

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

Part 2 of 2

## 'Macbeth' Knowledge Organiser

Characters	
<b>Macbeth</b>	Eponymous protagonist, ambitious and ruthless
<b>Lady Macbeth</b>	Defies expectations, strong and ambitious, but goes mad
<b>Witches</b>	Supernatural beings, prophesy, could represent conscience
<b>Banquo</b>	M's friend, sons prophesied to rule, killed and returns as ghost
<b>Duncan</b>	Good king, praises M at start, murdered in Act 2
<b>Macduff</b>	Wife and children killed; kill M; born by caesarian
<b>Malcolm</b>	Heir to throne, good man, finally crowned

Key quotes	
<b>Appearance/reality</b>	Witches: Fair is foul and foul is fair (1.1)
<b>M plots his crime</b>	Macbeth: Stars, hide your fires/Let not light see my black and deep desires (1.4)
<b>Unnatural</b>	Lady M: Come, you spirits... Unsex me here (1.5)
<b>Hallucination</b>	Macbeth: Is this a dagger I see before me? (2.1)
<b>Lady M is braver</b>	Lady M: My hands are of your colour but I shame to wear a heart so white (2.2)
<b>Paranoid</b>	Macbeth: To be thus is nothing but to be safely thus (3.1)
<b>Guilt</b>	Macbeth: Full of scorpions is my mind dear wife (3.2)
<b>M hides info</b>	Macbeth: Be innocent of the knowledge, dearest chuck (3.2)
<b>Cyclical</b>	Macbeth: Blood will have blood (3.4)
<b>Tragic hero</b>	Malcolm: This tyrant whose sole name blisters our tongue was once thought honest (4.3)
<b>Guilt/anxiety</b>	Lady M: All the perfumes of Arabia will not sweeten this little hand (5.1)
<b>Existential crisis</b>	Macbeth: Life's but a walking shadow, a poor player (5.5)
<b>Betrayal of prophecy</b>	Macbeth: I bear a charmed life (5.8)

Key themes	
<b>Fate and free will</b>	Is the action pre decided?
<b>Ambition</b>	The Macbeths' ambition drives the play
<b>Appearance and reality</b>	People and events are not always as they seem
<b>Supernatural</b>	Witches; ghosts; prophecies
<b>Violence</b>	Many battles throughout the play

Plot	
<b>Act 1</b>	M and Banquo meet witches, Cawdor executed, Lady M reads letter, taunts M, Duncan arrives
<b>Act 2</b>	M kills Duncan, Malcolm flees, M crowned
<b>Act 3</b>	Banquo suspects M, murder of B, Fleance escapes, M haunted by B's ghost at a banquet
<b>Act 4</b>	Witches show M future kings – sons of Banquo, Macduff's family murdered, Malcolm says he is dishonest to test Macduff's loyalty
<b>Act 5</b>	Lady M sleepwalks, dies, Macduff kills M, Malcolm restored as King

<b>Soliloquy</b>	One character speaking to audience; M uses to make audience complicit
<b>Dramatic irony</b>	Audience knows more than characters; audience knows D will die
<b>Hamartia</b>	Tragic flaw; M's could be easily influenced/ambition
<b>Hubris</b>	Pride; M could be said to have this or Lady M
<b>Catharsis</b>	Purgation of pity and fear; happens at the end
<b>Anagnorisis</b>	Recognition or the tragedy to come
<b>Peripetieia</b>	Sudden reversal of fortune
<b>Rhyme</b>	Used by the witches to create chant-like, supernatural atmosphere

Motifs	
<b>Nature</b>	'Against the use of nature' (1.3); 'Tis unnatural,/ Even like the deed that's done' (3.4); 'And his gash'd stabs looked like a breach in nature' (3.1); 'Boundless intemperance/ In nature is a tyranny' (4.3)
<b>Light and dark</b>	'Stars, hid your fires; Let not light see my black and deep desires' (1.4); 'that darkness does the face of earth entomb,/When living light should kiss it?' (4.2); 'Come, seeling night,/ Scarf up the tender eye of pitiful day' (3.2)
<b>Children</b>	'Your children shall be kings' (1.3); 'And pity, like a naked new-born babe,' (1.7); 'I have given suck, and know / How tender 'tis to love the babe that milks me' (1.7); 'He has no children. All my pretty ones?' (4.3)
<b>Blood</b>	'Make thick my blood' (1.5); 'And on thy blood and dungeon gouts of blood.../It is the bloody business which informs thus to mine eyes' (2.1); 'Will all great Neptune's ocean wash this blood clean from my hand?' (2.1); 'Here's the smell of blood still.' (5.1)
<b>Sleep</b>	'Nature seems dead, and wicked dreams abuse / The curtain'd sleep' (2.1); 'There's one did laugh in's sleep, and one cried 'Murder!'' (2.2); 'Macbeth does murder sleep' (2.2); 'A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching!' (5.1)
<b>Dreams</b>	'Art thou not, fatal vision, sensible / To feeling as to sight?' (2.1); 'Hence, horrible shadow! Unreal mockery, hence!' (3.4); 'Wash your hands; put on your nightgown; look not so pale! I tell you yet again, Banquo's buried.' (5.1); 'My wife and children's ghosts will haunt me still' (5.7)

## Macbeth Plot Summary: a closer look

- Scotland is at war. Macbeth/Banquo are generals of the King Duncan. They succeed in defeating the invading armies.
- Macbeth and Banquo meet the witches. Prophecies: Macbeth Thane of Cawdor; Macbeth king; Banquo's sons kings.
- Macbeth does not believe the witches until he hears news from Duncan that he is to be given the title of Thane of Cawdor. Arranges to have dinner with king next night. Writes letter to wife Lady Macbeth to tell her the good news. She is very keen for him to become king. Macbeth arrives home and Lady Macbeth persuades him he must kill King Duncan. He is very unsure and has terrifying visions, however when night comes he drugs the King's attendants and stabs the king.
- Next morning: attendants are blamed for the death of King; Macbeth becomes king. King Duncan's sons, Donalbain and Malcolm, are scared they will be killed too and leave. Macbeth is scared that the witches' prophecy (Banquo's sons will become kings) will come true. He arranges to have them killed, but Fleance escapes. Macbeth is furious and terrified.
- Macbeth's mental state is deteriorating; he sees a vision of Banquo's ghost at feast. Macbeth's lords become suspicious and mistrust him.
- Macbeth and his wife are in turmoil. He goes to see the witches. They reassure him for the time being: that no man born of woman can harm him; that he will only be defeated when trees walk, but to beware of Macduff.
- Macbeth believes the witches' prophecies. Arranges for Macduff's family to be murdered. When Macduff finds out he is furious and joins forces with King Duncan's son, Malcolm. They plan to defeat Macbeth. Meanwhile Lady Macbeth is wracked with guilt and mentally unstable. She sleep walks and jumps out of a window. Macbeth is distraught but believes he is safe in his castle because of what the witches said. However, the prophecies are fulfilled when he sees that the advancing army is using trees as shields. He then meets Macduff in battle, who tells him that he was not born of woman (his mother had a caesarean section) and subsequently kills him.

# 'A Christmas Carol' Knowledge Organiser

PLOT	
1	Ebernezer Scrooge is at work in his counting house. Despite the Christmas Eve cold, he refuses to spend money on coals for the fire. Scrooge's turns down his nephew, Fred's, invitation to his Christmas party and the request of two men who want money for charity.
2	Scrooge is visited by the ghost of his dead partner, Jacob Marley, who tells Scrooge that, due to his greedy life, he has to wander the Earth wearing heavy chains. Marley tries to stop Scrooge from doing the same. He tells Scrooge that three spirits will visit him during the next three nights. Scrooge falls asleep.
3	He wakes and the Ghost of Christmas Past takes Scrooge into the past. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, who leaves Scrooge as he loves money too much to love another human being. Scrooge sheds tears of regret before being returned to his bed.
4	The Ghost of Christmas Present shows Scrooge Christmas as it will happen that year. Scrooge watches the Cratchit family eat a tiny meal in their little home. He sees Bob Cratchit's crippled son, Tiny Tim, whose kindness and humility warm Scrooge's heart. The spectre shows Scrooge his nephew's Christmas party. Scrooge asks the spirit to stay until the very end. Toward the end of the day the ghost shows Scrooge two starved children, Ignorance and Want. He vanishes as Scrooge notices a dark, hooded figure coming.
<b>A Christmas Carol</b>	
5	The Ghost of Christmas Yet to Come takes Scrooge through a sequence of scenes linked to an unnamed man's death. Scrooge, is keen to learn the lesson. He begs to know the name of the dead man. He finds himself in a churchyard with the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He is surprised to change his fate and promises to change his ways. He suddenly finds himself safely tucked in his bed.
6	Scrooge rushes out onto the street hoping to see his newfound Christmas spirit. He sends a turkey to the Cratchit house and goes to Fred's party. As the years go by, he continues to celebrate Christmas with all his heart. He treats Tiny Tim as if he were his own child, gives gifts for the poor and is kind, generous and warm.

## CHARACTERS

<b>Ebernezer Scrooge</b>	A selfish business man who transforms into a charitable philanthropist.
<b>Jacob Marley</b>	Scrooge's dead partner who returns as a ghost to warn scrooge to change his ways.
<b>Bob Cratchitt</b>	Scrooge's clerk who doesn't have much money. He loves his family and is shown to be happy and morally upright.
<b>Tiny Tim</b>	Bob's ill son whose story plays a part in inspiring Scrooge's transformation.
<b>The ghost of Christmas Past</b>	A strange combination of young and old, wearing white robes and looking like a candle.
<b>The ghost of Christmas Present</b>	A portly, jovial gentleman surrounded by children.
<b>The ghost of Christmas Yet to Come</b>	A robed and hooded spirit who has no face.

## HISTORICAL CONTEXT

1824 – Dickens' father is sent to jail for debt and Dickens has to leave school. He is educated at home and his father lends some money to Scrooge with his own private business.
The ghost of Christmas Yet to Come is put to work in a warehouse, pasting labels on bottles. He had experience of poverty.
Dickens became a writer of fiction and journalism, reporting on court cases and working for radical newspapers on his disillusionment with politics and the class system.
1832 – The Great Reform Bill gave many middle class property owners the right to vote for the first time. Large sections of the middle classes, the working classes and women still didn't have the right to vote.
1834 – Poor Law Amendment Act – Led to a cut in aid given to paupers to help them stay in their own homes. Workhouses were created which poor people would have to live and work in, if they were unable to pay for their own housing.
September 1843 – Dickens visits a "Ragged School."
December 1843 Dickens writes A Christmas Carol focusing on how many of society's ills can be blamed on greed for money.

## KEY QUOTES

### THEMES

Greed
Predestination
Free will
Poverty
Class
Stratification
Isolation
Transformation
Family
Guilt
Generosity
Redemption
Capitalism
Social
Responsibility
Justice
Supernatural
Morality
<b>STYLISTIC FEATURES</b>
Allegory
Narrator
Pathetic fallacy
Prolepsis
Symbolism

<p>“Oh! But he was a tight-fisted hand at the grindstone, Scrooge...a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster.”</p>	<p>“No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge.”</p>
<p>“He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.”</p>	
<p>“Old Marley was as dead as a door-nail.”</p>	<p>“Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was</p>
<p>curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were like a pair of leaden balls.</p>	
<p>That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression.”</p>	<p>“Fan's rescue, Fezziwig, and Belle.”</p>

A CHRISTMAS CAROL - CHARLES DICKENS

A guide to 4 things you could talk about for each CHARACTER

- What he's like at the beginning – mean towards Fred, uncharitable
- His relationship with Bob and Tiny Tim
- What he learns from visiting the past in particular – old school and Fan's rescue, Fezziwig, and Belle.
- How he is a changed man by the end
- Marley – shows him the money chains and what might become of him if he doesn't change
- Xmas Past – School House, Fezziwig, Belle

	<ul style="list-style-type: none"> <li>• Xmas Present – Belle’s family, Cratchit family dinner</li> <li>• Xmas future – Tiny Tim’s death, Scrooge’s own death</li> </ul>
Cratchit Family	<ul style="list-style-type: none"> <li>• Bob – one coal, tiny salary at the start –then changes at the end!</li> <li>• Way he toasts Scrooge at Xmas dinner</li> <li>• Whole family’s happiness at Xmas dinner with what little they have</li> <li>• Tiny Tim’s role and how Scrooge despairs when he thinks he will die.</li> </ul>
Minor Characters – Fred/Fan/Belle	<ul style="list-style-type: none"> <li>• Fred – always happy and positive and invites Scrooge to Xmas dinner every year only to be met with abuse. Scrooge starts to feel guilty about how he treats him when he is reminded of his dead sister, Fan.</li> <li>• Belle was the love of Scrooge’s life and deserted him due to his love for money. Scrooge learns that she then has a family and husband of her own –that he could have been.</li> </ul>

A guide to 4 things you could talk about for each THEME

Change	<ul style="list-style-type: none"> <li>• What Scrooge is like at the beginning – mean towards Fred, uncaring towards the charity workers, etc</li> <li>• Things that affect the change in Scrooge: what he learns from visits with the ghosts– old school and Fan’s rescue, Fezziwig, and Belle breaking up with him / Cratchit family / Own death</li> <li>• How he is a changed man by the end and how he then treats Fred, Bob, Tiny Tim and charity workers differently.</li> </ul>
Family	<ul style="list-style-type: none"> <li>• Scrooge’s own family –Fan and how he is reminded of her kindness when he was a boy left at school</li> <li>• Scrooge’s treatment of Fred</li> <li>• Scrooge seeing how Belle has her own family</li> <li>• The Cratchit family dinner and how Scrooge becomes ‘like a father’ to Tiny Tim at the end.</li> </ul>
Money	<ul style="list-style-type: none"> <li>• Bob and the tiny salary at the start –then is raised at the end!</li> <li>• No care for charity workers then changes and gives them a large amount at the end</li> <li>• Cratchit family’s happiness at Xmas dinner with what little they have</li> <li>• Horrible figures of Ignorance and Want / people like Old Joe and Mrs Dilber – grimy, merciless money who are only interested in making money even from dead people (just like Scrooge was, making a deal even at Jacob Marley’s funeral!)</li> </ul>
The Past	<ul style="list-style-type: none"> <li>• School days and left alone until Fan arrives to take him home</li> <li>• Fezziwig, his lovely old boss</li> <li>• Belle, his fiancée who broke up with him over money</li> </ul>

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|  | <ul style="list-style-type: none"><li>• The impact these events have on changing his priorities towards Fred, Bob and the future.</li></ul> |
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## 'Macbeth' and 'A Christmas Carol' Essay Structure

### Section 1: Introduction

- 3-4 lines that outline your overall response to the question.
- Reference the text as a whole. **(At the beginning... Later... By the end...)**
- Explain why what you've identified is interesting overall (link to writer's intention and/or context).

### Section 2: The Extract

- Acknowledge where it is in the text (beginning, middle or end). Why is this significant?
- Pick two quotations and write about each in detail. **Say a lot about a little.**
- ENSURE you explore language, context and writer's intentions.

### Section 3: The Play as a Whole

- Pick two other points of interest within the play, linked to the question.
- Recall 2 quotations from each of these sections.
- Write about each quotation in detail. **Say a lot about a little.** Acknowledge where each quotation is in the text (beginning, middle or end).
- ENSURE you explore language, context and writer's intentions.

### Section 4: Conclusion

- Explain why you think the author has structured the text in the way they have, referencing the points that you have featured in section 3.
- Comment on the overall purpose of the text. Why did the author write it?
- End with a 'bang'! Something to impress the examiner and leave them pondering your argument. Maybe end with a question?

## Macbeth Practice Question 1

**MACDUFF**

O horror, horror, horror! Tongue nor heart cannot conceive nor name thee!

**MACBETH**

What's the matter.

**MACDUFF**

Confusion now hath made his masterpiece! Most sacrilegious murder hath broke ope

The Lord's anointed temple, and stole thence

The life o' the building!

**MACBETH**

What is 't you say? the life?

**LENNOX**

Mean you his majesty?

**MACDUFF**

Approach the chamber, and destroy your sight with a new Gorgon: do not bid me speak;

See, and then speak yourselves.

**Exeunt MACBETH and LENNOX**

Awake, awake!

Ring the alarum-bell. Murder and treason! Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit, and look on death itself! up, up, and see the great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror! Ring the bell.

*Bell rings*

Starting with this extract, explain how far you think Shakespeare presents the horror of Duncan's death.

Write about:

- how Shakespeare presents the horror of death in this speech
- how Shakespeare presents the horror of death in the play as a whole.

**30 marks**  
**4 marks SPaG**

## Macbeth Practice Question 2

**MACBETH**

Who can be wise, amazed, temperate and furious,

Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

And his gash'd stabs look'd like a breach in nature

For ruin's wasteful entrance: there, the murderers,

Steep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore: who could refrain,



That had a heart to love, and in that heart

Courage to make 's love known?

Starting with this extract, explain how far you think Shakespeare presents Macbeth as deceitful.

Write about:

- how Shakespeare presents the Macbeth as deceitful in this speech
- how Shakespeare presents the Macbeth as deceitful in the play as a whole.

**30 marks**  
**4 marks SPaG**

### **'A Christmas Carol' Practice Question 1**

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants, and water spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner; and nothing grew but moss and furze, and coarse rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night.

'What place is this?' asked Scrooge.

'A place where Miners live, who labour in the bowels of the earth,' returned the Spirit. 'But they know me. See!' A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children's children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song—it had been a very old song when he was a boy—and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again. The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped—whither? Not to sea? To sea. To Scrooge's horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of seaweed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed. But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog, and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.

**Write about Poverty in the novel and the way Dickens presents this throughout.**

**In your response you should:**

- **how Dickens presents poverty in this extract**
- **how Dickens presents poverty in the novel in the whole novel.**

**30 marks**

### **'A Christmas Carol' Practice Question 2**

Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose,

shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

**Write about Scrooge and the way he changes throughout the novel.**

**In your response you should:**

- **how Dickens presents Scrooge in this extract**
- **how Dickens presents Scrooge as an outsider to society in the novel as a whole.**

**30 marks**

### **'A Christmas Carol' Practice Question 3**

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke; a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of --

"God bless you, merry gentleman!  
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about the way Dickens creates different moods and atmospheres in the novel.

- how Dickens presents moods and atmospheres in this extract
- how Dickens presents moods and atmospheres in the novel as a whole.

**30 marks**

# Literature Paper 2: 'An Inspector Calls' and 'Poetry'

## 'An Inspector Calls' Essay Structure

### Section 1: Introduction

- 3-4 lines outlining your overall response to the question. The most successful answers will track a theme/character across the play.
- Reference the text as a whole. **(At the beginning... Later... By the end...)**
- Explain why what you've identified is interesting overall (link to writer's intention and/or context).

### Section 2: Beginning

- Pick a point of interest at the beginning of the play, linked to the question.
- Recall 1-2 quotations from this section.
- Write about each quotation in detail. **Say a lot about a little.** Acknowledge why it is interesting that this quotation comes at the beginning.
- ENSURE you explore language, context and writer's intentions.

### Section 2: Middle

- Pick a point of interest in the middle of the play, linked to the question.
- Recall 1-2 quotations from this section.
- Write about each quotation in detail. **Say a lot about a little.** Acknowledge why it is interesting that this quotation comes in the middle. How have things changed?
- ENSURE you explore language, context and writer's intentions.

### Section 2: End

- Pick a point of interest at the end of the play, linked to the question.
- Recall 2 quotations from this section.
- Write about each quotation in detail. **Say a lot about a little.** Acknowledge why it is interesting that this quotation comes in the middle. How have things changed?
- ENSURE you explore language, context and writer's intentions.

### Section 4: Conclusion

- Explain why you think the author has structured the text in the way they have, referencing the points that you have featured in sections 1-3.
- Comment on the overall purpose of the text. Why did the author write it?
- End with a 'bang'! Something to impress the examiner and leave them pondering your argument. Maybe end with a question?

## 'An Inspector Calls' Knowledge Organiser

ACT	PLOT
Act 1	Sheila and Gerald's engagement is celebrated.
Act 1	Birling says there will be no war; references Titanic
Act 1	Inspector arrives; a young girl has committed suicide.
Act 1	Birling threw her out after strike; Sheila had her fired for laughing.
Act 2	Gerald had an affair with Daisy Renton
Act 2	Mrs Birling refused to give charity to Eva; blames father.
Act 3	Eric's involvement revealed; possible rape hinted at.
Act 3	Inspector leaves. Gerald returns; met policeman, no Inspector G
Act 3	Telephone rings; an inspector is coming.
CONTEXT	
1912	Play is set here ; just before WWI and the sinking of the titanic.
1945	Priestley wrote the play then; start of the welfare state and ideals of social equality made real.
Social responsibility	Or socialism; we must all look after each other.
Capitalism	Business should make money no matter the human cost; we are all responsible only for ourselves.
Class	Upper and lower social classes are segregated.
Age	Old v young; new and old ideas counterpoised
Attitudes to women	Patriarchal leading to misogyny

CHARACTERS	
Mr Birling	Pompous, overconfident, stubborn, a social climber.
Mrs Birling	"Cold", supercilious, upper-class, prejudiced.
Sheila	Naïve, compassionate, perceptive, curious, wiser.
Eric	Irresponsible, reckless, frustrated, repentant..
Gerald	Aristocratic, partly repentant, unchanged.
Eva Smith	'warm hearted', moralistic, representative.
Inspector G	'Massiveness', systematic, unflappable, mysterious.
THEMES	
Priestley asks his audience to examine their <b>individual</b> and <b>collective responsibility</b> to society. He wants a <b>welfare state</b> .	
The <b>hypocrisy</b> of <b>middle-class Edwardian</b> society is uncovered: <b>appearance &amp; reputation</b> matter more than <b>reality &amp; morality</b> .	
Priestley criticises the selfishness of <b>capitalism</b> and wants a fairer, <b>socialist</b> future after the horrors of two world wars..	
Priestley shows the <b>older generation</b> to be set in their ways, while the young are <b>open to change</b> .	
Eva Smith is the <b>embodiment</b> of young, <b>working-class women</b> who were <b>oppressed</b> by the <b>middle/upper classes</b> .	
The play demonstrates that when workers do not have <b>full employment rights</b> they cannot fight back	

KEY QUOTES	
<b>Birling's Confidence</b>	"We're in for a time of steadily increasing prosperity"
<b>Birling on society</b>	"The way some of these cranks talk and write now, you'd think everybody has to look after everybody else"
<b>Sheila's recognition</b>	'but these girls aren't cheap labour – they're people'
<b>Sheila's regret</b>	'it's the only time I've ever done anything like that, and I'll never, never do it again to anybody'
<b>Sheila on the inspector</b>	'we all started like that – so confident, so pleased with ourselves until he began asking us questions'
<b>Sheila on Eric</b>	"he's been steadily drinking too much for the last two years"
<b>Inspector on guilt</b>	'I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it'
<b>Mrs Birling defends herself</b>	'she was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position'
<b>Eric explains</b>	'I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row'
<b>The inspector says</b>	'but each of you helped to kill her. Remember that'
<b>Inspector's message</b>	'there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We don't live alone.'

AN INSPECTOR CALLS- J.B. PRIESTLY

## An Inspector Calls

A guide to 4 things you could talk about for each CHARACTER

Arthur Birling	<ul style="list-style-type: none"><li>• What he's like at the beginning and the description we are given of him</li><li>• His reaction to Inspector Goole</li><li>• How he treats other characters – Eva, Sheila, Eric, Gerald, Mrs Birling</li><li>• Have the events of the play affected him in any way?</li></ul>
Mrs Birling	<ul style="list-style-type: none"><li>• What she is like at the beginning of the play, what impression are we given of her?</li><li>• How she treated Eva when she asked for help</li><li>• What she inadvertently says about her own son</li><li>• Have the events of the play changed her?</li></ul>
Sheila Birling	<ul style="list-style-type: none"><li>• How she is described at the start of the play – her engagement to Gerald and how this will impact her family</li><li>• How she treated Eva and her reaction at the news of her death</li><li>• How she feels at the end of the play about her family, Gerald and her own part in Eva's death</li><li>• Sheila as a representative for the younger generation</li></ul>
Eric Birling	<ul style="list-style-type: none"><li>• How he behaves at the start of the play and his interactions with the family at dinner</li><li>• How he reacts to his own part in Eva's death</li><li>• How he feels about his family after all of the revelations</li><li>• Eric as a representative for the younger generation</li></ul>
Gerald Croft	<ul style="list-style-type: none"><li>• What he's like at the start of the play during the celebration dinner</li><li>• His part in Eva's death</li><li>• How he feels about responsibility, guilt and love</li><li>• Gerald as a representative of the higher classes</li></ul>
Inspector Goole	<ul style="list-style-type: none"><li>• His approach to his investigation – how he questions each character and forces them to admit their parts in Eva's death</li><li>• His reactions and comments on the other characters</li><li>• What he represents in the novel</li><li>• His name and what that might mean</li></ul>

## An Inspector Calls

A guide to 4 things you could talk about for each THEME

Responsibility	<ul style="list-style-type: none"><li>• How each character was responsible for Eva's death</li><li>• Who was most responsible?</li><li>• Which characters admit their responsibility and feel guilt</li><li>• Ideas about collective responsibility – should we all be responsible for each other?</li></ul>
Social Class	<ul style="list-style-type: none"><li>• What was J.B Priestley suggesting about social class?</li><li>• How is the working class represented?</li><li>• How is the higher class represented?</li><li>• The play as a moral message on society's wrongs</li></ul>
Family	<ul style="list-style-type: none"><li>• The way the characters interact during the celebration dinner</li><li>• Mrs Birling's treatment of Gerald Croft and what the engagement will mean for himself</li><li>• Mr and Mrs Birling's treatment of Eric</li><li>• Eric's role in the family business and how this might have caused his downfall</li></ul>

## **Edwardian England: The Setting for 'An Inspector Calls'**

For many plays and novels, the historical setting may have little relevance, but Priestley's characters are so involved with social conditions of the time, and Eva Smith is such a vivid

example of the fate of many young women living in poverty then, that some understanding of the historical background of the play is necessary.

### **1912: Arthur Birling's England**

The society of Birling's England exhibited huge social divisions and distinctions. One historian has observed that '*class divisions were never so acutely felt as by the Edwardians*'. The most *acutely* felt divisions were those of income and wealth, and, as a consequence, of living standards. In fact 87% of the country's total personal wealth was in the hands of 5% of the population. Eight million people had to get by on less than 25 shillings a week and as a result were '*underfed, under-housed and insufficiently clothed... Their growth is stunted, their mental powers are cramped, their health is undermined.*'

### **Some background notes to 'An Inspector Calls' from BBC in Context**

Priestley was a radical writer with a Socialist, idealistic vision of a better world where people took responsibility for each other to create a fair society, where the Eva and John Smiths were looked after properly. During the 1939-1945 war he regularly broadcasted on the radio, not only to keep up morale to win the war but also to try and ensure that life after the war was better than it had been before, that people should this time take notice of the warnings, and create a better world for future generations. The war had offered full employment to help the war effort; it also created equality, as all classes had been evacuated together, as the armed forces had thrown the classes together; and as rationing had made most people equally frugal. There was therefore available in 1945 a vision of a new, Socialist Britain, and a mood for change away from the Conservative government of Winston Churchill, which is why Britain voted in a Labour landslide government in 1945 under Clement Attlee, which was to pioneer many reforms, among them the National Health Service. Priestley summed up these hopes and feelings in a famous broadcast just after the war 'Journey into Daylight': "We lived at last in a community with a normal, common purpose; we had a glimpse then of what life might be if men and women freely dedicated themselves, not to their appetites and their prejudices, their vanities and fears, but to some great common task."

It was in this mood that Priestley wrote 'An Inspector Calls', to an audience hoping to learn from their mistakes. The world of 1912 of the Birlings represented the opposite of what people hoped for in 1945. The question the play asks is 'Do we return to the Edwardian values of 1912, or do we move forward to create a more equal, fairer world, where people look after each other, and learn from their mistakes?'

Mr Birling represents the misplaced complacency of employers and manufacturers who refused to heed the warnings of starving workers who were going on strike in their millions asking for reasonable living wages. Industries were booming, refusing to pay workers properly and by allowing thousands to be killed in pit explosions or in dangerous factory conditions. There were no unemployment benefits, rights for workers, or health services for the poor, and the workhouse would pick up the destitute if they had not already died of cold. The rich and the poor never met socially in Edwardian England. Writers like H.G. Wells and Bernard Shaw were trying to draw attention to the inequalities, but the middle classes were disinclined to listen.

Women like Sheila were brought up merely to marry well, and had no idea of the world outside their social class. With the rise of the Suffragette movement from 1903, however, middle class women started to be heard and to challenge the conventions. Sheila is the sort of woman who would have joined such a movement, and worked in a factory in the war, having learned her lesson from the Inspector.

Mrs Birling's charity work only scratched the surface of the problem, and women like her would have been involved in such operations to ease their consciences and to be seen to be doing some good, although they were unlikely to be on the side of any movement for real change in the status quo, or in asking their rich husbands to pay their women workers a reasonable wage. If women lost their jobs, prostitution was one of the only options left to them with no welfare state to provide

for them. Men like Eric and Gerald would mix with these women without ever seeing them as real people, but merely using them for a moment's pleasure.

“An Inspector Calls’ is therefore an idealistic play. When the Inspector says ‘We don’t live alone’ he is speaking for Priestley, not only in 1945, but also to us now. If we, as individuals, behave better, society will be a better place; if we don’t listen to the warnings, we will be taught the lesson in ‘fire, blood and anguish’. We all have choices. Sheila (and Eric to a lesser extent) are desperate for change, and will behave differently; Gerald could change, but refuses to; the older Birlings have learnt nothing. Priestley looks to the younger generation to create a better world as we move into the next millennium.

#### Quick Questions:

1. What percentage of the country’s wealth did the upper class have in 1912?
2. How are the 8 million poor people of England described?
3. What were the working conditions in Edwardian England like for the working class?
4. How much did men and women earn per week?

#### Inspector Goole Quotations

1. **“After all it’s better to ask for the earth than to take it”**  
Act 1 – metaphor – warning Mr Birling about his selfish attitude.
2. **“A young woman drank some disinfectant and died, after several hours of agony...She lies with a burnt out inside on a slab.”**  
Act 1 and 2. Graphic imagery repeated through the play to drive message home.
3. **“And you think young women ought to be protected against unpleasant and disturbing things?”**  
Act 2. To Gerald. Ironic comment about Sheila needing to hear / Eva not being protected at all.
4. **“We have to share something. If there’s nothing else, we’ll have to share our guilt”**  
Act 2. Powerful rhetoric. Advice to Sheila.
5. **“Your daughter isn’t living on the moon. She’s here in Brumley too.”**  
Act 2. Metaphor. Dismissive tone towards Mr Birling’s protests.
6. **“She needed not only money but advice, sympathy, friendliness...and you slammed the door in her face.”**  
Act 2. Listing. Condemning of Mrs Birling’s callous manner towards Eva.
7. **“And my trouble is I haven’t much time. You’ll be able to divide up the responsibility between you when I’ve gone.”**  
Act 3. Inspector losing patience with family bickering.
8. **“There are 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 one another.”**  
Act 3. Rule of 3 – Reminding the whole family of the need for community.
9. **“The time will come when if men will not learn that lesson, they will be taught it in fire and blood and anguish.”** Religious metaphor linking to hell as a punishment for those who do not care for their fellow man.

#### Arthur (Mr) Birling Quotations

1. **“I’m talking as a hard-headed, practical man of business.”**  
–Act 1. Alliteration. Thinks practically, coldly, without emotion.



2. **“I say there isn’t a chance of war...the Titanic –unsinkable, absolutely unsinkable.”** - Act 1. Repetition. Claims that show he is part of the old generation who don’t understand the changes/dangers ahead.
3. **“One of the happiest nights of my life”** – Act 1. Looking forward not only to engagement of his daughter to Gerald, but new business links between Crofts and Birlings that may follow.
4. **“There’s a fair chance I might find my way into the next Honours List”** –Act 1. Excited to increase his privilege and social standing further by being recognised for his work by royalty.
5. **“A man has to make his own way – has to look after himself – and his family too.”** – Act 1. Self-centred outlook.
6. **“If we were all responsible for everything that happened to everybody we’d had anything to do with, it would be very awkward, wouldn’t it?”** –Act 1. Abandonment of social responsibility.
7. **“If you don’t come down sharply on some of these people, they’d soon be asking for the earth”** –Act 1. Metaphor. Need to be firm with workers or they’ll take advantage of you. Sad fact Eva only wanted small pay rise.
8. **“Look Inspector, I’d give thousands, thousands...”** – Act 3. Repetition. Offering money to try and sort the problem when it’s way too late.
9. **“There’ll be a public scandal –and who here will suffer from that more than I will?”** – Act 3. Rhetorical question. Primary concern all the way through the play that his reputation will suffer.
10. **“Probably a socialist or some sort of crank . He talked like one”** –Act 3. Dismissive of visitor now he believes him not to be a proper Inspector.

### Eric Birling Quotations

1. **“He’s been steadily drinking too much for the last two years.”** Act 2. Sheila about Eric.
2. **“I wasn’t in love with her or anything –but I liked her – she was pretty and a good sport,”** – Act 3. Eric’s lack of real care/affection for Daisy.
3. **“Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person.”** – Act 3. Similes. The Inspector condemning his drunken, sexual behaviour.
4. **“She didn’t want me to marry her. Said I didn’t love her – and all that. In a way she treated me as if I were a kid.”** – Act 3. Simile. Daisy saw through Eric’s intentions and lack of maturity. She had enough dignity to not insist on a false marriage, and also to protect Eric.
5. **“I insisted on giving her money to keep her going”** –Act 3. Eric gave her money to help her, and due to the fact she was pregnant.
6. **“Because you’re not the kind of father a chap could go to when he’s in trouble – that’s why.”** Act 3. The relationship between Eric and his father is not a helpful, understanding one.

7. **“Then – you killed her. She came to you to protect me – and you turned her away.”** – Act 3. His accusation towards his mother about her awful uncaring behaviour.
8. **“You don’t understand anything. You never did.”** – Act 3. Again directed towards Mrs Birling –shows her lack of understanding of real life matters.
9. **“You’re beginning to pretend now that nothing’s really happened at all. I can’t see it like that. The girl’s still dead, isn’t she?”** –Act 3. Like Sheila, Eric has learnt his lesson. His parents haven’t.

### Sybil (Mrs) Birling Quotations

1. **“Girls of that class-”** –Act 1. Generalisation. Dismissing working class girls as all the same, destined for bad things.
2. **“So far you seem to be conducting the inquiry in a rather peculiar and offensive manner.”** –Act 1. Adjectives. Her irritation that the Inspector is not treating them with the respect usually given to their social class.
3. **“Sheila, don’t talk nonsense** –Act 2. Refusing to accept Sheila’s acknowledgment of blame for events.
4. **“I don’t think we want any further details of this disgusting affair.”** Act 2. Adjective. Constantly refers to any misbehaviour as vile/disgusting, and not for a woman of her class to be associated with.
5. **“She called herself Mrs Birling –a piece of gross impertinence”** Act 2. Disbelief regarding Eva’s referral to herself as Mrs Birling in a desperate attempt to get money.
6. **“Unlike the other three, I did nothing I’m ashamed of.”** Act 2 – absolving herself of any blame for the events.
7. **“As if a girl of that sort would ever refuse money”** Act 2. Further condescension towards Eva, a girl from the working class.
8. **“You’re behaving like a hysterical child.”** –Act 2. Simile. Telling off Sheila for her defiant, challenging attitude.
9. **“The rude way he spoke to Mr Birling and me. It was quite extraordinary.”**- Act 3. Doubting whether the Inspector was real or not, and in disbelief at his lack of respect for her and her husband.

### Sheila Birling Quotations

1. **“These girls aren’t cheap labour –they’re people.”** –Act 1. Metaphor. Reminding her father that his workers should be treated like human beings.
2. **“Shut up Eric. It’s the only time I’ve ever done anything like that, and I’ll never, never do it again to anybody.”** –Act 1. Repetition. Her huge feelings of guilt.

3. **“Were you seeing her last spring and summer when you hardly came near me and said you were so busy?”** – Act 1 –Directly addressing Gerald about his affair.
4. **“I can’t believe – I won’t believe it’s simply my fault that in the end she committed suicide. That would be too horrible.”** Act 2. Accepting some blame, but finds it too distressing to accept total responsibility.
5. **Mother –You mustn’t try and build up a kind of wall between us and that girl.”** Act 2. Metaphor. Warning to mother about the need to think of Eva as a human being.
6. **“No –he’s giving us the rope so that we’ll hang ourselves.”** Act 2. Metaphor. Perceptive understanding of how the Inspector is dealing with the family.
7. **“I want to understand...I wouldn’t miss it for worlds”** –Act 2. Partially enjoying seeing Gerald humiliated and having to reveal details of the affair with Eva.
8. **“I’m not a child, don’t forget. I’ve a right to know.”** – Act 2 – Constant reminder to parents that she is mature enough to understand things, and her generation is also more open to new ideas.
9. **“That’s probably the best thing you’ve said tonight. At least it’s honest.”** –Act 2. Sarcastic dig at Gerald. Appreciative of when he tells the truth.
10. **“Gerald, I think you’d better take this with you. (She hands him the ring)”** – Act 2. End of the short-lived engagement?
11. **“You and I aren’t the same people who sat down to dinner here.”** – Act 2. The relationship has changed, but there is a hint that they might be able to patch things up as a result of Gerald’s honesty.
12. **“The point is, you don’t seem to have learnt anything...It’s you two who are being childish –trying not to face the facts.”** – Act 3. Accusing parents of not learning a thing.
13. **“Was he really a police inspector?”** – Act 3 – Perceptive – starting to wonder whether the Inspector was genuine.
14. **“If it didn’t end tragically, then that’s lucky for us. But it might have done.”** –Act 3. Understands the warning shot.

### Quotations about Eva Smith/Daisy Renton specifically

1. **“She’d had a lot to say – far too much – so she had to go.”** – Act 1. Birling explaining reason she was fired –linked to pay rise request.
2. **“With no work, no money, no relatives, lonely, half starved, she was feeling desperate”** – Act 1. Inspector reminds Birling of her terrible position after losing her job at Birling and Co.
3. **“She enjoyed being among pretty clothes...a fresh start”** – Act 1. Inspector informing Sheila of Eva’s excitement at getting the job at Milwards.
4. **“She’d come to you for assistance because she didn’t want to take stolen money.”** – Act 2. The reason she went to Mrs Birling was Daisy had moral standards and was not happy at Eric stealing money to support her.

## Practice Essay Questions

### **1. Write about Eric and how he changes throughout the play.**

- Write about Eric and the way he changes
- How Priestley presents these changes

### **2. Write about the way Priestley writes about the difference between generations in the play.**

- Write about the different generations
- Write about how Priestley present these different generations

### **3. Write about Priestley's attitude towards social responsibility.**

- Write about examples of social responsibility
- Write about how Priestley presents these social responsibilities

### **4. Write about Sheila and how she changes throughout the play.**

- Write about Sheila and the way she changes
- Write about how Priestley presents these changes

### **5. Write about how Priestley writes about gender in the play.**

- Write about the different genders
- Write about how Priestley presents the different genders

### **6. Write about how Priestley writes about the different classes in the play.**

- Write about the different classes
- How Priestley presents the different classes

## Poetry Comparison Essay Structure (note how similar it is to the 'Macbeth and 'A Christmas Carol' structure!)

### Section 1: Introduction

- 3-4 lines that outline your overall response to the question.
- Reference both poems. Extension: comment on how either change throughout **(At the beginning... Later... By the end of the poem...)**
- Explain why what you've identified is interesting overall (link to writer's intention and/or context).

### Section 2: The Named Poem

- Treat this as if it's an extract. What's the overall meaning of the poem? What's going on? Link to the question.
- Pick 4 quotations and write about each in detail. **Say a lot about a little.**
- ENSURE you explore language, context and writer's intentions.

### Section 3: The Poem of Your Choice

- Explain how this poem is similar or different to the other, linked to the question.
- Recall 2 lines/quotations of interest from the poem. If you can't remember lines exactly, try to recall words of interest.
- Write about each quotation in detail. **Say a lot about a little.**
- ENSURE you explore language, context and writer's intentions.
- If you have a complete mind blank, just write about what the general meaning of the second poem is and how this is the same or different to the named poem.

### Section 4: Conclusion

- Explain why you think the author has structured the text in the way they have, referencing the points that you have featured in section 3.
- Comment on the overall purpose of the text. Why did the author write it?
- End with a 'bang'! Something to impress the examiner and leave them pondering your argument. Maybe end with a question?

## War and Conflict Poem Anthology

The poems in this Anthology are:

1. Percy Bysshe Shelley 'Ozymandias'
2. William Blake 'London'
3. William Wordsworth 'The Prelude: stealing the boat'
4. Robert Browning 'My Last Duchess'
5. Alfred Lord Tennyson 'The Charge of the Light Brigade'
6. Wilfred Owen 'Exposure'
7. Seamus Heaney 'Storm on the Island'
8. Ted Hughes 'Bayonet Charge'
9. Simon Armitage 'Remains'
10. Jane Weir 'Poppies'
11. Carol Ann Duffy 'War Photographer'
12. Imtiaz Dharker 'Tissue'
13. Carol Rumens 'The Emigrée'
14. Beatrice Garland 'Kamikaze'
15. John Agard 'Checking Out Me History'

You will get one 30-mark question, which asks you to compare a named poem (with a copy provided) with another poem from the anthology (which you do not get a copy of). You must include context.

This means it is hugely important that you read, re-read and revise all of the poems from the Anthology and that you learn quotes from the poems as well.

A typical question will look like:

***Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and Conflict'.***

30 marks

### Create your own essay question

Compare the ways poets present ideas about **power** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **conflict** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **loss** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **identity** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **responsibility** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **gender** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **control** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **isolation** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

Compare the ways poets present ideas about **isolation** in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.

30 marks

**RAG my skills**

Go through the below list and self-assess your understanding of the skills required to succeed, now that you have completed the pack.

Do I know...?	R	A	G
<b>Language</b>			
How to approach unseen extracts from the 19 <sup>th</sup> , 20 <sup>th</sup> and 21 <sup>st</sup> centuries			
How to write for a specific purpose, audience, format & tone			
How to write creatively, engagingly and interestingly using a variety of sentence types, punctuation and vocabulary			
How to organise the content of my own writing			
<b>Literature</b>			
The whole story: Macbeth, An Inspector Calls, A Christmas Carol			
Context linked to Macbeth, An Inspector Calls, A Christmas Carol			
Key Quotations from the beginning, middle and end			
How to approach unseen poems			
All of the poems in my studied cluster			
Context linked to the poems			
<b>Language and Literature</b>			
Key subject terminology (e.g. metaphor, verb, adjective, adverb, noun, simile, declarative, interrogative, imperative, exclamatory)			
How to analyse (zoom in on) language			

How to discuss the writer's methods and intentions for achieving a particular outcome			
How to discuss the structure of the text			
How to write accurately (SPaG)			
How to write comparatively (poetry and Language Paper 2)			
The general rules of starting and finishing an essay			