



Exmouth Community College

KS4 Knowledge Organisers for English Literature

Name

Tutor group

English Teacher

Contents:

1. Paper 1 Shakespeare: Romeo and Juliet
2. Paper 1 Shakespeare: Macbeth
3. Paper 2 Victorian Literature: A Christmas Carol
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6. Paper 2 Modern Text: Blood Brothers
7. Paper 2 Unseen Poetry



How to use your knowledge organiser

This booklet has all the most important knowledge that you need for each of the set texts in your **English Literature exam excluding poetry**; you need to know these well in order to apply your knowledge to an exam question.

A really good way of revising and learning the poems is to self-quiz on them as part of your revision schedule.

What is self-quizzing? When you have studied a specific aspect of the course, you need to keep the information fresh in your brain. Schedule time into your homework and revision timetable to revisit the poems and then practise the suggested exercises to see how much you can recall, what knowledge you have retained and which elements you still need to revise. Your teacher may set this explicitly as homework.

Ideas to use

- 1. Look, cover, write, check and correct**
Read **part of** the organiser carefully, cover it up, write down all that you remember then check what you have missed and add this in.
- 2. Key terms and definitions**
Write out the **key terms** given for each text in the **Writer's Craft** section, close your KO and write out the definition. **Challenge** yourself to recall and write down an example from the text.



Ideas to use

- 3. Dual coding**
Draw everything you remember from a text or a section of the KO in picture form or come up with images that capture ideas and themes.
- 4. Concept map**
Turn the information on the text, or a section of the KO, into a mind map. Add images and quotes.
- 5. Write a quiz and answer**
Construct quiz questions from the material in the knowledge organiser and answer these yourself or test a friend.
- 6. Summarise the text**
In your own words, write a 200 word summary of the plot of the text; where you can, embed short quotations.
- 7. Storyboarding**
Show you remember the text's story by making a storyboard of the events.
- 8. Construct a paragraph**
Write a paragraph that explains a key theme or element of context from the text and underline the key words you have used.





1. Plot: 10 key scenes in the play

Act 1 Scene 1	Montague and Capulet servants clash in the street, the Prince threatens dire punishment if another such brawl should take place, and Romeo tells his friend, Benvolio, of his obsession with Rosaline.	Act 3 Scene 5	Romeo and Juliet spend their wedding night together. They are immediately parted though, as Romeo must leave for banishment in Mantua or die if he is found in Verona. Juliet's father tries to cheer Juliet up by arranging her immediate marriage to Paris. He threatens to disown her when she refuses to agree to the marriage. She runs to the Friar for advice and help.
Act 1 Scene 4/5	Romeo is persuaded to attend a masked party at the Capulet household. Not knowing who she is, he falls in love with Juliet the moment he sees her and she, equally ignorant that he is a Montague, falls just as instantly for him.	Act 4 Scene 1	Juliet arrives at the Friar's. She is so desperate that she threatens suicide. The Friar instead suggests that she takes a potion that will make her appear to be dead. He promises to send a message to Romeo, asking him to return secretly and be with Juliet when she wakes.
Act 2 Scene 1	When everyone has left the party, Romeo creeps into the Capulet garden and sees Juliet on her balcony. They reveal their mutual love and Romeo leaves, promising to arrange a secret marriage and let Juliet's messenger, her old Nurse, have the details the following morning.	Act 5 Scene 1	Romeo's servant, Balthasar, reaches Mantua before the Friar's messenger and tells Romeo that Juliet is dead. Romeo buys poison and leaves for Verona, planning to die alongside Juliet's body.
Act 2 Scene 5	Juliet tells her parents she is going to make her confession to Friar Laurence, meets Romeo there and, despite some personal misgivings, the friar marries them immediately.	Act 5 Scene 3	Romeo breaks into the Capulet crypt and in the process kills Paris. He drinks the poison, kisses his wife for the last time and dies. The Friar comes to the crypt to be with Juliet when she wakes; but when she revives, he cannot persuade her to leave her dead husband and runs away in fear. Juliet takes Romeo's knife and stabs herself to death with it.
Act 3 Scene 1	Romeo meets Tybalt in the street, and is challenged by him to a duel. Romeo refuses to fight and his friend Mercutio is so disgusted by this 'cowardice' that he takes up the challenge instead. As Romeo tries to break up the fight, Tybalt kills Mercutio and, enraged, Romeo then kills Tybalt. The Prince arrives and, on hearing the full story, banishes Romeo rather than have him executed.	Act 5 Scene 3	The watchmen discover the gruesome sight and call the Prince, to whom the Friar confesses everything. Having heard the full story, the Montagues and Capulets are reconciled. Peace has been achieved, but the price has been the lives of two innocent young lovers.

3. Structure and form of a Shakespearean Tragedy

Act 1: Here, the audience learns the setting (Time/Place), characters are developed, and a conflict is introduced. Known as the exposition.	Act 2: The rising action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles.	Act 3: This is the turning point of the play. The climax is characterised by the highest amount of suspense. This is often referred to as the peripeteia.
Act 4: The opposite of rising action, in the falling action the story is coming to an end and any unknown details or plot twists are revealed and wrapped up.		Act 5: The denouement or the resolution of the play. Often leads to a moment of self-revelation for the protagonist, and a moral lesson or catharsis for the audience.

2. The characters

Lord Montague	Romeo's father. Can be drawn into conflict, but also has genuine concern for his son and is quietly dignified.
Lady Montague	Peace-loving and dislikes the violence of the feud. She dies of grief when Romeo is banished.
Romeo	A typical Petrarchan lover, his love for Juliet is incredibly romantic, impulsive and passionate. He is our protagonist.
Benvolio	A foil to Romeo. Cares about his cousin Romeo and tries to keep peace between the families.
Balthasar	Romeo's kinsman who brings news of Juliet's death to Romeo.
Friar Lawrence	Romeo's mentor. A trusted, kind man of the Church who is optimistic about the possibility of peace.
Lord Capulet	Juliet's father. Shows concern for Juliet's welfare, but can be aggressive and tyrannical when he is disobeyed.
Lady Capulet	Juliet's mother. Cold and distant for most of the play, she expects Juliet to follow in her own footsteps.
Juliet	Young and innocent, not yet 14. Her love for Romeo matures her and makes her bolder in her defiance. Our other protagonist.
Tybalt	Juliet's ruthless and vengeful cousin. Has a deep, violent hatred of the Montagues and a strong sense of honour and loyalty. The antagonist.
The Nurse	Juliet's nursemaid, they have a close relationship. She acts as confidante and messenger for Romeo and Juliet.
Prince Escalus	The symbol of law and order in Verona, yet his threats of punishment are unable to bring an end to the conflict.
Mercutio	A relative of the Prince. Romeo's loyal best friend. Can be volatile, provocative and is often bawdy about love and women.
County Paris	A rich and highly-regarded young man, kinsman to the Prince, who is determined to marry Juliet.

4. Themes and ideas

A: Love and Compassion	B: Hate and Violence	C: Men and Women	D: Death and Tragedy
Romantic, courtly, sexual, superficial, paternal and platonic forms of love are present in the play. This love can be volatile, brutal, and oppressive- or the opposite: metaphorical, pure and transformative. Shakespeare explores the power of love and if it can make an impact in a violent and hostile world. At the start of the play, we see the game of courtly love played between Rosaline and Romeo. The audience is encouraged to question this love and compare it to the sudden love at first sight between Romeo and Juliet and how this can transcend the feud at the heart of the play.	Key driving forces in the play are hate and violence. The hateful feud results in tragic violence – violence opens the play in Scene One and it also concludes the play with the deaths of the two lovers. We question what is stronger – love or hate. 14th-century Verona , Italy, where the play is set, was a successful and cultured city which suffered widespread violence involving deadly battles over trivial issues (e.g. the rivalry between supporters of the emperor and supporters of the Pope). The Montecchi and Capuleti were real families fighting for power in Verona at this time.	The play depicts a patriarchal society, where men are violent, assertive and controlling. In contrast, women are often objectified and controlled by them. Shakespeare explores the destructive side of masculinity and the innate sexism of the Elizabethan period. Elizabethan England and Medieval Italy were both societies controlled by men . Women were seen as the weaker sex and were expected to be ruled over by men . Women needed to be meekest and mild , and most importantly, obedient to their fathers and later their husbands.	By its very nature the play is a tragedy and many characters die unnecessarily. Death is mentioned 81 times in the play and as early as the Prologue, so it is an ever present threat that hangs over the whole play. This is called the Primacy Effect – it means we are always conscious that the lovers will die and the only way they feud will end is through their death. Throughout the play, Death is personified as a mouth, lover and monster waiting to take the lives of the lovers as payment for the continuance of the feud. Eventually death will devour them and is seen as God's fitting and unforgiving punishment on the two families.
E: Fate and Freewill	F: Honour, Loyalty and Obedience	G: Young and Old	H: The Role of Religion
Fate is a dominant theme presented in the Prologue. We know the lovers will die, but engage with their story and explore how their decisions and acts of free will contribute to their tragedy. Can they defy the stars? Is fate or free choice to blame for their death? In both 14th-century Italy and Elizabethan England stars linked to fate and fortune were believed to predict and influence the course of human events . Most people believed that their fate was predestined by God and fixed. Shakespeare questions the role fate plays in people's lives.	Honour was hugely important at the time, and maintaining the honour of your family name was crucial. If you were challenged to a duel and you refused, you would be deemed a coward , thus damaging your honour and the status of your family. Duelling was banned under Elizabeth I due to the increased violence seen on the streets of London. Characters like Tybalt place honour and reputation above all else. His rigid adherence to rules and form can be seen as just as destructive as the reckless love of Romeo and Juliet. Shakespeare explores the impact of loyalty at all costs, rebelling against the status quo and the importance of the rule of law.	The play depicts the different attitudes to love, marriage and honour between the generations. Romeo and Juliet's love defies the standards of an older generation who believe in family duty, obedience and reputation . It is rebellious and reckless as they struggle against anachronistic attitudes. Marriages amongst the wealthy were arranged by parents , and were not about love . Mostly the marriages were arranged for the purposes of status and power , and improving the social standings of families. It would be considered dishonourable to defy your parents.	The play is set in Italy which was a Catholic country. Religion was extremely important , and marriage vows were sacred –, they could not be broken. England was no longer a Catholic country, but religion played an important part in everyday life . The presence of religion in the text reflects the domination of the Church . The Friar represents the Catholic Church which was regarded with suspicion by the new Church of England. Shakespeare questions his intentions and whether his actions were selfish or selfless. Did the Church meddle in the affairs of the state and help to cause the tragedy of the play?

5. The Writer's Craft.

1. allusion: a passing reference to something from historical culture. As when Juliet mentions Pheobus' "fiery-footed steeds."	2. antithesis: where two opposite ideas are placed close together to create a contrast. Eg: "thou day in night."	3. blank verse: un-rhyming verse written in iambic pentameter	4. caesura: a pause in the middle of a line of poetry that may cause a break in the rhythm.	5. dramatic irony: when the audience is aware of something in situation that the characters are not.
6. duologue: a piece of dialogue between two characters.	7. enjambment: when one line of poetry runs directly into the next with a pause.	8. foreshadowing: a clue in the text that hints at something that will happen later.	9. hyperbole: another word for exaggeration. Romeo does this a lot.	10. iambic pentameter: the rhythm of the poetry Shakespeare writes in. It has 10 beats per line.
11. metaphor: A direct comparison between two things eg: "It is the East and Juliet is the sun."	12. oxymoron: a figure of speech in which two opposite ideas are joined to create an effect eg: "cold fire."	13. personification: a form of figurative language in which something that is not human is given human characteristics.	14. religious imagery: imagery and language that refers to religious terms eg: "pilgrim," "saint" and "holy."	15. rhyming couplet: Two lines of poetry that rhyme perfectly. Often used for emphasis or authority.
16. simile: a comparison between two things that uses as or like eg: "like a rich jewel."	17. soliloquy: a speech where a character speak their thoughts and feelings out loud to the audience.	18. sonnet: a 14 line poem. In Act 2 Romeo and Juliet share a sonnet between them.	Assessment Objective 2: Asks you to comment on the writer's use of language, structure and form. These are some of the most common devices that Shakespeare uses that you could reference.	

1. Plot: 10 key scenes in the play

Act 1: 3	On their way back from battle, Macbeth and his friend Banquo meet three witches on the heath. The witches make three prophecies : Macbeth will become the Thane of Cawdor; Macbeth will become king; and Banquo's children will be kings. Almost immediately, Ross arrives to tell Macbeth he is now the Thane of Cawdor.	Act 3:4	Macbeth and Lady Macbeth hold a banquet for all the thanes. Macbeth is haunted by visions of Banquo's ghost and seems terrified. Lady Macbeth tells the thanes that Macbeth is ill and that they should leave as it 'grows worse and worse'. Macbeth is still fearful that 'blood will have blood' and begins to worry about Macduff's loyalty . He decides to visit the witches again.
Act 1:5	Lady Macbeth receives Macbeth's letter discussing the prophecies and she calls on dark spirits to give her the strength to execute Duncan's murder. On his return, she convinces Macbeth to kill Duncan , revealing her ambitious and manipulative ways and we begin to see the power dynamics in their relationship.	Act 4:1	As suspicion grows about Macbeth's involvement and plots to overthrow him are discussed, Macbeth revisits the three witches and receives three apparitions which determine his future. Macbeth's interpretation of these affects the upcoming events, making him overly confident that he can't be defeated.
Act 1:7	Macbeth's soliloquy at the beginning of the scene reveals he is having second thoughts about murdering Duncan. Lady Macbeth berates Macbeth for his cowardice, and convinces him to go through with the plan, which is to frame Duncan's chamberlains for his murder.	Act 4:3	News of his family's execution reaches Macduff in England, and he vows revenge. Prince Malcolm, has raised an army in England and they ride to Scotland to challenge Macbeth's forces, supported by Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behaviour.
Act 2: 2	After the murder, Macbeth returns to Lady Macbeth with his hands covered in blood and still holding the daggers. He was meant to leave them with the guards but won't go back. Lady Macbeth takes them from him saying, 'give me the daggers' and she goes back and plants them by Duncan's sleeping guards to make it look like they murdered the king.	Act 5:1	Lady Macbeth, has become plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Her maid and a doctor watch her as she confesses in her sleep to the murder of Duncan . Later, she dies off stage and in Scene 5 , Macbeth learns of her death and is overcome by deep pessimism about life.
Act 3:1	The murder discovered, the king's sons fled and Macbeth installed as king, he begins to have doubts over Banquo's loyalty . The witches' prophecy that Banquo's heirs will be kings makes him think that no more than a "barren sceptre" has been placed in his hands. After a tense exchange with Banquo , his fears grow and he arranges to have Banquo and Fleance killed by assassins while they are out riding.	Act 5:7	By now Macbeth has realised that the witches' prophecies are coming true and, in one last act of desperate valour, confronts Macduff in battle . Macduff reveals that he was 'untimely ripped' from his mother's womb. Macbeth realises that all the prophecies have come true and he is going to die but decides to die fighting, saying 'Yet I will try the last. Before my body / I throw my warlike shield. Lay on, Macduff.' He is killed by Macduff.

3. Structure and form of a Shakespearean Tragedy

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2. The characters

Macbeth	The Thane of Glamis and Cawdor. He begins the play as a hero repelling rebellion and invasion of Scotland. A tragic hero whose hamartia – Greek term for tragic flaw – is ambition which ultimately leads to his destruction.
Lady Macbeth	Lady Macbeth is a reflection of her husband's lack of control and strength to do what should be done – and Shakespeare uses her to exploit contemporary male anxieties about women, something they'd feared all along.
Banquo	Macbeth's foil . Although his prophecy is promising, he recognises the danger of trusting the witches and does not succumb to temptation. When Macbeth betrays him, he is not only sacrificing the moral compass in his life – but also a friend; a man he had trusted his life with on the battlefield.
King Duncan	The King of Scotland divinely appointed by God who rewards his loyal subjects. He trusts too readily and doesn't demonstrate or discernment of character. He is murdered by Macbeth.
The Witches	Fear of witchcraft was at a hysterical level , contributed to by King James' writing of <i>Daemonologie</i> . They reflect contemporary beliefs about witches: they harm animals, have power over the elements, are vindictive , and disproportionately cruel .
Malcolm	Duncan's son and the legitimate King . The broken circle of the leadership of Scotland is restored when he succeeds at the conclusion.
Macduff	Plays a pivotal role in the play. He is always an honest character. He is also impulsive , and leaving his wife and children is an error, but ultimately chooses his patriotic duty , joining the army in England.
Fleance	Banquo's son. His survival is a symbol of goodness prevailing against immorality. He escapes and remains a threat for Macbeth.
Hecate	Ruler of the witches who openly admits that the witches have deliberately practised equivocation and misled Macbeth to his downfall.
Lady Macduff	The opposite of Lady Macbeth . She lays down her life for her children.

4. Themes and ideas

A: Corrupt Ambition	B: Gender, Masculinity and Cruelty	C: Appearance and reality	D: The Supernatural
Shakespeare presents the corrupting power of ambition in this play. Macbeth succumbs to the temptation of power that the witches place before him which sets him on the path to destruction. It is clear from his response to them that he held hidden, ambitious thoughts and coveted the crown. Lady Macbeth facilitates his "vaulting ambition" by devising the murder of Duncan and is presented as abnormally ambitious for a woman of this era. In contrast, Banquo resists the prophecy of the witches and suppresses any ambition he may hold for power. Likewise, MacDuff stays firm to his moral compass only seeking to depose Macbeth to restore order and the legitimate heir to the throne. In the play, absolute power is shown to corrupt absolutely.	The nature of masculinity is explored widely in the play. Masculinity is often equated with aggression, violence and cruelty. Lady Macbeth, calls Macbeth's masculinity into question by calling him a coward as a means of convincing him to kill Duncan and suggests she shows more mettle and determination than him in that she would have "dashed" the brains from her own child's head if she had promised to do so. Conversely, this portrays Lady Macbeth as the antithesis of femininity. She too is presented as violent and evil and therefore abnormal for a woman of this time period as she rejects maternal instincts. Some critics argue that the play is misogynistic as it suggests the root of evil and chaos lies with women, supporting the prevalent doctrine of original sin.	In <i>Macbeth</i> , things are never quite what they seem. Characters say one thing yet mean something else and use euphemisms to hide reality. Wicked and violent acts such as murder are covered up or the blame is shifted onto someone else. The witches mislead Macbeth, or they at least make suggestions which allow him to mislead himself. Ghosts, visions and apparitions occur regularly. All of these things contribute to the many contrasts which exist in the play; almost nothing is as it should be. This reflects the highly derided practise of equivocation by Catholic priests on oath during the Gunpowder Plot and is a thinly disguised criticism of them .	The supernatural is represented through the presence of the witches. Shakespeare asks us to consider if Macbeth is bewitched and manipulated by supernatural and demonic forces or if he makes his own choices prompted only slightly through the witches' suggestions. Incidents such as the imaginary dagger, Lady Macbeth's invocation to spirits to "unsex" her, and the appearance of Banquo's ghost, all add to a darkly Gothic and disturbing narrative where nature and the natural order are fundamentally upset through the sin of regicide , leading to moral chaos and a struggle between good and evil.
E: Kingship/governance/power	F: Fate and Freewill	G: Justice and judgement	H: Power and Glory
Shakespeare wrote <i>Macbeth</i> to show loyalty to his new patron, King James I , who was facing a time of political turmoil and rebellion as evidenced with The Gunpowder Plot of 1605. Shakespeare presents us with different leaders: Duncan- fair but naïve; Macbeth - a tyrant and "butcher"; Malcolm - the legitimate heir and Edward the Confessor - divine and saintly. Shakespeare encourages his audience to respect the Divine Right of Kings to rule and establishes the legitimacy of James' reign back to that of Banquo and Fleance (his ancestors) by emphasising their moral superiority and humility.	Fate and freewill (choice) is a dominant theme presented in the play. Does Macbeth choose to behave the way he does or is he controlled by powers greater than him? The strong suggestion is that the witches manipulate and control Macbeth and their misleading prophecy implies that he was fated to this end, especially as they seem to lead him deliberately into "confusion" through their equivocation ; however, at points in the play it is clear to see that Macbeth vacillates at times telling his wife that they will proceed no more, that Duncan is there is "double trust" and shown in his dagger soliloquy where he debates the act of regicide . Is he a victim of fate or a victim of his own human failings?	Regicide was a sin against God. The play is used as a vehicle to warn those who would contemplate such a crime. Lady Macbeth pays with her sanity, as we watch her descent into madness and self-destruction with an ignoble off-stage death. Likewise, Macbeth's death is a just punishment for his hubris . He is aware of his moral degradation and falls under the righteous sword of MacDuff – whose unusual birth presents him as a instrument of divine justice . Reflecting the practice of displaying heads above traitors gate, Macbeth's head is a reminder of the punishment dealt out to traitors. They are reduced to no more than a "dead butcher and his fiendlike queen."	Described and an "eagle" and "lion" and steeped in blood, Macbeth is presented as the epitome of strength and nobility. However, Shakespeare questions the validity of such brutal and violent power. Macbeth kills Duncan in a cowardly assassination, employs henchmen to murder his closest friend and falls into paranoid introspection. Shakespeare suggests power based on bloodthirsty brutality is not power at all and has no longevity. The transient nature of such power is shown in his final soliloquy – it is like a candle that has been extinguished. It has no strength and lacks legitimacy.

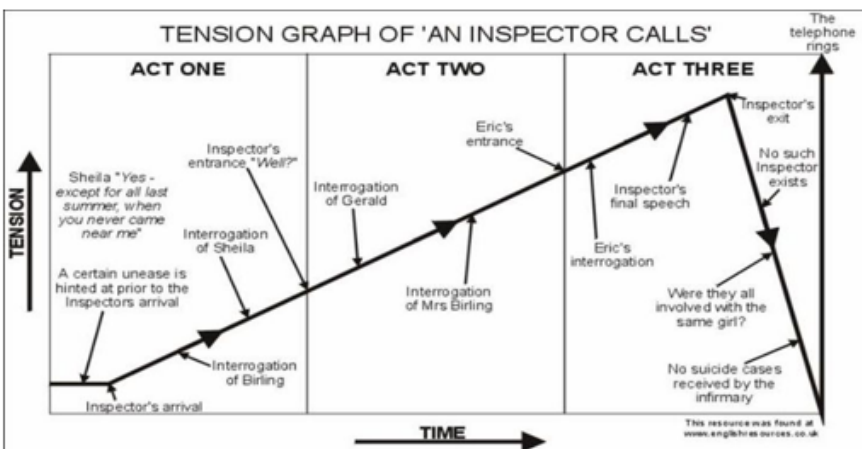
5. The Writer's Craft.

1. allusion: a passing reference to something from historical culture eg: "Bellona's bridegroom."	2. antithesis: where two opposite ideas are placed close together to create a contrast. eg: "fair is foul."	2. blank verse: un-rhyming verse written in iambic pentameter.	3. caesura: a pause in the middle of a line of poetry that may cause a break in the rhythm.	5. dramatic irony: when the audience is aware of something in situation that the characters are not
5. duologue: a piece of dialogue between two characters.	7. enjambment: when one line of poetry runs directly into the next with a pause.	8. foreshadowing: a clue in the text that hints at something that will happen later.	10. iambic pentameter: the rhythm of the poetry Shakespeare writes in. It has 10 beats per line.	11. metaphor: A direct comparison between two things eg "Life's but a walking shadow."
13. personification: a form of figurative language in which something that is not human is given human characteristics.	14. religious imagery: imagery and language that refers to religious.	15. rhyming couplet: Two lines of poetry that rhyme perfectly. Often used for emphasis or authority.	16. simile: a comparison between two things that uses as or like eg: "Like valour's minion."	17. soliloquy: a speech where a character speak their thoughts and feelings out loud to the audience.

1. Plot

Act 1	The Birlings (and Gerald) are all gathered to celebrate the engagement of Sheila and Gerald. Mr Birling gives a speech about how the talk of war is 'fiddlesticks.' A police inspector (Goole) arrives and reveals that a girl (Eva Smith) has committed suicide. The Inspector implies that each of them may have known her and have something to do with her death. The Inspector forces Mr Birling to admit that he fired Eva Smith after a dispute over pay at the factory. He also makes Sheila confess that she got Eva Smith fired after she thought Eva had laughed at her in a shop. Act 1 finishes with Sheila challenging Gerald over the affair that Gerald had with Eva Smith once she had changed her name to Daisy Renton.
Act 2	The affair between Gerald and Daisy Renton (Eva Smith) is revealed to the rest of the family. Gerald leaves. We then find out that Mrs Birling denied funding to Eva Smith when she arrived at the charitable organisation that Mrs Birling chairs. Mrs Birling refused her money as she used the name of Birling which she considered rude. Mrs Birling feels no remorse at her treatment of Eva Smith and lays blame for the situation with the father of Eva's unborn child. The act ends with Sheila warning her mother about what she is saying and Mrs Birling's sudden realisation that Eric may be the father of the child.
Act 3	Eric arrives and reveals that he was the father of the child. It is hinted that he sexually assaulted her. The Inspector gives a speech which highlights that all of the family were in some way responsible for the girl's death. He leaves. Gerald returns. Gerald and the Birlings figure out that the Inspector wasn't real. The older Birlings and Gerald start to celebrate at this news whereas the younger generation still feel responsible. The play ends with Mr Birling answering the phone to find out a girl has committed suicide and a policeman is coming to ask questions.

3. Structure and form



Well-made play	Morality Play	Crime Thriller or Whodunit
The well-made play was a typical form of play that most audiences would be familiar with. It typically took place over 3 Acts and involved neat plot in which the protagonist faced a series of problems that reached a climax and were eventually overcome in a tidy resolution. Priestley, generally follows this form but subverts the ending leaving his characters in chaos and confusion as the phone rings again.	Morality plays were performed in Medieval times They intended to teach the audience to choose a moral life over an immoral life. In An Inspector Calls, Priestley uses this idea by presenting Eva as the character of Everyman and the Birlings as representations of the Seven Deadly Sins. He wants his audience in 1946 to see the moral obligations we have to those less fortunate than us and take social responsibility.	A crime thriller is a genre that tells a gripping tale based around a crime. Lead by a detective or amateur sleuth, the audience is given a series of clues about the crime before a climatic revelation of the culprit. Priestley, follows this pattern as the inspector leads us through a series of character confessions about Eva, but leaves the audience to decide Whodunit and who is to blame.

2. The characters

Arthur Birling: A wealthy businessman	He is slightly lower in social class than his wife. A prosperous, pompous patriarch, he sacks Eva for being too outspoken and refuses to take any responsibility for his actions. He views his children's attitude as hysterical and silly.
Sybil Birling: Arthur Birling's wife.	She is very concerned with social appearances and position. Chair of a prominent women's charity she is cold and haughty and refused Eva charity when she is most desperate. She is prejudiced against the working class.
Sheila Birling: the Birling's daughter.	Sheila starts the play as quite an immature character who is vain and jealous. She uses her power to have Eva sacked from Milwards in a fit of temper. Eventually, she accepts responsibility for her role in Eva's death.
Eric Birling: the Birling's son	The Birling's son. Eric is the youngest in the play and lives an idle life of parties and socialising. Described as 'half-shy, half-assertive.' He forces himself upon Eva and she becomes pregnant. He can be volatile and aggressive, but does redeem himself partially by the end.
Gerald Croft: Sheila's fiancé	He comes from a socially superior family. He is confident and sophisticated. He seduces Eva and keeps her as his mistress. He seems upset by her death, but proves the Inspector did not exist and suggests that they can forget all about it.
Eva Smith: a dramatic device	Eva is a working class woman who the Inspector claims to have committed suicide. She represents the exploited, female working class woman and the narrative centres around how each of the Birlings were involved in her demise.
Inspector Goole: a police inspector	Seemingly omniscient, he questions the Birlings ruthlessly about their involvement with Eva and exposes their lies and hypocrisy. He represents Priestley's socialist political views.
Edna	The maid of the Birlings and a symbol of their upper-middle class status.

4. Themes and Ideas

1. Power and Influence	2. Political Persuasion	3. Social Responsibility
<p>Power, influence and wealth are important themes in the play. The Birlings regard themselves as a highly influential family in the town of Brumley with connections to the judiciary, police force and aldermen of the town. Mr Birling hopes for a knighthood and Mrs Birling is a prominent member of a women's charity. Throughout the play, Priestley explores how they use their power and influence to exploit Eva Smith, who represents the disempowered working class. Consequently, she is sacked, fired, kept, sexually exploited and rejected by people who believe themselves to be morally superior. The Inspector shows that their wealth shouldn't provide them with immunity from the moral crimes they have committed, whilst simultaneously exposing their hypocrisy.</p>	<p>Priestley uses <i>An Inspector Calls</i> to debate the ideas of Capitalism versus Socialism. Priestley was a strong socialist and believed in social equality. When he wrote the play in 1944, Socialism was a still very popular in Great Britain and he used his fame as a writer to promote the Labour Party who were champions of the working class. However, many capitalists and Conservatives were highly suspicious of Socialism and saw it as dangerous movement that threatened their private wealth and privileged status – just like Mr Birling does. Birling and the Crofts, represent the prosperous industrialists only interested in wealth acquisition, whereas Eva represents the working class exploited by them. A practice Priestley wanted to see an end of.</p>	<p><i>An Inspector Calls</i> was first performed in the UK just after the end of World War Two, in 1946. It was a time of great change in Britain and many writers were concerned with the welfare of the poor. At that time there was no assistance for people who could not afford to look after themselves. Priestley wanted to address this issue. He also felt that if people were more considerate of one another, it would improve quality of life for all. This is why social responsibility is a key theme of the play. Priestley wanted his audience to be responsible for their own behaviour and responsible for the welfare of others. He encouraged us to live a morally good life and practise equality and compassion to others.</p>
4. Men and Women (Gender)	5. Younger versus Older Generations	6. Class Prejudice
<p><i>An Inspector Calls</i> was written after World War Two. As many British men went away to fight during the war, their positions in work had to be filled by women. This helped change existing perceptions. Men had to acknowledge the fact that women were just as capable as them. As a result of this, many women enjoyed a newfound freedom that working and earning money allowed them. Not all men saw this change in attitude as a good thing and stayed stuck in the past. Priestley explores the impact of these new gender roles through the independence of Eva Smith, Sheila's growing challenge to her father's views in contrast to the sexist attitudes of many of the central characters who objectify women or believe they should adhere to gender stereotypes.</p>	<p>Age is an important theme in the play. Priestley uses it to show how he believed that there was hope in the younger generation's ability to learn and change. The older characters' opinions and behaviours are stubbornly fixed. Mr Birling refuses to learn and Mrs Birling cannot see the obvious about herself and her children. They are both static characters who are unable to change or respond to new ways of thinking. Gerald Croft spans the generations, but ultimately conforms to the older generation's way of thinking, disproving the Inspector's existence and offering the engagement ring to Sheila at the end as if nothing has happened. Eric and Sheila however are younger - they accept their mistakes and offer the chance for a brighter future. Dynamic characters, they are willing to learn and are frightened by their parents inability to see what they have done.</p>	<p>Before World War Two, Britain was divided by class. Two such classes were the wealthy land and factory owners and the poor workers. The war helped bring these two classes closer together and rationing meant that people of all classes were eating and even dressing the same. The war effort also meant that people from all classes were mixing together. This was certainly not the case before. Priestley wanted to highlight that inequality between the classes still existed and that the upper-classes looked down upon the working-class in post-war Britain. The Birlings represent the monied upper-middle classes who live in a bubble of privilege hardly ever considering the impact their actions have on others. Their involvement with Eva Smith, forces them to examine their prejudices and question their class consciousness.</p>

5. The Writer's Craft

1. act: The division of the play into distinct parts including rising action, climax and denouement.	2. declarative sentence: A statement that simply relays a clear fact or opinion. Mr and Mrs Birling as a sign of their self-confidence.	3. denouement: the final part of a play in which the strands of the plot are drawn together and matters are explained or resolved.	4. deus ex machina: literally means the "god in the machine" – in this case the Inspector who drives the plot relentlessly to the end.	5. dialogue: the words and conversation between characters in a play.
6. dramatic irony: when the audience is aware of something in situation that the characters are not, such as the Titanic sinking.	7. dramatic device: the techniques used in a play by the writer such as lighting, stage directions etc.	8. emotive language: language used to convey the feelings of characters and elicit an emotional response from the audience.	9. foreshadowing: a clue in the text that hints at something that will happen later. Mrs Birling often misses these clues about Eric.	10. hyperbole: another term for exaggeration. The Inspector uses it to shock the listener in his final speech.
11. interrogative sentence: another term for a question. The Inspector asserts his dominance through his use of them.	12. imperative verb: a command such as <i>be quiet</i> or <i>listen</i> . They create sense of control and command over a conversation.	13. imagery: words or phrases that create powerful images. The Inspector uses graphic and religious imagery throughout the play.	14. monologue: a speech given by one character. Sheila's explanation of her involvement with Eva is a good example of this.	15. objectification: referring to a person as a thing rather than a human or individual.
16. pronouns: words such as <i>we</i> , <i>you</i> , <i>her</i> , <i>she</i> , <i>it</i> , <i>us</i> . Look at how they are used positively or negatively.	17. repetition: repeated words or phrases used for emphasis.	18. stage directions: the instructions to actors or directors about the performance.	19. symbolism: when a thing or person is used to represent a concept just like Eva is.	A02

1. Plot

Act 1	<p>Mrs Johnstone finds out she is pregnant with twins. The wealthy Mrs Lyons, who employs Mrs Johnstone as a cleaning lady, suggests she gives her one of the babies, as Mrs Johnstone is worried about not being able to support them. Mrs Johnstone reluctantly agrees. After she hands over the baby, she is sacked by Mrs Lyons. <u>Seven years later</u>, the boys, Mickey and Edward, meet and become 'blood brothers'. Mickey introduces Edward to his friend, Linda, and to his mum. Mrs Johnstone warns Edward to stay away from them. However, the two boys cannot be kept apart. Mrs Lyons becomes increasingly paranoid about the Johnstones. Mr Lyons tells Edward they are moving to the countryside for Mrs Lyons' health. Upset, Edward says goodbye to Mrs Johnstone, who gives him a locket as a memento. Shortly afterwards, Mrs Johnstone receives a letter saying her family can move to the countryside also.</p>
Act 2	<p>Time has moved on. Edward and Mickey meet up again and recognise each other. They instantly resume their friendship. Mrs Lyons goes to see Mrs Johnstone and accuses her of following them to the area. She tries to bribe her to move away, then tries to stab her. Linda and Mickey get together, get married and have a baby. Edward goes to university and falls out with Mickey. Mickey is made redundant, commits a robbery and is imprisoned. When he is released, he is addicted to anti-depressants. Linda asks for Edward's help and he gets Mickey a job. Brought together once again, Linda and Edward are attracted to each other and start an affair. Mickey finds out from Mrs Lyons and shoots Edward dead. He is immediately shot dead himself by the police.</p>

3. Structure and form

Two Act Structure:	The play is structured in two acts . The first act starts in the early 1960s, before the birth of the twins, Mickey and Edward, and moves on seven years to when the boys meet as children. The second act resumes when Mickey and Edward are in their teens, and tracks them through to adulthood. Chunks of time are passed over in order to focus on the pivotal events in the lives of the twins.
Chronological Narrative:	Aside from the opening of Blood Brothers, the play is chronological . Act One reveals how the twins came to be separated and then shows the audience the contrast in their childhoods. Sympathy for Mrs Johnstone is created in this part of the play because of the hardship of her life. Act One ends hopefully , with the optimistic song <i>Oh Bright New Day</i> demonstrating how happy she is to get a new start for her family in the countryside. Act Two starts on the same positive note, with the Johnstone family much more content in their new home. However, while Act One becomes increasingly happier, the events of the second act get more and more tragic as Mickey reaches adulthood, culminating in the death of Mickey and Edward.
Flashback:	At the very beginning, the audience is shown the dead bodies of Mickey and Edward on stage and the narrator explains that they have died on the same day they have discovered that they are brothers. This creates the strong sense of tragedy and sinister dramatic irony that haunts the play.
Songs:	The songs are used in the play as a dramatic device to fill in gaps where time passes, such as the Summer Sequence in Act Two (which shows Mickey, Edward and Linda's friendship as they age from 14 to 18). Songs also provide information about what has previously happened, such as <i>Marilyn Monroe</i> sung by Mrs Johnstone in Act One, where she describes her life with her husband before he left her.
The Narrator:	On stage the narrator appears in a dark suit - this gives him a neutral status and gives him a sense of anonymity. The other characters ignore him which gives him a ghost-like quality. He is omniscient (all knowing). His job is to tell the story and his main role is to act as a constant reminder to us of the brothers' tragic fate. This is also highlighted in his repeated songs <i>Shoes Upon the Table</i> and <i>The Devil's Got Your Number</i> .

2. The characters

Mrs Johnstone	A working class, single mother , down to earth, living with broken dreams but determined to make the best of her life for herself and her children. She suffers financial difficulties but is naturally kind and loving if somewhat superstitious.
Mrs Lyons	A lonely, cold and self-centred housewife who desperately wants children. She blackmails, manipulates and bribes Mrs Johnstone in order to have her child. She is an opportunist who takes advantage of Mrs Johnstone's vulnerable situation. She lives in fear of losing Edward and becomes increasingly paranoid and unstable .
Mickey Johnstone	The twin who remains with Mrs Johnstone. Fun-loving, friendly and excitable and loves adventure and pulling pranks. He looks up to his older brother, Sammy. As he grows up, he becomes more of an introvert and he struggles to express his feelings becoming increasingly worthless – eventually losing his job and ending up in prison which leads to a spiral into tragedy.
Edward Lyons	The twin who is given to Mrs Lyons. He is impressed by Mickey's adventurousness, bad language and daring pranks as a boy. He has a private education though he is suspended from boarding school for wearing the locket he was given by Mrs Johnstone. He is friendly and generous and becomes a charming, witty and wealthy man . He falls in love with Linda and they have an affair.
Linda	Linda comes from a poor family and goes to the same school as Mickey, and is friends with both brothers. She is kind, sympathetic, good-humoured and strong-willed . She loves joining Mickey and Edward in their games. She ends up falling pregnant and marrying Mickey. She becomes frustrated with Mickey's addiction to anti-depressants after he is released from prison and she turns to Eddie for help and comfort. She ends up having an affair with Eddie.
Sammy	Mickey's older brother who he likes to tease and make fun of. He is wild, aggressive, threatening and dangerous . He is portrayed as an unemployed, reckless and anti-social criminal and he ends up encouraging his brother to break the law. He ends up killing a petrol station worker and runs away leaving his brother to face the consequences.

4. Themes and Ideas

1. Identity	2. Mental Illness	3. Guilt, lies and secrets
<p>Identity is a major theme in the play. Both Mickey and Edward have no idea that they are brothers as they were separated at birth. Eddie is taken away from his natural birth mother, Mrs Johnstone, and is brought up by Mrs Lyons. As a result, he is led to believe that his parents are Mr and Mrs Lyons - his true identity is hidden. On the other hand, Mickey knows who his real mother is but he has no idea that his twin brother is still alive. Both brothers discover their true identities just before their tragic deaths. Russel explores the idea of nature v nurture, questioning if how/where you are brought up actually influences who you intrinsically are.</p>	<p>There is often a reminder of mental illness in the play: Marilyn Monroe, who was supposedly heavily reliant on anti-depressants and of course, Mickey, who turns to and is heavily reliant on anti-depressants to deal with his pain after he is released from prison. Mrs Lyons too, suffers from paranoia and depression due to her guilt and attempts to hide her secret from Edward. The reminder of the locket intensifies her paranoia which leads to her frenzied attack on Mrs Lyons. When Linda finds out the truth, she too, can't cope.</p>	<p>Mrs Johnstone represents the theme of guilt throughout most of the play because she gave her son, Edward, away to Mrs Lyons. Mrs Lyons also feels guilty because she lied to her husband, friends, family and even Edward himself. Mickey also feels guilty because he cannot support himself or his family and he has to rely on Linda and Mrs Johnstone to actually support him. Linda and Edward also feel guilty for their growing fondness and love for one another which results in their love affair. The story revolves around the secrets and lies people create and how this can end tragically for all involved.</p>
4. Friendship	5. Social Class	6. Love, violence and death
<p>There's also the theme of friendship, linked between Mickey, Eddie and Linda and how they are all friends. Yet during the course of the play this starts to fall apart. Mickey and Linda's friendship develops into love, and Mickey and Eddie's friendship is initially torn apart when Eddie is forced to move away by his parents. Later on, when Mickey suffers from depression, he becomes jealous of Eddie, which also leads to the tragic end. Their friendship turns to hatred and resentment. In the play, the friendship between Eddie and Mickey is initially strong despite their different social backgrounds. Russell is saying that children can make friends easily and form strong relationships even if their parents don't approve. He is suggesting that human nature is blind to social conventions.</p>	<p>In this country, class affects how people are able to live their lives and the situations they are in. In 'Blood Brothers' Mrs Johnstone lives in a poor area of Liverpool, struggling to bring up eight children on her own and is forced to give one away to keep the others clothed and fed well. On a daily basis she is forced to confront debt and poverty eg: owing the milkman and catalogue-man money and being entitled to free school lunches for her children. In contrast, Mrs Lyons, whom Mrs Johnstone works for, lives in ease and comfort in a large house in a wealthy part of Liverpool. Her husband has a good, respectable job and she doesn't need to work. She desperately wants children but sadly, she is unable to have any. Even the policeman favours Mrs Lyons because of her social status. Social class also ends up splitting apart and destroying Mickey and Edward's relationship resulting in their eventual tragic deaths. Despite all the characters having dreams to be more or become better people, they seem stuck in class system that leaves them unfulfilled and disillusioned.</p>	<p>Love is a theme shown by the two women who desperately love their sons but they reveal their love in completely different ways. Mrs Johnstone gives up one her sons out of love as she realises she can't provide him with a stable, comfortable upbringing as a result of her financial situation. She knows that Mrs Lyons will give her son a better life and he will have more opportunities as he grows up. Mrs Lyons reveals a more selfish kind of love as she is desperate to have a child and encourages Mrs Johnstone to lie and keep a secret. Mickey has also loved Linda since childhood and Edward ends up falling in love with Linda too. Towards the end, Linda turns to Edward for help and in turn, she begins to fall in love with him. This also leads to the tragic ending of the play which begins and ends in violence and death, suggesting this cycle of violence is hard to break for some of the characters.</p>

5. The Writer's Craft

<p>1. accent: an accent refers to how people pronounce words only.</p>	<p>2. contrast: an obvious difference between two or more things.</p>	<p>3. denouement: the final part of a play in which the strands of the plot are drawn together and matters are explained or resolved.</p>	<p>4. dialect: includes the pronunciations, grammar and vocabulary that people use within a group.</p>	<p>5. dialogue: the words and conversation between characters in a play.</p>
<p>6. dramatic irony: when the audience is aware of something in situation that the characters are not, such as the Titanic sinking.</p>	<p>7. emotive language: language used to convey the feelings of characters and elicit an emotional response from the audience.</p>	<p>8. foreshadowing: a clue in the text that hints at something that will happen later.</p>	<p>9. imagery: words or phrases that create powerful images.</p>	<p>10. parallels: repetition of words, phrases or ideas within a sentence or passage to show that two or more ideas have similar importance but are clearly different in meaning.</p>
<p>11. repetition: repeated words or phrases used for emphasis.</p>	<p>12. stereotype: a fixed image or set of characteristics that a lot of people believe represent a particular type of person.</p>	<p>13. symbolism/motifs: when a thing or person is used to represent a concept, idea or thought. Recurring images in a play which are often a symbol for a greater theme.</p>	<p>14. tension/conflict: when two opposing forces are pitted against each other. This can be character against character, character against idea or idea against idea.</p>	<h1>A02</h1>