

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

## 3. Structure and form of a Shakespearean Tragedy

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

## 2. The characters

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

## 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: metaphysical, 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 <b>courtly love</b> 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 <b>driving forces</b> 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. <b>14th-century Verona</b> , Italy, where the play is set, was a successful and cultured city which <b>suffered widespread violence</b> involving deadly battles over trivial issues (e.g. the rivalry between supporters of the emperor and supporters of the Pope). <b>The Montecchi and Capuleti</b> were real families fighting for power in Verona at this time.	The play depicts a <b>patriarchal</b> society, where men are violent, assertive and controlling. In contrast, women are often <b>objectified</b> 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 <b>societies controlled by men</b> . <b>Women</b> were seen as <b>the weaker sex</b> and were expected to be <b>ruled over by men</b> . Women needed to be <b>meek and mild</b> , and most importantly, <b>obedient to their fathers</b> and later their husbands.	By it's very nature the play is a <b>tragedy</b> 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 <b>the Primacy Effect</b> – 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 <b>linked to fate and fortune</b> were believed to <b>predict and influence the course of human events</b> . Most people believed that their <b>fate was predestined by God</b> and fixed. Shakespeare questions the role fate plays in people's lives.	Honour was hugely important at the time, and maintaining <b>the honour of your family name</b> was crucial. If you were challenged to a duel and you refused, you would be <b>deemed a coward</b> , thus damaging your honour and the status of your family. <b>Duelling was banned under Elizabeth I</b> 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 <b>love, marriage and honour</b> between the generations. Romeo and Juliet's love defies the standards of an older generation who believe in <b>family duty, obedience and reputation</b> . It is <b>rebellious and reckless</b> as they struggle against <b>anachronistic</b> attitudes. Marriages amongst the wealthy were <b>arranged by parents</b> , and were <b>not about love</b> . Mostly the marriages were arranged for <b>the purposes of status and power</b> , and improving the social standings of families. It would be considered <b>dishonourable</b> to defy your parents.	The play is set in <b>Italy</b> which was a <b>Catholic</b> country. <b>Religion</b> was extremely <b>important</b> , and marriage vows were sacred –, they could not be broken. England was no longer a Catholic country, but <b>religion played an important part in everyday life</b> . The presence of religion in the text <b>reflects the domination of the Church</b> . 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.

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

<b>Act 1:3</b>	On their way back from battle, <b>Macbeth</b> and his friend <b>Banquo</b> meet <b>three witches</b> on the heath. The witches make <b>three prophecies</b> : 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.	<b>Act 3:4</b>	Macbeth and Lady Macbeth hold a <b>banquet</b> for all the thanes. Macbeth is <b>haunted by visions</b> 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 <b>worry about Macduff's loyalty</b> . He decides to visit the witches again.
<b>Act 1:5</b>	<b>Lady Macbeth</b> receives Macbeth's <b>letter</b> discussing the prophecies and she calls <b>on dark spirits</b> to give her the strength to execute Duncan's murder. On his return, she convinces Macbeth <b>to kill Duncan</b> , revealing her ambitious and manipulative ways and we begin to see the power dynamics in their relationship.	<b>Act 4:1</b>	As suspicion grows about Macbeth's involvement and plots to overthrow him are discussed, Macbeth <b>revisits the three witches</b> 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.
<b>Act 1:7</b>	Macbeth's <b>soliloquy</b> 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.	<b>Act 4:3</b>	<b>News of his family's execution reaches Macduff</b> 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.
<b>Act 2:2</b>	After the murder, Macbeth returns to Lady Macbeth with his <b>hands covered in blood</b> 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 <b>plants</b> them by Duncan's sleeping guards to make it look like they murdered the king.	<b>Act 5:1</b>	Lady Macbeth, has become <b>plagued with fits of sleepwalking</b> in which she bemoans what she believes to be bloodstains on her hands. Her maid and a doctor watch her as she <b>confesses in her sleep to the murder of Duncan</b> . Later, she <b>dies off stage</b> and in <b>Scene 5</b> , Macbeth learns of her death and is overcome by deep pessimism about life.
<b>Act 3:1</b>	The murder discovered, the king's sons fled and Macbeth installed as king, he begins to have <b>doubts over Banquo's loyalty</b> . 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 <b>tense exchange with Banquo</b> , his fears grow and he arranges to have <b>Banquo and Fleance killed by assassins</b> while they are out riding.	<b>Act 5:7</b>	By now Macbeth has realised that the <b>witches' prophecies are coming true</b> and, in one last act of desperate valour, <b>confronts MacDuff in battle</b> . Macduff reveals that he was 'untimely ripped' from his mother's womb. Macbeth realises that <b>all the prophecies have come true</b> 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.

## 2. The characters

<b>Macbeth</b>	The Thane of Glamis and Cawdor. He begins the play as a <b>hero</b> repelling rebellion and invasion of Scotland. A <b>tragic hero</b> whose <b>hamartia</b> – Greek term for tragic flaw – is <b>ambition</b> which ultimately leads to his destruction.
<b>Lady Macbeth</b>	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.
<b>Banquo</b>	<b>Macbeth's foil</b> . 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.
<b>King Duncan</b>	<b>The King of Scotland divinely appointed</b> by God who rewards his loyal subjects. He <b>trusts</b> too readily and doesn't demonstrate or discernment of character. He is murdered by Macbeth.
<b>The Witches</b>	<b>Fear of witchcraft</b> was at a <b>hysterical level</b> , 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 <b>vindictive</b> , and disproportionately <b>cruel</b> .
<b>Malcolm</b>	Duncan's son and the <b>legitimate</b> King. The broken circle of the leadership of Scotland is <b>restored</b> when he succeeds at the conclusion.
<b>Macduff</b>	Plays a <b>pivotal role</b> in the play. He is always an honest character. He is also <b>impulsive</b> , and leaving his wife and children is an error, but ultimately chooses his <b>patriotic duty</b> , joining the army in England.
<b>Fleance</b>	Banquo's son. His survival is a symbol of <b>goodness prevailing</b> against immorality. He escapes and remains a threat for Macbeth.
<b>Hecate</b>	Ruler of the witches who openly admits that the witches have deliberately practised <b>equivocation</b> and misled Macbeth to his downfall.
<b>Lady Macduff</b>	<b>The opposite of Lady Macbeth</b> . She lays down her life for her children.

## 3. Structure and form of a Shakespearean Tragedy

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

## 4. Themes and ideas

A: Corrupt Ambition	B: Gender, Masculinity and Cruelty	C: Appearance and reality	D: The Supernatural
Shakespeare presents the <b>corrupting power of ambition</b> 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 <b>abnormally ambitious</b> for a woman of this era. In contrast, <b>Banquo resists the prophecy of the witches and suppresses any ambition</b> he may hold for power. Likewise, MacDuff <b>stays firm</b> to his moral compass only seeking to depose Macbeth to restore order and the legitimate heir to the throne. In the play, <b>absolute power is shown to corrupt absolutely</b> .	The nature of masculinity is explored widely in the play. Masculinity is often <b>equated with aggression, violence and cruelty</b> . 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 <b>the antithesis of femininity</b> . She too is presented as violent and evil and therefore <b>abnormal</b> for a woman of this time period as she rejects maternal instincts. Some critics argue that the play is <b>misogynistic</b> as it suggests the root of evil and chaos lies with women, supporting the prevalent doctrine of <b>original sin</b> .	In <i>Macbeth</i> , things are never quite what they seem. Characters say one thing yet mean something else and use <b>euphemisms</b> 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 <b>contrasts</b> which exist in the play; almost nothing is as it should be. This reflects the highly derided practise of <b>equivocation</b> 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 <b>bewitched and manipulated by supernatural and demonic forces</b> or if he <b>makes his own choices</b> 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 <b>darkly Gothic</b> and <b>disturbing</b> narrative where nature and the <b>natural order</b> are fundamentally upset through the sin of <b>regicide</b> , 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, <b>King James I</b> , 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 <b>Divine Right of Kings</b> to rule and establishes the <b>legitimacy</b> 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 <b>misleading prophecy</b> implies that he was fated to this end, especially as they seem to lead him deliberately into “confusion” through their <b>equivocation</b> ; however, at points in the play it is clear to see that Macbeth <b>vacillates</b> 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 <b>regicide</b> . 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 <b>vehicle to warn</b> those who would contemplate such a crime. Lady Macbeth pays with her sanity, as we watch her <b>descent into madness</b> and self-destruction with an ignoble off-stage death. Likewise, Macbeth’s death is a just punishment for his <b>hubris</b> . He is aware of his <b>moral degradation</b> and falls under the <b>righteous</b> sword of MacDuff – whose unusual birth presents him as a <b>instrument of divine justice</b> . 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 “ <b>dead butcher and his fiendlike queen</b> .”	Described and an “eagle” and “lion” and steeped in blood , Macbeth is presented as <b>the epitome</b> 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 <b>not power at all</b> and has no longevity. The <b>transient</b> 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

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

## 1. Plot

Stave 1	<b>Marley's Ghost:</b> Ebenezer Scrooge is at work in his counting house. Scrooge turns down his nephew, Fred's, invitation to his Christmas party and the request of two men who want money for charity. Scrooge is <b>visited by the ghost of his dead partner, Jacob Marley</b> , who tells Scrooge that, due to his own 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.
Stave 2	<b>The First of the Three Spirits:</b> He wakes and the <b>Ghost of Christmas Past</b> soon appears to him - they embark on a journey into <b>Scrooge's past</b> . Invisible to those he watches, Scrooge revisits his childhood school days; his apprenticeship with a jolly merchant named <b>Fezziwig</b> and his engagement to <b>Belle</b> , who leaves Scrooge as he loves money too much to love another human being. <b>Scrooge sheds tears of regret before returning to his bed.</b>
Stave 3	<b>The Second of the Three Spirits:</b> Scrooge anticipates the <b>second ghost</b> , sitting up in bed waiting. He is surprised when no spirit arrives. Instead, he follows a light and finds himself in a transformed version of his own room. <b>The Ghost of Christmas Present</b> shows Scrooge Christmas as it happens that year. Scrooge sees the <b>Cratchit family</b> eat a tiny meal in their little home; <b>Bob Cratchit's crippled son, Tiny Tim</b> , whose kindness and humility warms Scrooge's heart and <b>Fred's Christmas party</b> . Toward the end of the day, the ghost shows Scrooge two starved child-like figures: <b>Ignorance and Want</b> . He vanishes as Scrooge notices a dark, hooded figure coming.
Stave 4	<b>The Last of the Spirits:</b> The <b>Ghost of Christmas Yet to Come</b> 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 <b>spirit pointing to a grave</b> . Scrooge looks at the headstone and is shocked to read his own name. <b>He is desperate to change his fate and promises to change his ways.</b> He suddenly finds himself safely tucked in his bed.
Stave 5	<b>The End of It:</b> Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a turkey to the Cratchit house and goes to Fred's party. As the years go by, <b>he continues to celebrate Christmas with all his heart.</b> He treats Tiny Tim as if he were his own child, <b>gives gifts for the poor and is kind, generous and warm.</b>

## 3. Structure and form

A Fireside Ghost Story	Short, Fast and Circular	The Motif of Light
The practice of gathering around the fire on Christmas Eve to tell ghost stories was as much a part of a Victorian Christmas as Santa Claus is for us. Dickens uses the form because of its wide appeal and strong tradition. This made the novella entertaining, but also allowed him to convey his <b>didactic</b> messages about charity and redemption. He even has an <b>omniscient narrator</b> who we trust, which adds authenticity to the story and influences our view of Scrooge throughout. There is also an element of a <b>fairytale</b> within it which makes us hope for a happy ever after.	The story has a <b>simple structure</b> – the first stave introduces Scrooge in the present then the next three take him through the past, present and future. In between each stave, Scrooge returns to the present and the start of each stave includes a description of the spirit to establish the atmosphere. The pace is fast, with each spirit having only a short time with Scrooge which makes the plot move on with urgency and drives Scrooge's transformation. It seems relentless. In the final stave, we return to the present and are reintroduced to characters from the start which gives the novella a <b>circular</b> structure and shows that Scrooge has come full circle in his transformation. Dickens uses <b>contrast</b> between the start and the end of the novel to convince us of the change in Scrooge.	Throughout A Christmas Carol, images of fire and brightness are used as symbols of emotional warmth. Several of these images of fire and brightness are shown to Scrooge by the Ghost of Christmas Present. It shows miners "assembled round a glowing fire". Fire is a symbol of comfort and celebration. This idea is developed further when Scrooge and the spirit travel along the streets and they see the "brightness of the roaring fires". In contrast, Scrooge keeps his rooms dark because "darkness is cheap". He has "a very small fire" in his offices and "a very low fire" at home. The lack of warmth and light in Scrooge's life symbolises his lack of joy and companionship.

## 2. The characters

<b>Ebenezer Scrooge</b>	<b>Selfish, isolated</b> businessman who <b>transforms</b> into a <b>charitable, generous</b> member of the community.
<b>Fred</b>	Scrooge's <b>nephew</b> , and a complete <b>contrast</b> to Scrooge. Represents <b>Christmas spirit</b> in human form; <b>warm, good-natured</b> .
<b>Jacob Marley</b>	Scrooge's <b>dead business partner</b> who returns as a ghost to <b>warn Scrooge to change his ways</b> .
<b>Bob Cratchit</b>	Scrooge's <b>clerk</b> who has <b>little money</b> . <b>Loves his family</b> and is shown to be happy and <b>morally upright</b> .
<b>Tiny Tim</b>	Bob's <b>poorly son</b> whose story plays a part in <b>inspiring Scrooge's transformation</b> .
<b>Mrs Cratchit</b>	<b>Bob's wife</b> – ideal <b>loving wife and mother</b> . She resents toasting Scrooge as an employer as she is angry at his miserliness and treatment of Bob.
<b>Ghost of Christmas Past</b>	A thing of <b>contradictions</b> ; a combination of <b>young and old, winter and summer, white haired and unwrinkled</b> . The <b>light shining from its head is symbolic of memory, enlightenment, guidance</b> .
<b>Ghost of Christmas Present</b>	'A Jolly giant who bore a glowing torch' – personifies all that is generous and giving about Christmas. He leads Scrooge on a journey through the present and how Christmas is celebrated by all.
<b>Ghost of Christmas Yet to Come</b>	The most 'traditional' spirit; <b>robed and hooded</b> -resembles the Grim Reaper. Accompanies Scrooge in darkest part of story and reveals how Scrooge will be left uncared and unwept for when he dies; this truth secures his transformation.
<b>Fezziwig</b>	Scrooge's <b>ex-employer</b> who is <b>generous and kind</b> . <b>A role model for how employers</b> should behave.
<b>Belle</b>	A compassionate woman Scrooge was in love with who <b>left him because of his greedy nature</b> .
<b>Fan</b>	Scrooge's <b>sister</b> whom he has <b>great affection for</b> when visiting his past. She died young and Fred is her son.
<b>Ignorance and Want</b>	<b>Two starved child-like figures</b> introduced by the second of the three Spirits. <b>They represent the poorest and most desperate of society</b> .

## 4. Themes and Context

1. The Industrial Revolution and Greed	2. Violent Revolution or Peaceful Change	3. Inequality versus Social Responsibility
<p>The <b>Victorian</b> Era saw huge changes to the economy. This period of time is commonly referred to as the <b>Industrial Revolution</b> and saw a boom in manufacturing largely due the invention of the steam engine which powered huge factories. Mass production meant England became a world leader in trade and industry and this made many factory owners and businessmen (like Scrooge) incredibly wealthy. However, as the rich became richer the poor became poorer and were often exploited by selfish and irresponsible employers. Scrooge hoards his wealth, which he has made on the Stock Market or Exchange and exploits those who work for him by paying Bob Cratchit a pittance on which he can barely survive. Dickens uses Scrooge to <b>symbolise</b> the unscrupulous and cruel employer.</p>	<p>This time period was also one of huge social unrest. The <b>French Revolution</b> had taken place in <b>1789</b> resulting in a decade of upheaval and the removal of the monarchy by the people of France. It was the poor who revolted and drove violent change because of the poverty and inequality they experienced – the brutality they faced lead them to brutally bring down the monarchy. In 1819, England had seen similar unrest when protestors were charged and killed by the cavalry in what became known as The <b>Peterloo Massacre</b>. The threat of violent revolution is presented by Dickens through the characters of <b>Want and Ignorance</b>, who lurk in the background, but Dickens suggests that this is avoidable if those like Scrooge are willing to change and treat those less fortunate with compassion, <b>charity</b> and equity.</p>	<p>Society at this time was hugely unequal with a gaping gulf between the rich and poor. <b>Disraeli</b>, a prime minister, said that England was a country divided into two nations. He believed this was wrong and would cause huge inequalities. He wanted people to follow <b>One Nationism</b>, which meant that members of society have obligations towards each other and that those who are privileged and wealthy pass on their benefits. He particularly believed that the country shouldn't be ruled only in the interest of the business classes/wealthy, but should be run for all and the wealthy should practise <b>social responsibility</b>. This is what Dickens is exploring. He shows how Scrooge begins by rejecting his social responsibility to the poor, but learns through his experience with the spirits that this is morally wrong and will lead him only to damnation and oblivion.</p>
4. The population debate	5. Social Isolation and Family	6. The True Spirit of Christmas
<p>Poverty remained a huge issue in England throughout Dickens' lifetime. Some thinkers in England viewed the poor as lazy and corrupt and that the <b>Poor Law of 1834</b> had done enough for them by creating workhouses, which were widely feared for their brutal conditions. Others, like <b>Malthus</b>, believed poverty was inevitable because of over-population and it would naturally lead to famine and death for many. Dickens disagreed with this and believed there was plenty to go around which should be shared. He creates sympathy for the poor through the Cratchits – and in particular Tiny Tim who is an <b>emblem</b> of the consequences of child poverty and social deprivation.</p>	<p>Dickens also explores the consequences of social isolation versus the importance of family. Dickens had a troubled childhood and a difficult relationship with his father, who was often in debt. At one point, Dickens was sent to London to work in a factory to help pay off his father's debts, whilst he was in <b>debtor's prison</b>. Scrooge is similarly abandoned and mistreated as a child by his father, resulting in his fear of poverty and abandonment. He isolates himself from the world and rejects <b>marriage and family, both of which were important institutions</b> to the Victorians. Through observing the Cratchits, Fred and Belle, Scrooge finally sees the importance of family and bravely asks Fred to let him in, completing his redemption.</p>	<p>Victorian society was very <b>religious</b> and as a Christian country people were expected to live by a strict moral code. But many were hypocritical and Dickens opposed this view of religion. He felt that it wasn't sufficient to just show charity at Christmas an, that to be a good Christian, people should keep the true spirit of Christmas all year round and be charitable, kind, forgiving and generous at every opportunity. Scrooge transforms into such a person after his <b>epiphany</b> with the spirits, who show him the true meaning of Christmas which he promises to keep. This redeems him from the fate of his partner, Jacob Marley, and frees him from the chains that bound him and would have lead to an afterlife of purgatory.</p>

## 5. The Writer's Craft

<p><b>1. Allegory:</b> A story with a hidden meaning that is moral or political – this story has both.</p>	<p><b>2. Antagonist:</b> the villain of the story . This is Scrooge, but because he changes he is transformed into the hero.</p>	<p><b>3. Antithesis:</b> a person or thing that is the direct opposite of someone or something else. Fred is this to Scrooge.</p>	<p><b>4. Circular:</b> the structure of the novella is circular as it ends where it began but with a significant difference in Scrooge.</p>	<p><b>5. Contrast:</b> the state of being strikingly different from something else – Dickens contrasts Scrooge at the end with him at the beginning.</p>
<p><b>6. Didactic:</b> intended to teach, particularly in having moral instruction – Dickens' story is instructing people morally.</p>	<p><b>7. Foreshadowing:</b> a clue in the text that hints at something that will happen later such as in Stave 4 and Scrooge's death.</p>	<p><b>8. Hyperbole:</b> another term for exaggeration. Dickens uses it to describe how people and dogs react to Scrooge.</p>	<p><b>9. Imagery:</b> vivid words and images used to describe people and scenes such as the imagery of warmth to describe Fred.</p>	<p><b>10. Intrusive narrator:</b> the narrative voice that interrupts and comments directly on the story – could this be Dickens' voice.</p>
<p><b>11. Juxtaposition:</b> a term for contrast. You could say that Dickens juxtaposes the greed of Scrooge with the generosity of Fezziwig.</p>	<p><b>12. Listing:</b> Dickens uses lists a lot. There are two types of lists – syndetic and asyndetic. Ask your teacher about the difference.</p>	<p><b>13. Metaphor:</b> a direct comparison between two things eg: Scrooge and a grindstone.</p>	<p><b>14. Motif:</b> a recurring theme or idea. In this story references to time and fires crop up all the time. Why?</p>	<p><b>15. Pathetic fallacy:</b> when the weather is personified to directly reflect a character's feelings or personality.</p>
<p><b>16. Simile:</b> a comparison between two things that uses as or like eg: "as solitary as an oyster."</p>	<p><b>17. Stave:</b> the term Dickens uses instead of chapter, reflecting the idea that the story is a musical carol to be spoken out loud.</p>	<p><b>18. Symbolism:</b> when an thing or person is used to represent a concept such as the fire in Scrooge's office represents his coldness.</p>	<p><b>19. Social Commentary:</b> a text that comments on what society is like to promote social change.</p>	<h1>A02</h1>



## 1. Plot

Chapter 1	<b>Story of the Door:</b> Passing strange door, Enfield recounts to Utterson an <b>incident involving man trampling on young girl</b> on a <i>'black winter morning.'</i> The man was blackmailed into paying compensation. Enfield says the man had key to door (which leads to Dr Jekyll's laboratory).	Chapter 8	<b>Remarkable Incident of Dr Lanyon:</b> Hyde disappears and Jekyll becomes more sociable until a <b>sudden depression</b> strikes him. Utterson <b>visits Lanyon on his death-bed</b> , who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives reply saying he has fallen 'under a dark influence.' <b>Lanyon dies</b> leaving a note for Utterson to open if Jekyll should die or disappear. <b>Utterson tries to revisit Jekyll</b> , but Poole says he is living in isolation. Utterson gives up temporarily trying to make contact with Jekyll.
Chapter 2	<b>Search for Mr Hyde:</b> <u>Later that evening</u> , Utterson <b>looks at Dr Jekyll's will</b> and discovers that he has left his possessions to Mr Hyde in the event of his disappearance. <b>Utterson watches the door</b> and sees Hyde unlock it, then goes to warn Jekyll, but he isn't in. Poole tells the servants have been told to obey Hyde.	Chapter 7	<b>Incident at the Window:</b> Utterson and Enfield are out for walk and pass Jekyll's window where they <b>see him confined like a prisoner</b> . Utterson calls out and Jekyll's face has a look of 'abject terror and despair.' Shocked, Utterson and Enfield leave.
Chapter 3	<b>Dr Jekyll was Quite at Ease:</b> <i>'Two weeks later'</i> , Utterson goes to a <b>dinner party</b> at Jekyll's house and tells him his concerns about the will and Hyde's influence over him <b>Jekyll laughs off his worries</b> . 'The moment I choose I can be rid of Mr. Hyde,' he claims.	Chapter 8	<b>The Last Night:</b> Poole visits Utterson - <b>asks him to come to Jekyll's house</b> . The door to laboratory is locked. A voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. <b>They break down the door and find a twitching body</b> (Hyde) with a vial in its hands. There is also a will which leaves everything to Utterson <b>and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter</b> .
Chapter 4	<b>The Carew Murder Case:</b> <i>'Nearly a year later,'</i> an elderly gentleman is <b>murdered in street by Hyde</b> . A letter addressed to Utterson is found on his body. Utterson <b>recognises the murder weapon</b> as Jekyll's broken walking cane. He takes the police to Jekyll's house to find Hyde, but they are told he hasn't been there for two months. They find the other half of the cane and signs of a quick exit.	Chapter 9	<b>Dr Lanyon's Narrative:</b> The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. <b>A grotesque man arrives and drinks the potion which transforms him into Jekyll</b> , causing Lanyon to fall ill.
Chapter 5	<b>Incident of the Letter:</b> Utterson plays detective and <b>goes to Jekyll's house</b> and finds him 'looking deadly sick'. He asks about Hyde, but Jekyll shows him a letter that says he won't be back. Utterson <b>believes the letter has been forged by Jekyll</b> to cover for Hyde.	Chapter 10	<b>Henry Jekyll's Full Statement of the Case:</b> Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self.' Eventually, he became addicted to being Hyde, who increasingly took over and destroyed him.

## 2. The characters

<b>Dr. Jekyll</b>	A doctor and <b>experimental scientist</b> who is both wealthy and <b>seemingly respectable</b> . Dr Jekyll makes a potion to turn into Mr Hyde.
<b>Mr. Hyde</b>	A <b>small, violent and unpleasant-looking man</b> ; an <b>unrepentant criminal</b> . Mr Hyde calmly tramples a young girl and later beats an old man to death.
<b>Mr. Utterson</b>	A <b>calm and rational lawyer</b> and friend of Jekyll. Mr Utterson is determined to find out who Mr Hyde really is. He conforms to the detective archetype.
<b>Enfield</b>	A cousin of Utterson and <b>well-known man about town</b> .
<b>Dr. Lanyon</b>	A <b>conventional and respectable</b> doctor and former friend of Jekyll. Dr Lanyon <b>dies of shock</b> from what he sees.
<b>Poole</b>	<b>Jekyll's manservant</b> . Poole rushes to Mr. Utterson for help.
<b>Sir Danvers Carew</b>	A <b>distinguished gentleman</b> who is beaten to death by Hyde.

## 3. Structure and form

Narrative Structure	Third Person Narrator	Epistolary form	Blending Genres
The <b>novella</b> , on the surface, conforms to a usual narrative structure with an exposition, rising action, climax, falling action and denouement; however, there are <b>multiple flashbacks</b> from Enfield at the start and Lanyon and Jekyll himself. These serve to fill the reader in on the elements of the story that are still a mystery to us and tie up the loose ends left with Hyde's death. The <b>timeline is disparate</b> and we rarely see incidents first hand. This gives the story a <b>fragmented</b> feeling and reflects Utterson's confusion.	<b>The narrative perspective</b> of the novel varies. For the majority of the novel, it is written from the perspective of a <b>third person narrator</b> who recounts Utterson's experience. As a reader, we are <b>limited</b> to Utterson's interpretation of events which means we only have <b>fragments</b> of the truth and therefore become the detective alongside Utterson. At times, he can be <b>unreliable</b> which can lead the reader astray from the truth they pursue.	<b>An epistle</b> is a letter and these play an important part in the novel. <b>The first person</b> letter of Dr Lanyon enables the reader to finally understand what it was he saw that was so shocking and led to his death. The final, <b>first person confession</b> of Jekyll provides the <b>denouement</b> to the novella and brings together in <b>chronological</b> form the events that Utterson has been trying to make sense of. It also attempts to provide a justification for Jekyll's reckless actions.	Stevenson combines several popular genres in his novella which contributed to its success. There are powerful elements in the lurid descriptions of London and its violence of the <b>Gothic genre</b> . At the same time, it conforms to a <b>typical mystery or detective novel</b> in that the reader follows a series of fragmented clues across a disparate timeline in order to solve a crime. At the time, <b>Shilling Shockers</b> , and <b>Penny Dreadfuls</b> flooded the reading market and this novella, captured violent and shocking nature of these publications.

## 4. Themes and context

1. Corruption and the City	2. The Victorian Gentleman	3. Science v Religion	4. Natural Selection
Stevenson was raised in Edinburgh and was fascinated by contrast between wide airy streets of 'new town' and gloomy narrow alleyways of medieval 'old town.' He was drawn to these older, darker areas. This is reflected in the <b>contrast</b> between areas of London in the novella. London is presented as corrupt and crime infested – later links with Jack The Ripper can be made with the novel. The physical decay and <b>duality</b> of the city also seems to reflect the decay of morality and <b>double standards of man</b> . The brighter streets of the city seem superficial as if selling an idea of purity rather than the darker reality and depravity of the capital.	Your conduct and <b>reputation</b> as a gentleman were incredibly important in this era. Gentlemen were meant to only visit reputable establishments and were meant to show sexual restraint, intolerance of crime, rigid religious morality and a strict social code of conduct. However, Stevenson questions the validity of this. Stevenson depicts Hyde as a depraved urban creature, utterly at home in the darkness of London—where countless crimes take place, the novella suggests, without anyone knowing. This reveals the <b>hypocrisy</b> of many men who on the surface appeared respectable, but beneath the <b>façade</b> secretly indulged in sin and depravity.	Victorian England was a very religious society and the Christian belief that man was created by God in his own image, or Creationism, was widely held; however in <b>1859 Darwin</b> published ' <b>On the Origin of Species</b> ' which challenged this doctrine. Linking humanity with apes, appeared to deride God and degrade the idea of the uniqueness of man. The novella reflects Darwin's theoretical evolutionary link in descriptions of Hyde as being 'ape-like' 'troglodytic' and moving 'like a monkey'. The novella seems to suggest that scientific meddling might unleash our <b>atavistic</b> impulses and was something to be feared.	Traditional religious beliefs were challenged by Darwin's theory of evolution that the human species had evolved through ' <b>natural selection</b> ' and that animals pass on strongest characteristics to offspring. Therefore Hyde, the offspring, is better suited to the urban environment he lives in, and as a result becomes stronger and stronger, eventually overwhelming the weaker Jekyll. In general, Victorian society was cautious and fearful of the rise of scientific practice as it contradicted their religious beliefs and often viewed scientists almost like <b>necromancers</b> and with suspicion. We see this early <b>archetype</b> in character of Victor Frankenstein in the novel <i>Frankenstein</i> .
5: "Man is not one but truly two"	6. Isolation	7. Addiction	8. The Fin de Siècle
Stevenson explores the complex <b>psychology</b> of man and that all men have two opposing sides that must coexist to keep the other in check. Essentially, this is the battle between good and evil, man and beast, puritan and sinner. Jekyll, drawn to the darker side of his personality, tries to separate the two in attempt to expunge the guilt of his depraved actions. Later, <b>Sigmund Freud</b> would develop the psychoanalytical theory of <b>the id, ego and superego</b> . We could argue that Jekyll is the ego and Hyde the id – the instinctive and beast like aspect of the human personality.	In the 19 <sup>th</sup> Century <b>urbanisation</b> led to communities with looser social bonds and greater anonymity than the close-knit extended family rural social structures. The <b>isolated and alienated individual</b> is a feature of the Victorian novel. Jekyll spends much of the novel alone either in his laboratory or socially cut off. Utterson is alone for much of the time, except when he walks with Enfield. Lanyon lives alone. Stevenson is perhaps reflecting the fears of <b>social disintegration</b> that an increasingly urbanised world has led to.	The novella can be read as a study of <b>addiction</b> . Sexual predation, rising crime rates and alcohol (mostly gin) and opium were all aspects of rapid urban expansion in the 19 <sup>th</sup> Century. Hyde's late night excursions and Jekyll's desperation for the powder reflect his addiction to Hyde and therefore his personal depravity. <i>The Incident at the Window</i> reflects a man struggling to withdraw from his habit. He is ultimately unable to control this addiction which finally consumes his better nature. ' <b>Bitter bad</b> ' is how Poole describes his need for it.	This term means <b>the end of the century</b> and, written in 1886, the novella reflects the changing moral landscape and decay of the <b>Victorian Era</b> and that was increasingly struggling to maintain law, order and moral certitude. Physical, social, moral, urban decay are all present in the text: Lanyon's death; the trampling of the child; the vigilante rage of the on-lookers; the motiveless murder of the old man; the experimentation with life; Jekyll's 'suicide'; Hyde's suicide; the streets, the buildings. This is a novella depicting the decay of humanity at every level and <b>the death of an era</b> .

## 5. The Writer's Craft

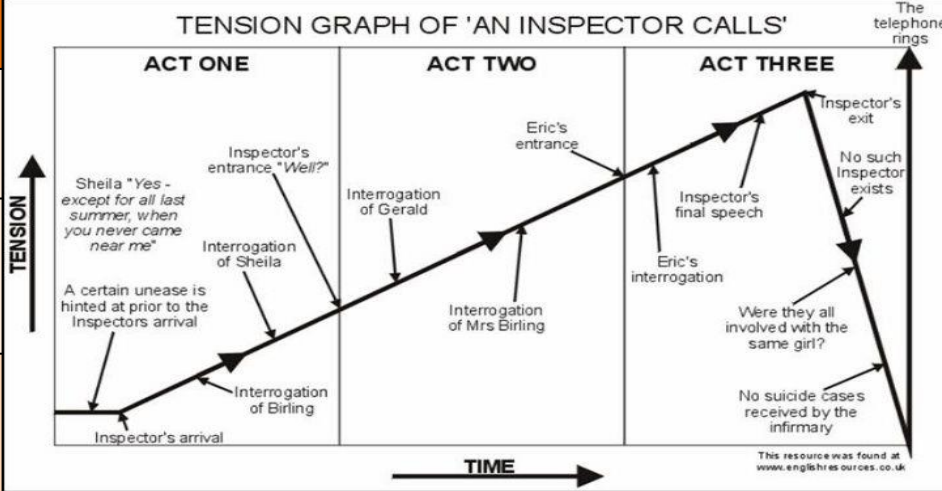
<b>1. antagonist:</b> the villain of the story. This is Hyde, who represents the debased side of human nature.	<b>2. contrast:</b> the state of being strikingly different from something else.	<b>3. confessional:</b> the tone of Jekyll's statement at the end as he admits to his actions.	<b>4. dehumanisation:</b> when a character is referred to as less than human.	<b>5. dialogue:</b> the speech or conversation between two or more characters.
<b>6. duality:</b> the existence of opposing aspects in one person or thing.	<b>7. epistolary form:</b> writing that takes the form of a letter.	<b>8. first person perspective:</b> a story written from the immediate perspective of the character using 'I.'	<b>9. foreshadowing:</b> a clue in the text that hints at something that will happen later.	<b>10. gothic:</b> a style of literature characterised by gloom, the grotesque, and the supernatural.
<b>11. hyperbole:</b> another term for exaggeration. A good example of this is in Utterson's nightmare.	<b>12. imagery:</b> vivid words and images used to describe people and scenes such as the imagery of corruption to describe London.	<b>13. juxtaposition:</b> a term for contrast. Stevenson juxtaposes the façade of Jekyll's house with the squalor of the laboratory door.	<b>14. metaphor:</b> a direct comparison between two things eg: Hyde and a juggernaut.	<b>15. motif:</b> a recurring theme or idea. In this story references to windows and doors. Why?
<b>15. pathetic fallacy:</b> when the weather is personified to directly reflect a character's feelings or personality.	<b>16. simile:</b> a comparison between two things that uses as or like eg: 'ape-like fury.'	<b>18. symbolism:</b> when a thing or person is used to represent a concept such as Jekyll's broken cane.	<b>19. third person narrator:</b> an external narrator that tells the story, in this case limited to Utterson's perspective so not omniscient.	<h1>A02</h1>

# 1. Plot

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

# 3. Structure and form

Timeline of Eva's death.
<b>September 1910:</b> fired by Mr Birling and unemployed for 2 months as a result.
<b>December 1910:</b> employed at Milwards, but at end of January sacked as a result of Sheila's complaint.
<b>Early 1911:</b> changes name Daisy Renton and has 6 month affair with Gerald Croft over the summer.
<b>November 1911:</b> meets Eric and they become lovers. See becomes pregnant.
<b>March 1912:</b> visits Mrs Birling's charity to seek help and is rejected.
<b>April 1912:</b> kills herself a week before the Titanic's maiden voyage.



Well-made play	Morality Play	Crime Thriller or Whodunit
The <b>well-made play</b> was a typical form of play that most audiences would be familiar with. It typically took place <b>over 3 Acts</b> and involved neat plot in which the <b>protagonist</b> faced a series of problems that reached a climax and were eventually over come in a tidy resolution. Priestley, generally follows this form but <b>subverts the ending</b> leaving his characters in chaos and confusion as the phone rings again.	<b>Morality plays</b> were performed in Medieval times They intended to <b>teach the audience</b> to choose a moral life over an immoral life. In An Inspector Calls, Priestley uses this idea by presenting <b>Eva</b> as the character of <b>Everyman</b> and the Birlings as representations of the <b>Seven Deadly Sins</b> . He wants his audience in 1946 to see the moral obligations we have to those less fortunate than us and take social responsibility.	A <b>crime thriller</b> 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

<b>Arthur Birling:</b> A wealthy businessman	He is slightly lower in social class than his wife. A <b>prosperous, pompous patriarch</b> , 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.
<b>Sybil Birling:</b> Arthur Birling's wife.	She is very concerned with social appearances and position. Chair of a prominent women's charity she is <b>cold</b> and <b>haughty</b> and refused Eva charity when she is most desperate. She is prejudiced against the working class.
<b>Sheila Birling:</b> the Birling's daughter.	Sheila starts the play as quite an <b>immature</b> character who is <b>vain and jealous</b> . She uses her power to have Eva sacked from Milwards in a fit of temper. Eventually, she <b>accepts responsibility</b> for her role in Eva's death.
<b>Eric Birling:</b> the Birling's son	<b>The Birling's son</b> . Eric is the youngest in the play and lives an <b>idle</b> life of parties and socialising. Described as <b>'half-shy, half-assertive.'</b> He forces himself upon Eva and she becomes pregnant. He can be volatile and aggressive, but does redeem himself partially by the end.
<b>Gerald Croft:</b> Sheila's fiancé	He comes from a <b>socially superior</b> family. He is <b>confident and sophisticated</b> . He <b>seduces</b> 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.
<b>Eva Smith:</b> a dramatic device	Eva is a <b>working class</b> woman who the Inspector claims to have committed suicide. She represents the <b>exploited, female working class woman</b> and the narrative centres around how each of the Birlings were involved in her demise.
<b>Inspector Goole:</b> a police inspector	Seemingly <b>omniscient</b> , he questions the Birlings ruthlessly about their involvement with Eva and <b>exposes their lies and hypocrisy</b> . He represents Priestley's socialist political views.
<b>Edna</b>	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
Power, influence and wealth are important themes in the play. The Birlings regard themselves as a <b>highly influential family</b> 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 <b>they use their power and influence to exploit Eva Smith</b> , who represents the disempowered working class. Eva 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 <b>exposing their hypocrisy</b> .	Priestley uses <i>An Inspector Calls</i> to debate the ideas of <b>Capitalism versus Socialism</b> . 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, <b>represent the prosperous industrialists</b> only interested in wealth acquisition, whereas Eva represents <b>the working class exploited by them</b> . A practice Priestley wanted to see an end of.	<i>An Inspector Calls</i> was first performed in the UK just after the <b>end of World War Two</b> , 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 <b>social responsibility</b> 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 <b>equality and compassion</b> to others.
4. Men and Women (Gender)	5. Younger versus Older Generations	6. Class Prejudice
<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 <b>independence of Eva Smith</b> , Sheila's growing <b>challenge</b> to her father's views in contrast to the sexist attitudes of many of the central characters who <b>objectify</b> women or believe they should adhere to gender stereotypes.	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. <b>The older characters'</b> 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 <b>static</b> characters who are unable to change or respond to new ways of thinking. <b>Gerald Croft</b> 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. <b>Eric and Sheila</b> however are younger - they accept their mistakes and offer the chance for a brighter future. <b>Dynamic</b> characters, they are willing to learn and are frightened by their parents inability to see what they have done.	Before World War Two, Britain was <b>divided by class</b> . Two such classes were the wealthy land and factory owners and the poor workers. <b>The war helped bring these two classes closer together</b> 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 <b>represent the monied upper-middle classes</b> who live in a bubble of <b>privilege</b> hardly ever considering the impact their actions have on others. Their involvement with Eva Smith, forces them to examine their prejudices and question their <b>class consciousness</b> .

## 5. The Writer's Craft

<b>1. act:</b> The division of the play into distinct parts including rising action, climax and denouement.	<b>2. declarative sentence:</b> A statement that simply relays a clear fact or opinion. Mr and Mrs Birling as a sign of their self-confidence.	<b>3. denouement:</b> the final part of a play in which the strands of the plot are drawn together and matters are explained or resolved.	<b>4. deus ex machina:</b> literally means the "god in the machine" – in this case the Inspector who drives the plot relentlessly to the end.	<b>5. dialogue:</b> the words and conversation between characters in a play.
<b>6. dramatic irony:</b> when the audience is aware of something in situation that the characters are not, such as the Titanic sinking.	<b>7. dramatic device:</b> the techniques used in a play by the writer such as lighting, stage directions etc.	<b>8. emotive language:</b> language used to convey the feelings of characters and elicit an emotional response from the audience.	<b>9. foreshadowing:</b> a clue in the text that hints at something that will happen later. Mrs Birling often misses these clues about Eric.	<b>10. hyperbole:</b> another term for exaggeration. The Inspector uses it to shock the listener in his final speech.
<b>11. interrogative sentence:</b> another term for a question. The Inspector asserts his dominance through his use of them.	<b>12. imperative verb:</b> a command such as <i>be quiet</i> or <i>listen</i> . They create sense of control and command over a conversation.	<b>13. imagery:</b> words or phrases that create powerful images. The Inspector uses graphic and religious imagery throughout the play.	<b>14. monologue:</b> a speech given by one character. Sheila's explanation of her involvement with Eva is a good example of this.	<b>15. objectification:</b> referring to a person as a thing rather than a human or individual.
<b>16. pronouns:</b> 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.	<b>17. repetition:</b> repeated words or phrases used for emphasis.	<b>18. stage directions:</b> the instructions to actors or directors about the performance.	<b>19. symbolism:</b> when a thing or person is used to represent a concept just like Eva is.	<h1>AO2</h1>



## 1. Unseen Poetry : Section C Part A

In this section you will be asked to write about one poem you haven't seen before and answer a specific question on it. You don't need to know any context. You are being assessed on AO1 and AO2 only.

### SECTION C (Unseen Poetry)

17. Answer both part (a) and part (b)

You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

#### A Gull

A seagull stood on my window ledge today,  
said nothing, but had a good look inside.  
That was a cold inspection I can tell you!  
North winds, icebergs, flash of salt  
crashed through the glass without a sound.  
He shifted from leg to leg, swivelled his head.  
There was not a fish in the house – only me.  
Did he smell my flesh, that white one? Did he think  
I would soon open the window and scatter bread?  
Calculation in those eyes is quick.  
'I tell you, my chick, there is food *everywhere*.'  
He eyed my furniture, my plants, an apple.  
Perhaps he was a mutation, a supergull.  
Perhaps he was, instead, a visitation  
which only used that tight firm forward body  
to bring the waste and dread of open waters,  
founded voyages, matchless predators,  
into a dry room. I knew nothing.  
I moved; I moved an arm. When the thing saw  
the shadow of that, it suddenly flapped,  
scattered claws along the sill, and was off,  
silent still. Who would be next for those eyes,  
I wondered, and were they ready, and in order?

Edwin Morgan



## 3. Ways of opening your points for discussion

The poem explores ideas about... it focuses on... creating the impression that...	The title of the poem is significant because... in particular the word _____ is interesting ... it suggests that	The opening lines have impact because... the use of _____ is effective as it implies... the reader immediately thinks that...	The poet's use of imagery is striking when they use _____ This image is powerful as it implies... within the image the word _____ suggests...
The language of the poem is well-chosen, in particular the poet's use of... This word implies... Furthermore, it creates an impression of...	The structure of the poem is also effective... In particular the poet... This could suggest ... or it may imply	Rhyme/rhythm is employed effectively in the poem with the use of ... The impact of the rhyme/rhythm emphasises...	The final lines of the poem have impact because... the use of _____ is effective as it implies... the reader is left contemplating...

## 2. The approach

1	<b>Read the question carefully</b> and highlight the focus of the question – in this case, “the effects animals have on people.”
2	<b>Read the poem carefully</b> once for understanding and then a second time, highlighting and annotating a range of key quotations and features that will help you answer the question.
3	<b>Write about the message and tone (in relation to the question)</b> <ul style="list-style-type: none"> <li>- Who is speaking?</li> <li>- What are they speaking about?</li> <li>- How does he/she feel?</li> </ul> <b>Remember:</b> <ul style="list-style-type: none"> <li>- Keep focused on the question</li> </ul>
4	<b>In relation to the question, how does the poet uses language to get their message and tone across?</b> What words/phrases, images/poetic techniques have they used? Have they used imagery (simile, metaphor, personification, alliteration, repetition, sibilance, etc) <b>What is the effect?</b> Are there any really significant word choices? <b>WHAT? HOW? WHY?</b> <b>Remember:</b> <ul style="list-style-type: none"> <li>- Keep focused on the question, short quotes, use terminology and words like <i>could, may, might</i>.</li> </ul>
5	<b>In relation to the question, what do you notice about the structure of the poem?</b> What do you notice about the stanzas? Has the poet used rhyme? Do they use caesura or enjambment? <b>Why have they done this?</b> <b>WHAT? HOW? WHY?</b> <b>Remember:</b> <ul style="list-style-type: none"> <li>- Focus on the visual, layout, organisation, punctuation</li> </ul>
6	<b>Conclude</b> your analysis by explaining your personal thoughts on how it ends and what the poet wanted us to takeaway from reader – what is the big message?



## 4. Unseen Poetry : Section C Part B

In this section you will be given a second poem and asked to compare it with the first. You must write about both poems, **but can repeat ideas that you have used from the first one**. You will be given a specific question on it. You don't need to know any context. You are being assessed on AO1 and AO2 only.

b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan. [25]

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

### Considering the Snail

The snail pushes through a green night, for the grass is heavy with water and meets over the bright path he makes, where rain has darkened the earth's dark. He moves in a wood of desire, pale antlers barely stirring as he hunts. I cannot tell what power is at work, drenched there with purpose, knowing nothing. What is a snail's fury? All I think is that if later I parted the blades above the tunnel and saw the thin trail of broken white across litter, I would never have imagined the slow passion to that deliberate progress.

Thom Gunn



## 7. Ways of opening your points of comparison

In the first poem the poet feels that... whereas in the second poem the poet expresses the idea...

Both poets use form to express their thoughts and feelings about... What is noticeable about poem one is ... In contrast poem two ...

The use of language such as \_\_\_\_\_ is also effective in conveying the poet's attitudes towards... For example in the first poem the writer uses ... This compares with poem two which uses...

The imagery employed in both poems is also striking... In the first poem the poet uses... in comparison the second poem utilises...

Rhyme/rhythm is also used effectively to express the poets' differing attitudes...

## 5. The approach

1	<b>Read the question carefully</b> and highlight the key words in the bullet points that will help you keep focused.
2	<b>Read the second poem carefully</b> once for understanding and then a second time, highlighting and annotating a range of key quotations and features that will help you answer the question and make comparisons.
3	<b>How is the message, tone and of the poem similar or different to the first?</b> - Who is speaking? - What are they speaking about? - How does he/she feel? - <b>Remember:</b> - Refer back to points you've made on the previous poem - Keep focused on the question
4	<b>In relation to the question, how does the poet's language compare to the first?</b> What poetic techniques have they used? Are they similar or different? Have they used imagery (simile, metaphor, personification, alliteration, repetition, sibilance, etc) <b>What is the effect?</b> <b>How does it compare to the first?</b> Are there any really significant word choices? <b>WHAT? HOW? WHY?</b> <b>Remember:</b> - Refer back to points you've made on the previous poem - Keep focused on the question - Short quotes, terminology, words such as <i>could, may, might</i>
5	<b>In relation to the question, what do you notice about the structure of the poem? Is it similar or different?</b> What do you notice about the stanzas? Has the poet used rhyme? Do they use caesura or enjambment? <b>Why have they done this?</b> <b>WHAT? HOW? WHY?</b> <b>Remember:</b> - Refer back to points you've made on the previous poem - Focus on the visual, layout, organisation, punctuation - Modal verbs ( <i>could, may, might</i> )
6	<b>Conclude</b> your analysis by summarising what the main message of each poem is and how they differ in terms of the impact that they have on you as a reader.

## 8. Key Terminology

Term	Term	New Terms I've Learnt	New Terms I've Learnt
<b>alliteration:</b> repetition of the same letter or sound at the start of consecutive words	<b>oxymoron:</b> a figure of speech in which apparently contradictory terms appear in conjunction		
<b>anaphora:</b> the repetition of a word or phrase at the beginning of successive clauses	<b>pathetic fallacy:</b> to give human feelings and responses to inanimate things, especially the weather		
<b>caesura:</b> a pause or break the middle of a line of poetry	<b>personification:</b> to give something non-human or abstract human characteristics and form		
<b>contrast:</b> placing ideas or words that are strikingly different close together for effect	<b>repetition:</b> repeating something that has already been written		
<b>couplet:</b> a pair of successive lines of verse, typically rhyming and of the same length	<b>rhyme:</b> correspondence of sound between words or the endings of words, especially at the end of lines		
<b>end-stopped line:</b> a line in verse which ends with punctuation, to show that phrase has ended	<b>rhythm:</b> the beat or cadence of a poem		
<b>enjambment:</b> the continuation of a sentence without a pause beyond the end of a line, couplet, or stanza	<b>sibilance:</b> the repeated use of the "s" sound close together		
<b>hyperbole:</b> exaggerated statements or claims said for effect	<b>simile:</b> a direct comparison between two thing using as or like		
<b>imagery:</b> visually descriptive or figurative language, such as similes or metaphors	<b>sonnet:</b> a 14 line poem typically on the subject of love		
<b>irony:</b> using language that normally signifies the opposite of what it means	<b>stanza:</b> a verse of poetry made up of poetic lines		
<b>juxtaposition:</b> two things being seen or placed close together with contrasting effect	<b>symbolism:</b> using a symbol or object to represent an abstract idea or concept		
<b>metaphor:</b> a comparison between two things where one thing is said to be another for effect	<b>synaesthesia:</b> the blending of the different senses in a piece of poetry		

Below is a past paper for you to attempt. Using the guidance in your knowledge organiser and the structure strips on the following slides, attempt to answer both parts of Section C. Remember your timings.

SECTION C (Unseen Poetry)

Answer both **3 1** and **3 2**.

You are advised to spend about 20 minutes on **3 1** and about 40 minutes on **3 2**.

Read the two poems, *Midwinter* by Grahame Davies and *Today* by Billy Collins. In both of these poems the poets write about a day in different seasons of the year.

**3 1** Write about the poem *Midwinter* by Grahame Davies, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised
- the ideas the poet may have wanted us to think about
- the poet's choice of words, phrases and images and the effects they create
- how you respond to the poem

**Midwinter**

No breezes move the branches; no birds sing;  
December's frost has turned the world to grey.  
The earth in winter trusting for the spring.

The silver hedges where the dead leaves cling;  
the clouds that shroud the winter sun away.  
No breezes move the branches; no birds sing;

The bitter cold that makes your fingers sting;  
forms icy mist from anything you say.  
The earth in winter trusting for the spring.

No life, no movement now in anything;  
no difference between dawn and dusk and day.  
No breezes move the branches; no birds sing;

The solstice of the year, when everything  
is balanced between increase and decay.  
The earth in winter trusting for the spring.

No sign of what another day may bring;  
the seeds of hope are frozen in the clay.  
No breezes move the branches; no birds sing;  
The earth in winter trusting for the spring.

Grahame Davies



**3 2** Now compare *Today* by Billy Collins and *Midwinter* by Grahame Davies. [25]

You should compare:

- what the poems are about and how they are organised
- the ideas the poets may have wanted us to think about
- the poets' choice of words, phrases and images and the effects they create
- how you respond to the poems

**Today**

If ever there were a spring day so perfect,  
so uplifted by a warm intermittent breeze

that it made you want to throw  
open all the windows in the house

and unlatch the door to the canary's cage,  
indeed, rip the little door from its jamb,

a day when the cool brick paths  
and the garden bursting with peonies

seemed so etched in sunlight  
that you felt like taking

a hammer to the glass paperweight  
on the living room end table,

releasing the inhabitants  
from their snow-covered cottage

so they could walk out,  
holding hands and squinting

into this larger dome of blue and white,  
well, today is just that kind of day.

Billy Collins









**Unseen Poetry**  
**Exam Question: Part b**

**How is the message, tone and of the poem similar or different to the first?**

- Who is speaking?
- What are they speaking about?
- How does he/she feel?
- **Remember:**
- Refer back to points you've made on the previous poem
- Keep focused on the question

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**In relation to the question, how does the poet's language compare to the first?**

What poetic techniques have they used? Are they similar or different? Have they used imagery (simile, metaphor, personification) alliteration, repetition, sibilance, etc)

**What is the effect?**

**How does it compare to the first?**

Are there any really significant word choices?

**WHAT? HOW? WHY?**

**Remember:**

- Refer back to points you've made on the previous poem
- Keep focused on the question
- Short quotes
- Terminology
- Modal verbs (could, may, might)

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**In relation to the question, what do you notice about the structure of the poem? Is it similar or different?**

What do you notice about the stanzas? Has the poet used rhyme? Do they use caesura or enjambment?

**Why have they done this?**

**WHAT? HOW? WHY?**

**Remember:**

- Refer back to points you've made on the previous poem
- Focus on the visual, layout, organisation, punctuation
- Modal verbs (could, may, might)

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