretch task 61: answer the questions (Priestley's intentions)

1. What does Priestley hope his 1945 audience will feel about the behaviour of rich women like Sybil Birling?
2. Who does Priestley hope his audience will admire more? Sheila or Sybil? Why?

Eric Birling

Task 62: copy and complete the sentences

1. Eric Birling is a _____. He celebrates his w_____ and his e_____ life. P_____ describes all of the B_____ as 'p_____ with th_____ ' in the opening s_____ d_____s.
4. Eric Birling is g_____. He feels a_____ about forcing himself upon E_____ S_____: 'h_____ '.
5. Eric Birling is m_____. He tries to teach his p_____ to learn from their mi_____: 'you're beginning to p_____ that nothing really h_____ '.

Task 63: answer the questions

1. Why has Eric Birling had an easy life?
2. How did he know Eva Smith?
3. How does he feel during the inspector's questioning?
4. How much responsibility does he take?
5. How much has he learned by the end?
6. How is he different from his parents?

Stretch task 64: answer the questions (Priestley's intentions)

1. What does Priestley hope his 1945 audience will feel about the behaviour of rich men like Eric Birling?
2. What does Priestley hope his 1945 audience will notice about the difference between the older and younger generations through the contrast between Eric and his parents?
3. Who does Priestley hope his audience will admire more? Eric or Sybil? Why?

Task 65: copy and complete the quotations from An Inspector Calls.**Inspector Goole**

1. [c_____ in, m_____]
2. 'm_____ and ag_____'

Arthur Birling

3. 'p_____ with th_____'
4. 'I r_____ of c_____.'
5. 'r_____ his glass'.
6. *Stretch: 'u_____, absolutely u_____.'*

Sheila Birling

7. 'p_____ with th_____'
8. 'I s_____ it'
9. 'it fri_____ me the way you t_____.'

Gerald Croft

10. 'p_____ with th_____'
11. 'she didn't bl_____ me. I wi_____ to G_____ she had'
12. 'everything's a_____...what about this r_____g?'

Sybil Birling

13. 'p_____ with th_____'
14. 'g_____ of that cl_____.'
15. ': 'I was p_____ j_____'

Eric Birling

16. 'p_____ with th_____'
17. 'H_____.'
18. 'you're beginning to p_____ that nothing really h_____.'

9. Example Essays

Read this extract from Act 1 Scene 5. Lady Macbeth speaks privately about her thoughts about murdering King Duncan.

LADY MACBETH: The raven himself is hoarse that croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of Nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
Shake my fell purpose.
Come, thick night, that my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Starting with the extract, how does Shakespeare present Lady Macbeth?

In the extract, Shakespeare makes clear Lady Macbeth wishes to commit evil and murderous acts. Shakespeare first introduces Lady Macbeth to the audience with her revelation of her willingness to murder King Duncan so that Macbeth may become king. The audience has no prior knowledge of Lady Macbeth's character, thus immediately views her as a cold, callous and calculating character. Shakespeare has Lady Macbeth call upon evil spirits to 'unsex me' and 'fill me from the crown to the toe top-full of direst cruelty!'. Shakespeare's imagery of evil spirits would have unsettled Jacobean audiences, who believed in witchcraft and the supernatural; they would have been shocked to have witnessed Lady Macbeth calling upon dark spirits to equip her with the evil attributes necessary to commit murder. They would have been similarly shocked by Lady Macbeth's demand to be rid of her feminine qualities, to be replaced instead with 'cruelty'. This behaviour from a woman would have been deeply surprising at a time when women were expected to be meek, mild and obedient. Shakespeare appears to challenge traditional expectations of women at the time through portraying Lady Macbeth as an atypical woman.

Also in the extract, Shakespeare presents Lady Macbeth as cunning and deceitful. Lady Macbeth asks 'night, that my keen knife see not the wound it makes, nor heaven peep through the blanket of the dark'. Shakespeare's use of dark and light imagery demonstrates that Lady Macbeth wishes for her murderous actions to be hidden by darkness, so that neither she nor others see the wounds inflicted upon King Duncan. Shakespeare's use of religious imagery through her reference to heaven demonstrates Lady Macbeth's awareness that she is committing a sinful and devilish act. Through these references to dark and light, and heaven and hell, Shakespeare could have been warning his religious Jacobean audience of the terrible sin of disturbing the Divine Right of Kings; doing so brought about chaos and destruction.

Later in the play, Shakespeare presents Lady Macbeth as persuasive and manipulative. Whereas Macbeth has doubts about murdering Duncan, Lady Macbeth is determined that they must go through with the murder. Shakespeare has Lady Macbeth state to Macbeth 'when you durst do it, then you were a man'. In other words, Lady Macbeth is saying that Macbeth is bringing his own masculinity into question due to the doubt he now shows over King Duncan's murder. Patriarchal Jacobean audiences would have been surprised by Lady Macbeth's words because it would have been highly unusual within a patriarchal household for the wife to demand that her husband prove his masculinity. Shakespeare appears to portray traditional masculine qualities in a negative light; in proving his masculinity to his wife, Macbeth is compelled to carry out violent and murderous acts. Through the Macbeths' relationship, perhaps Shakespeare is challenging traditional Jacobean attitudes towards masculinity.

Towards the end of the play, Shakespeare demonstrates that Lady Macbeth has been driven mad by guilt. Immediately after King Duncan's murder, Lady Macbeth seemed convinced that 'a little water clears us of the deed', suggesting that washing the blood off their hands would be enough to wipe away the guilt and suspicion. However, towards the end of the play, Lady Macbeth's actions while asleep indicate that she has been overcome by guilt. While sleepwalking, she repeatedly rubs her hands and declares 'all the perfumes of Arabia will not sweeten this little hand'. Shakespeare's use of bloody imagery symbolises the guilt that Lady Macbeth feels over the murder of King Duncan. Her guilt has left her unable to sleep soundly, and unable to wipe her conscience clean. Through Lady Macbeth's downfall, the Jacobean audience is warned against disrupting the Great Chain of Being. Doing so only leads to death, destruction, chaos and madness.

This extract is from Stave One, when Fred visits Scrooge.

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round -- apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that -- as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good, and will do me good; and I say, God bless it!"

Starting with this extract, how does Dickens present the theme of charity and Christmas Spirit?

Write about:

- how Dickens presents the theme of charity and Christmas spirit in this extract
- how Dickens presents the theme of charity and Christmas spirit in the novel as a whole.

In the extract, Dickens contrasts Fred and Scrooge's attitudes towards Christmas and charity. Dickens makes clear Fred is kind and generous by having him describe Christmas as a 'kind, forgiving, charitable, pleasant time', when people 'open their shut-up hearts freely'. These words suggest that Fred enjoys Christmas more than other times of the year, due to the fact that the Christmas spirit encourages people to be kinder and more generous than they would to each other normally. Dickens uses Fred as a symbol of goodness: he represents the kindness and forgiveness we should show to others. In contrast, Scrooge describes Christmas as 'a time for paying bills without money'. It is clear from these words that Scrooge is fixated entirely on how expensive Christmas is. Unlike Fred, Scrooge does not see Christmas as a time to be kind and charitable to others. Scrooge is a symbol of greed and wealth: he represents wealthy people in Victorian society, who do not show enough kindness and compassion to others. By contrasting the two characters in this way, Dickens reminds his Victorian readers that they should behave more like Fred, and celebrate Christmas as a time to be charitable and kind.

When the spirits visit Scrooge, they show him that it is wrong to be cruel and uncharitable. The Ghost of Christmas present reveals to Scrooge that he is disliked by others due to his uncharitable character. Mrs Cratchit describes Scrooge as a 'stingy, hard, unfeeling man'. The word 'hard' echoes the imagery of the opening when Scrooge is described as 'hard and sharp as flint', reminding readers, and Scrooge, that he is seen by others as cruel, harsh and selfish. The ghost of Christmas Yet to Come shows Scrooge that he will die a lonely death, 'lying grasping out his last, alone by himself'. Dickens's use of imagery, combined with repetition of the word 'alone', emphasises the fact that Scrooge's selfish actions leave him lonely, isolated and unloved. Scrooge feels frightened when he witnesses what the spirits show him because he recognises that if he continues behaving in this way, he will remain unliked and alone. Dickens uses Scrooge's character to criticise the selfish wealthy classes in Victorian society and to challenge his readers not to be harsh and cruel.

After the spirits leave, Dickens presents Scrooge as a changed man. Frightened by the future that the spirits have revealed to Scrooge, he decides to change his character and become more generous to others. Scrooge chooses to give to the charity and give to the poor. When doing so, he describes himself as being 'as happy as an angel!'. The religious imagery in these words demonstrate that Scrooge is demonstrating Christian values by being kind to others. The imagery of an 'angel' also suggests Scrooge is warm and bright, which contrasts with earlier descriptions of him as 'hard and sharp as flint'. The contrast highlights Dickens's message to his Victorian readers. Just like Scrooge, his readers should change and learn to be kinder and more generous to others.

How does Priestley present Gerald Croft?

Early in the play, Priestley presents Gerald as arrogant. Before the arrival of the inspector, all of the characters are celebrating Gerald's engagement to Sheila. In the opening stage directions, Priestley describes Gerald and the Birlings as 'pleased with themselves'. These words indicate that Gerald is very self-satisfied and arrogant; he is pleased because his business is very successful, he is very rich and he is engaged to a beautiful woman from a respectable family. Priestley also describes in the stage directions how the characters are drinking 'champagne'. Priestley could have presented Gerald in this way in the opening to demonstrate to his 1945 audience that the upper classes had a very easy life.

During the inspector's questioning, Priestley presents Gerald as guilty. When the inspector asks Gerald about Eva Smith, Gerald tries to lie. When he finally admits the truth and the audience learns that he had an affair with Eva Smith, he shows that he is very guilty. Priestley writes 'she didn't blame me...I wish to God she had'. Priestley's use of the words 'I wish to God' suggest that Gerald feels guilt and shame for taking advantage of Eva Smith. Through Gerald's actions towards Eva Smith, Priestley exposes to his 1945 audience how many wealthy men acted towards women in 1912. Affairs were common and working class women like Eva Smith were often taken advantage of. Priestley hopes his 1945 audience will learn from Gerald's mistakes and take more responsibility for the working classes.

After the inspector leaves, Priestley presents Gerald as irresponsible. When the characters learn that the inspector isn't real, Gerald, Arthur and Sybil are happy to forget everything they did and go back to celebrating the engagement. Priestley has Gerald ask Sheila 'what about this ring?'. In other words, Gerald is asking Sheila if she will consider becoming engaged to him again. Gerald's actions reveal that he has not learned anything from the inspector. Although he did feel guilty for the way he treated Eva Smith, he thinks that all of the characters can go back to behaving the way they did before. Priestley contrasts Gerald Croft with Sheila, who refuses the ring, and says to her parents and Gerald 'it frightens me the way you talk'. Priestley hopes that his 1945 audience will recognise that Gerald is not taking enough responsibility and will instead try to learn in the way that Sheila does.

How does Priestley present the theme of class?

Priestley presents the theme of class through the character of Arthur Birling. When the audience first meets Arthur Birling, we learn that his house is comfortable and he is drinking champagne. Priestley chooses to include this in the stage directions so that the play opens with a very obvious display of Birling's wealth. Through the inspector's questioning, Priestley reveals that Arthur Birling is selfish with his money. Priestley writes 'I refused of course'. In other words, Birling is admitting that he refused to give Eva Smith and his other workers a small pay rise. This act displays Arthur Birling's selfishness as he was unwilling to give a small pay rise, even though he lives in a comfortable house and is drinking champagne. Priestley presents Arthur Birling in this way to criticise wealthy people in 1912 for not taking enough responsibility for others.

Priestley also presents the theme of class through the character of Sybil Birling. Through the inspector's questioning, the audience learns that Sybil Birling refused to help a working class girl when she needed it most because she was snobbish. Priestley has Sybil Birling refer to working class women as 'girls of that class'. The word 'girls' suggests that she doesn't view them as women and the words 'that class' suggest that she views all working class girls in the same way: as liars and cheats and not deserving of her help. Priestley chooses to present Sybil Birling in this way to demonstrate to his 1945 audience that wealthy charities like Sybil Birling's charity did not do enough to help the working classes.

Priestley also presents the theme of class through the character of the inspector. Throughout the play, the inspector talks over the other characters in an attempt to get to the truth. Priestley uses the stage directions to indicate this, writing phrases such as 'cutting in massively'. The Birlings are very shocked by the way the inspector speaks to them, as they are used to being respected simply because they are wealthy. The fact that the inspector talks over the Birlings and ignores their class demonstrates Priestley's own views about the class system. Priestley did not agree with the class system in 1912 and wanted to cut through it. He uses the inspector to demonstrate to his 1945 audience his view that society should be more equal.

How do the poets present ideas about power in 'Tissue' and one other poem from the anthology?

Both 'London' and 'Tissue' explore division. Blake chooses to open the poem 'London' with a description of how the streets and the River Thames are 'chartered'. In other words, Blake is saying that they are owned by the richest people in London - even the river, which should be natural. Blake's repetition of the word 'chartered' emphasises his anger about the division in London between the rich and the poor. Similarly, Dharker explores divisions in Tissue. Dharker gives lots of examples of man-made items that have created division between people. She uses imagery of 'maps' as an example of a man-made invention that has been used to divide land and divide people, making some people more powerful than others. Both poets present power in a negative way.

Both poems explore power. In 'London', Blake criticises the church for not helping the poorest people. Blake writes 'blackening church'. Blake's use of imagery helps the reader to imagine that the church is a dark place. This contrasts with the way most people feel about church, as churches are usually bright, happy places, where people find peace and protection. Blake does this to make the church feel ashamed for not doing more to prevent mistreatment of children, who were sent up chimneys and forced to work in factories during the Industrial Revolution. In 'Tissue', Dharker explores the power of money. Dharker writes 'what was paid for by credit card might fly our lives like paper kites'. Dharker's use of imagery helps the reader to imagine that people are like kites, being tied down to money by a piece of string. Dharker presents the power of money as negative because it controls what we can and can't do. In both poems, power is a negative force.

Both poems ask for freedom. Blake chooses to end 'London' with an image of the poor people being trapped. Blake writes 'mind-forged manacles'. Blake's use of imagery helps the reader to understand that the poorest people in society are trapped, as if they are in chains, unable to live freely because they don't have any money. Blake wishes that the poorest people could be more free. In 'Tissue', Dharker chooses to end her poem with a more hopeful message. Dharker writes 'let the daylight break through capitals and monoliths'. In this image, the daylight could symbolise kindness and the capitals could symbolise money and power. Perhaps Dharker is suggesting that kindness is much more important than money and power. If everyone was kinder to each other, we could all be freer. In both poems, the poets suggest we need to break free from power.