



GCSE English Literature Practice Booklet

Paper 1 and 2

Paper 1:

Section A) Shakespeare - *Macbeth*

Section B) 19th Century Novel - *A Christmas Carol*

Paper 2:

Section A) An Inspector Calls

Section B) Power and Conflict Poetry

Section C) Unseen Poetry

Name:

Class:

Advisory:

Macbeth

Task: Create a Brain Dump with exploded quotations for each theme on A3 paper



Violence



Betrayal



Kingship



Appearance vs
reality



Ambition



Temptation



Power



The
supernatural



Manipulation



Masculinity



Tyranny



Guilt



Children

Exam Practice and Extracts

Focus 1: Act 1, Scene 1: How does Shakespeare portray The Supernatural in this extract and the play as a whole?

Define: What is meant by the supernatural?

Big Idea: The supernatural

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis:

In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

Extract focus: Act 1 Scene 1: *The following extract has been taken from Act One of 'Macbeth'. In this extract, the beginning of the play, we are introduced to the witches.*

Annotate:

1. How does Shakespeare use the weather to establish an ominous and threatening atmosphere?
2. How does Shakespeare allude to the chaos engulfing Scotland in this scene?
3. 'Fair is foul, and foul is fair' is a warning that permeates throughout the rest of the play. Explain what Shakespeare may be warning his audiences about.
4. **5 KEY QUOTATIONS** that support your thesis about the supernatural

Thunder and lightning. Enter three Witches.



First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Exeunt

Focus 2: Act 1, Scene 7: How does Shakespeare portray ambition in this extract and the play as a whole?

Define: What is meant by ambition?

Big Idea: Ambition / ambition's dangers

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis: What is your argument about the theme of ambition?

In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

Extract 6: Act 1, Scene 7 – 'We will proceed no further in this business'

The following extract has been taken from Act One of 'Macbeth'. In this extract, Macbeth tells his wife they will not be proceeding with their plans to murder Duncan.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. Why does Macbeth make the decision that Duncan shall not be murdered?
2. How and why does Lady Macbeth attack Macbeth's masculinity in this scene?
3. Innocence cannot exist around Lady Macbeth. How do we know this from the extract? Explain your ideas.

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail!
But screw your courage to the sticking-place,
And we'll not fail.



Focus 3: Act 2, Scene 1: How does Shakespeare portray internal conflict in this extract and the play as a whole?

Define: What is internal conflict? How does this look in Macbeth?

Big Idea: Power

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis: What does Shakespeare have to say about the nature of internal conflict in Macbeth?

In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

Extract focus: Act 2 Scene 1: *The following extract has been taken from Act Two of 'Macbeth'. In this extract, Macbeth is led to Duncan's chambers by a hallucination of a dagger.*

Annotate:

1. How does Shakespeare begin the soliloquy with Macbeth desiring a sense of control? How is this described through inner conflict?
2. How does Shakespeare use foreshadowing of violence and death? What does this suggest about Macbeth's state of mind and the inevitability of regicide?
3. How does Shakespeare deploy the supernatural in this scene to depict inner conflict?

MACBETH

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.



Exit Servant

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace.
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.

A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Exit

Focus 4: Act 2, Scene 3: How does Shakespeare portray sin in this extract and the play as a whole?

Define: What is meant by sin?

Big Idea: Ambition / ambition's dangers

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis: What is your argument about the theme of sin?

In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

Extract 4: Act 2, Scene 3 – The Porter

The following extract has been taken from Act Two of 'Macbeth'. In this extract, Macbeth's drunken porter enters to answer the knocking at the gates.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

- 1. The Porter, through his drunken ramblings, pretends to be the porter of the gates of Hell. Why is this significant?*
- 2. Consider the crimes committed by the imaginary sinners. What are they and how is Macbeth guilty of all the same crimes?*
- 3. The Porter is saying the path to 'hell-gate' is well trodden. What is he saying about human criminality and how can this be seen as a warning to the audience?*

Knocking within. Enter a Porter

Porter

Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key.



Knocking within

Knock,
knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on the expectation of plenty: come in time; have napkins enow about you; here you'll sweat for't.

Knocking within

Knock,
knock! Who's there, in the other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator.

Knocking within

Knock,
knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose.

Knocking within

Knock,
knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire.

Knocking within

Anon, anon! I pray you, remember the porter.

Focus 5: Act 2, Scene 4; How does Shakespeare portray the consequences of breaking the Divine Right of Kings in this extract and the play as a whole?

Define: What is Divine Right?	
Big Idea: Guilt	Links:
<p>Why does Shakespeare include this theme in the play as a whole?</p> <p>What is he aiming to do with this theme / big idea?</p> <p><i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i></p>	<p>Where else is this theme / big idea seen in the play? Jot down 3 examples.</p>
Adapted Thesis: Why does Shakespeare use Divine Right in Macbeth? What does he wish to argue about it?	
<p><i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i></p>	

The following extract has been taken from Act Two of 'Macbeth'. In this extract, Ross and an old man discuss unnatural things that have been happening since Duncan's murder.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. What are the unnatural things that have been happening since Duncan's death?
2. Why are these things happening? Consider contemporary beliefs around hierarchy in your answer.
3. Do you think these events actually happened or do you think Ross is teasing the old man? Explain your ideas.



Enter ROSS and an old Man

Old Man

Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

ROSS

Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock, 'tis day,
And yet dark night strangles the travelling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

Old Man

'Tis unnatural,
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

ROSS

And Duncan's horses--a thing most strange and certain--
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old Man

'Tis said they eat each other.

Focus 6: Act 3, Scene 1: How does Shakespeare portray Macbeth and his fears in this extract and the text as a whole?

Define: fear	
Big Idea: fear	Links:
Why does Shakespeare include this theme in the play as a whole? What is he aiming to do with this theme / big idea? <i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	Where else is this theme / big idea seen in the play? Jot down 3 examples.
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions?	
<i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i>	

The following extract has been taken from Act Three of 'Macbeth'. In this extract, Macbeth is fearful of Banquo and the fact he has been hailed as 'father to a line of kings.'

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

- 1. What about Banquo's nature and the way he carries himself, threatens Macbeth?*
- 2. Why does Macbeth describe his crown as 'fruitless' and his sceptre as 'barren'?*
- 3. What does Macbeth say has happened to his mind and what is the significance of this?*



MACBETH

Bring them before us.

Exit Attendant

To be thus is nothing;
But to be safely thus.--Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and, under him,
My Genius is rebuked; as, it is said,
Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me,
And bade them speak to him: then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list.
And champion me to the utterance! Who's there!

Focus 7: Act 3, Scene 2: How does Shakespeare portray the relationship between Macbeth and lady Macbeth in this extract and the text as a whole?

Define: relationship	
Big Idea: relationship	Links:
Why does Shakespeare include this theme in the play as a whole? What is he aiming to do with this theme / big idea? <i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	Where else is this theme / big idea seen in the play? Jot down 3 examples.
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions? <i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i>	

The following extract has been taken from Act Three of 'Macbeth'. In this extract, Macbeth shares how he is tormented by what he is doing and what he is about to do.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

- 1. Macbeth says his mind is full of scorpions. What does this metaphor mean?*
- 2. What does Shakespeare's use of dark, natural imagery suggest to audiences about what is happening to him?*
- 3. Macbeth refuses to tell Lady Macbeth his exact plans. What is happening to their relationship?*



LADY MACBETH

You must leave this.

MACBETH

O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH

But in them nature's copy's not eterne.

MACBETH

There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

LADY MACBETH

What's to be done?

MACBETH

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens; and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
While night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me.

Focus 8: Act 3, Scene 4: How does Shakespeare portray Macbeth's fears in this extract and the text as a whole?

Define: fear	
Big Idea: fear	Links:
Why does Shakespeare include this theme in the play as a whole? What is he aiming to do with this theme / big idea? <i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	Where else is this theme / big idea seen in the play? Jot down 3 examples.
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions? <i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i>	

The following extract has been taken from Act Three of 'Macbeth'. In this extract, Macbeth, having sent murderers to kill Banquo, is haunted by Banquo's ghost.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. Towards the end of this extract, the lengths of the lines are short. What does this tell you about the pace of the scene?
2. How do you think Macbeth would deliver the line, 'Which of you have done this?'
3. What can audiences infer about the appearance of Banquo's ghost based on Macbeth's words?



Re-enter GHOST OF BANQUO

MACBETH

Avaunt! and quit my sight! let the earth hide thee!

Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

LADY MACBETH

Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

MACBETH

What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!

GHOST OF BANQUO vanishes

Why, so: being gone,
I am a man again. Pray you, sit still.

LADY MACBETH

You have displaced the mirth, broke the good
meeting,
With most admired disorder.

MACBETH

Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me
strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

ROSS

What sights, my lord?

LADY MACBETH

I pray you, speak not; he grows worse and
worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,
But go at once.

LENNOX

Good night; and better health
Attend his majesty!

LADY MACBETH

A kind good night to all!

Exeunt all but MACBETH and LADY MACBETH

MACBETH

It will have blood; they say, blood will have
blood:
Stones have been known to move and trees to
speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought
forth
The secret'st man of blood. What is the night?

LADY MACBETH

Almost at odds with morning, which is which.

Focus 9: Act 4, Scene 1: How does Shakespeare portray the supernatural in this extract and the text as a whole?

Define: What is meant by the supernatural?

Big Idea: The supernatural

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis:

In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

The following extract has been taken from Act Four of 'Macbeth'. In this extract, Macbeth seeks out the witches to hear more of his future.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. Why do you think each apparition appears in the form it does?
2. Which prophecy or prophecies in particular will heighten Macbeth's sense of arrogance?
3. The witches command Macbeth to listen to the apparitions and not to speak to them. Why do you think this is?



Thunder. First Apparition: an armed Head

MACBETH

Tell me, thou unknown power,--

First Witch

He knows thy thought:

Hear his speech, but say thou nought.

First Apparition

Macbeth! Macbeth! Macbeth! beware

Macduff;

Beware the thane of Fife. Dismiss me.

Enough.

Descends

MACBETH

Whate'er thou art, for thy good caution,
thanks;

Thou hast harp'd my fear aright: but one
word more,--

First Witch

He will not be commanded: here's another,
More potent than the first.

Thunder. Second Apparition: A bloody Child

Second Apparition

Macbeth! Macbeth! Macbeth!

MACBETH

Had I three ears, I'd hear thee.

Second Apparition

Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.

Descends

MACBETH

Then live, Macduff: what need I fear of thee?

But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned,
with a tree in his hand*

What is this

That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty?

ALL

Listen, but speak not to't.

Third Apparition

Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers
are:

Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him.

Descends

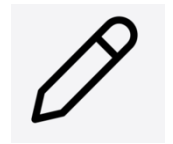
Focus 10: Act 4, Scene 3: How does Shakespeare portray kingship in this extract and the text as a whole?

Define: kingship	
Big Idea: kingship/tyranny	Links:
Why does Shakespeare include this theme in the play as a whole? What is he aiming to do with this theme / big idea? <i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	Where else is this theme / big idea seen in the play? Jot down 3 examples.
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions? <i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i>	

The following extract has been taken from Act Four of 'Macbeth'. In this extract, Malcolm is tricking Macduff into thinking he would be a worse king than Macbeth.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. What is Malcolm saying Macbeth is guilty of?
2. Which of the tyrannical qualities listed by Malcolm is Macbeth seemingly innocent of?
3. What, according to Malcolm, are the qualities a good king should possess?

**MALCOLM**

It is myself I mean: in whom I know
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

MACDUFF

Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

MALCOLM

I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will: better Macbeth
Than such an one to reign.

MALCOLM

But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

MACDUFF

O Scotland, Scotland!

MALCOLM

If such a one be fit to govern, speak:
I am as I have spoken.

Focus 11: Act 5, Scene 1: How does Shakespeare portray Lady Macbeth as a character who changes in this extract and the text as a whole?

Define: guilt

Big Idea: guilt

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/
to reveal the importance of/ to question/to establish*

Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions?
In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.

The following extract has been taken from Act Five of 'Macbeth'. In this extract, Lady Macbeth, consumed by guilt, is attempting to wash her hands of blood which isn't there.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. Which events from the play does Lady Macbeth recall in her mutterings?
2. In this scene, Lady Macbeth calls for light. How is this different to what she has called for before? Why the change?
3. Lady Macbeth describes her hand as 'little' and yet her hands have caused so much damage. How is Lady Macbeth presented as vulnerable here?

LADY MACBETH

Yet here's a spot.

Doctor

Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

LADY MACBETH

Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him.

Doctor

Do you mark that?

LADY MACBETH

The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor

Go to, go to; you have known what you should not.

Gentlewoman

She has spoke what she should not, I am sure of that: heaven knows what she has known.

LADY MACBETH

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!



Focus 13: Act 5, Scene 8: How does Shakespeare portray Macbeth as a character who changes in this extract and the text as a whole?

Define: regret	
Big Idea: regret	Links:
<p>Why does Shakespeare include this theme in the play as a whole?</p> <p>What is he aiming to do with this theme / big idea?</p> <p><i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/ to establish</i></p>	<p>Where else is this theme / big idea seen in the play? Jot down 3 examples.</p>
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions?	
<p><i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i></p>	

The following extract has been taken from Act Five of 'Macbeth'. In this extract, Macbeth is preparing for Malcolm and Macduff's siege when he hears a cry.

Answer the following questions in full sentences. Use quotations where you can to help you explain your points.

1. Macbeth says there would have been a time when a cry like the one he has heard would have startled him. This one, however, does not. What has happened to Macbeth over the course of the play to make this the case?
2. What views does Macbeth express about life in this extract?
3. Macbeth compares life to a 'poor player', meaning an actor who is soon forgotten. Where in the play have we seen Macbeth adopt the role of a 'poor player'?



MACBETH

Hang out our banners on the outward walls;
The cry is still 'They come!' our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

A cry of women within

What is that noise?

SEYTON

It is the cry of women, my good lord.

Exit

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.

Re-enter SEYTON

Wherefore was that cry?

SEYTON

The queen, my lord, is dead.

MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Focus 13: Act 5, Scene 8: How does Shakespeare portray Macbeth as brave in this extract and the text as a whole?

Define: guilt	
Big Idea: guilt	Links:
<p>Why does Shakespeare include this theme in the play as a whole?</p> <p>What is he aiming to do with this theme / big idea?</p> <p><i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/ to establish</i></p>	<p>Where else is this theme / big idea seen in the play? Jot down 3 examples.</p>
Adapted Thesis: What is Shakespeare conveying about people who suffer downfall due to their actions?	
<p><i>In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i></p>	

The following extract has been taken from Act Five of 'Macbeth'. In this extract, Macduff finally confronts Macbeth.

Annotate:

1. How does Macduff's language convey Macbeth's tragic descent?
2. How is the hellish language of tyranny used throughout?
3. How does Macduff's language imply benevolence on his part?

MACBETH

Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.



Enter MACDUFF

MACDUFF

Turn, hell-hound, turn!

MACBETH

Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

MACDUFF

I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out!

They fight

MACBETH

Thou lovest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF

Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

MACBETH

Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'

A Christmas Carol

Task: Create a Brain Dump with exploded quotations for each theme on A3 paper



Social injustice



Redemption



Moral
Responsibility



Christmas



Regret



Family



Threat of Time



Inequality



Greed vs
Generosity



Poverty



Isolation



Repentance

Focus 1: Starting with the extract, how does Dickens portray Scrooge as a character that changes?

*The following extract has been taken from **Stave One: Marley's Ghost**. In this extract we are introduced to Scrooge's character.*

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

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

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

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

Once upon a time—of all the good days in the year, on Christmas Eve—old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already—it had not been light all day—and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

Focus 2: Starting with the extract, how does Dickens present the suffering of the poor?

The following extract has been taken from Stave One: Marley's Ghost. In this extract, Fred, Scrooge's nephew leaves Scrooge's counting house and two charity gentlemen enter.

"Mr. Marley has been dead these seven years," Scrooge replied. "He died seven years ago, this very night."

"We have no doubt his liberality is well represented by his surviving partner," said the gentleman, presenting his credentials.

It certainly was; for they had been two kindred spirits. At the ominous word "liberality," Scrooge frowned, and shook his head, and handed the credentials back.

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir."

"Are there no prisons?" asked Scrooge.

"Plenty of prisons," said the gentleman, laying down the pen again.

"And the Union workhouses?" demanded Scrooge. "Are they still in operation?"

"They are. Still," returned the gentleman, "I wish I could say they were not."

"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.

"Both very busy, sir."

"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."

"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth.

We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

"I wish to be left alone," said Scrooge. "Since you ask me what I wish, gentlemen, that is my answer. I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the establishments I have mentioned—they cost enough; and those who are badly off must go there."

"Many can't go there; and many would rather die."

"If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population. Besides—excuseme—I don't know that."

"But you might know it," observed the gentleman.

"It's not my business," Scrooge returned. "It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me constantly. Good afternoon, gentlemen!"

Focus 3: Starting with the extract, how does Dickens use the ghosts to change the attitudes of Scrooge?

The following extract has been taken from **Stave Two**: 'The First of the Three Spirits'. In this extract, Scrooge is visited by the Ghost of Christmas Past.

It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was not its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

"Are you the Spirit, sir, whose coming was foretold to me?" asked Scrooge.

"I am!"

The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance.

"Who, and what are you?" Scrooge demanded.

"I am the Ghost of Christmas Past."

"Long Past?" inquired Scrooge: observant of its dwarfish stature.

"No. Your past."

Perhaps, Scrooge could not have told anybody why, if anybody could have asked him; but he had a special desire to see the Spirit in his cap; and begged him to be covered.

"What!" exclaimed the Ghost, "would you so soon put out, with worldly hands, the light I give? Is it not enough that you are one of those whose passions made this cap, and force me through whole trains of years to wear it low upon my brow!"

Focus 4: Starting with the extract, how does Dickens present ideas about joy and happiness?

The following extract has been taken from **Stave Two**: 'The First of the Three Spirits'. In this extract, the Ghost of Christmas Past shows Scrooge what happened to Belle after she left him.

But now a knocking at the door was heard, and such a rush immediately ensued that she with laughing face and plundered dress was borne towards it the centre of a flushed and boisterous group, just in time to greet the father, who came home attended by a man laden with Christmas toys and presents. Then the shouting and the struggling, and the onslaught that was made on the defenceless porter! The scaling him with chairs for ladders to dive into his pockets, despoil him of brown-paper parcels, hold on tight by his cravat, hug him round his neck, pommel his back, and kick his legs in irrepressible affection! The shouts of wonder and delight with which the development of every package was received! The terrible announcement that the baby had been taken in the act of putting a doll's frying-pan into his mouth, and was more than suspected of having swallowed a fictitious turkey, glued on a wooden platter! The immense relief of finding this a false alarm! The joy, and gratitude, and ecstasy! They are all indescribable alike. It is enough that by degrees the children and their emotions got out of the parlour, and by one stair at a time, up to the top of the house; where they went to bed, and so subsided.

And now Scrooge looked on more attentively than ever, when the master of the house, having his daughter leaning fondly on him, sat down with her and her mother at his own fireside; and when he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life, his sight grew very dim indeed.

"Belle," said the husband, turning to his wife with a smile, "I saw an old friend of yours this afternoon."

"Who was it?"

"Guess!"

"How can I? Tut, don't I know?" she added in the same breath, laughing as he laughed. "Mr. Scrooge."

"Mr. Scrooge it was. I passed his office window; and as it was not shut up, and he had a candle inside, I could scarcely help seeing him. His partner lies upon the point of death, I hear; and there he sat alone. Quite alone in the world, I do believe."

"Spirit!" said Scrooge in a broken voice, "remove me from this place."

"I told you these were shadows of the things that have been," said the Ghost. "That they are what they are, do not blame me!"

"Remove me!" Scrooge exclaimed, "I cannot bear it!"

He turned upon the Ghost, and seeing that it looked upon him with a face, in which in some strange way there were fragments of all the faces it had shown him, wrestled with it.

"Leave me! Take me back. Haunt me no longer!"

In the struggle, if that can be called a struggle in which the Ghost with no visible resistance on its own part was undisturbed by any effort of its adversary, Scrooge observed that its light was burning high and bright; and dimly connecting that with its influence over him, he seized the extinguisher-cap, and by a sudden action pressed it down upon its head.

The Spirit dropped beneath it, so that the extinguisher covered its whole form; but though Scrooge pressed it down with all his force, he could not hide the light: which streamed from under it, in an unbroken flood upon the ground.

He was conscious of being exhausted, and overcome by an irresistible drowsiness; and, further, of being in his own bedroom. He gave the cap a parting squeeze, in which his hand relaxed; and had barely time to reel to bed, before he sank into a heavy sleep.

Focus 5: Starting with the extract, how does Dickens use the ghosts to help Scrooge change his attitudes and behaviour? Or How does Dickens present the significance of Christmas?

The following extract has been taken from **Stave Three: 'The Second of the Three Spirits'**. In this extract, Scrooge is visited by the Ghost of Christmas Present.

The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.

It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

"Come in!" exclaimed the Ghost. "Come in! and know me better, man!"

Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

"I am the Ghost of Christmas Present," said the Spirit. "Look upon me!"

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

"You have never seen the like of me before!" exclaimed the Spirit.

"Never," Scrooge made answer to it.

"Have never walked forth with the younger members of my family; meaning (for I am very young) my elder brothers born in these later years?" pursued the Phantom.

"I don't think I have," said Scrooge. "I am afraid I have not. Have you had many brothers, Spirit?"

"More than eighteen hundred," said the Ghost.

Focus 6: Starting with the extract, how does Dickens present the significance of Christmas?

*The following extract has been taken from **Stave Three: 'The Second of the Three Spirits'**. In this extract, Scrooge is taken by the Ghost of Christmas Present to see how Christmas is celebrated in remote locations.*

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

"What place is this?" asked Scrooge.

"A place where Miners live, who labour in the bowels of the earth," returned the Spirit. "But they know me. See!"

A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children's children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song—it had been a very old song when he was a boy—and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again.

The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped—whither? Not to sea? To sea. To Scrooge's horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of sea-weed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog; and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.

Again the Ghost sped on, above the black and heaving sea—on, on—until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the look-out in the bow, the officers who had the watch; dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year; and had shared to some extent in its festivities; and had remembered those he cared for at a distance, and had known that they delighted to remember him.

Focus 7: Starting with the extract, how does Dickens present the significance of family?

This extract is taken from Stave Three: Scrooge is taken by the Ghost of Christmas Present to see how Fred, Scrooge's nephew, celebrates Christmas.

It was a great surprise to Scrooge, while listening to the moaning of the wind, and thinking what a solemn thing it was to move on through the lonely darkness over an unknown abyss, whose depths were secrets as profound as Death: it was a great surprise to Scrooge, while thus engaged, to hear a hearty laugh. It was a much greater surprise to Scrooge to recognise it as his own nephew's and to find himself in a bright, dry, gleaming room, with the Spirit standing smiling by his side, and looking at that same nephew with approving affability!

"Ha, ha!" laughed Scrooge's nephew. "Ha, ha, ha!"

If you should happen, by any unlikely chance, to know a man more blest in a laugh than Scrooge's nephew, all I can say is, I should like to know him too. Introduce him to me, and I'll cultivate his acquaintance.

It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good-humour. When Scrooge's nephew laughed in this way: holding his sides, rolling his head, and twisting his face into the most extravagant contortions: Scrooge's niece, by marriage, laughed as heartily as he. And their assembled friends being not a bit behindhand, roared out lustily.

"Ha, ha! Ha, ha, ha, ha!"

"He said that Christmas was a humbug, as I live!" cried Scrooge's nephew. "He believed it too!"

"More shame for him, Fred!" said Scrooge's niece, indignantly. Bless those women; they never do anything by halves. They are always in earnest.

She was very pretty: exceedingly pretty. With a dimpled, surprised-looking, capital face; a ripe little mouth, that seemed made to be kissed—as no doubt it was; all kinds of good little dots about her chin, that melted into one another when she laughed; and the sunniest pair of eyes you ever saw in any little creature's head. Altogether she was what you would have called provoking, you know; but satisfactory, too. Oh, perfectly satisfactory.

"He's a comical old fellow," said Scrooge's nephew, "that's the truth: and not so pleasant as he might be. However, his offences carry their own punishment, and I have nothing to say against him."

"I'm sure he is very rich, Fred," hinted Scrooge's niece. "At least you always tell me so."

"What of that, my dear!" said Scrooge's nephew. "His wealth is of no use to him. He don't do any good with it. He don't make himself comfortable with it. He hasn't the satisfaction of thinking—ha, ha, ha!—that he is ever going to benefit US with it."

"I have no patience with him," observed Scrooge's niece. Scrooge's niece's sisters, and all the other ladies, expressed the same opinion.

"Oh, I have!" said Scrooge's nephew. "I am sorry for him; I couldn't be angry with him if I tried. Who suffers by his ill whims! Himself, always. Here, he takes it into his head to dislike us, and he won't come and dine with us. What's the consequence? He don't lose much of a dinner."

"Indeed, I think he loses a very good dinner," interrupted Scrooge's niece. Everybody else said the same, and they must be allowed to have been competent judges, because they had just had dinner; and, with the dessert upon the table, were clustered round the fire, by lamplight.

Focus 8: Starting with the extract, how does Dickens present the plight of the poor?

*The following extract has been taken from **Stave Four**: 'The Last of the Spirits'. In this extract, although he does not realise it, Scrooge is watching people sell his things.*

But the gallantry of her friends would not allow of this; and the man in faded black, mounting the breach first, produced his plunder. It was not extensive. A seal or two, a pencil-case, a pair of sleeve-buttons, and a brooch of no great value, were all. They were severally examined and appraised by old Joe, who chalked the sums he was disposed to give for each, upon the wall, and added them up into a total when he found there was nothing more to come.

"That's your account," said Joe, "and I wouldn't give another sixpence, if I was to be boiled for not doing it. Who's next?"

Mrs. Dilber was next. Sheets and towels, a little wearing apparel, two old-fashioned silver teaspoons, a pair of sugar-tongs, and a few boots. Her account was stated on the wall in the same manner.

"I always give too much to ladies. It's a weakness of mine, and that's the way I ruin myself," said old Joe. "That's your account. If you asked me for another penny, and made it an open question, I'd repent of being so liberal and knock off half-a-crown."

"And now undo my bundle, Joe," said the first woman.

Joe went down on his knees for the greater convenience of opening it, and having unfastened a great many knots, dragged out a large and heavy roll of some dark stuff.

"What do you call this?" said Joe. "Bed-curtains!"

"Ah!" returned the woman, laughing and leaning forward on her crossed arms. "Bed-curtains!"

"You don't mean to say you took 'em down, rings and all, with him lying there?" said Joe.

"Yes I do," replied the woman. "Why not?"

"You were born to make your fortune," said Joe, "and you'll certainly do it."

"I certainly shan't hold my hand, when I can get anything in it by reaching it out, for the sake of such a man as He was, I promise you, Joe," returned the woman coolly. "Don't drop that oil upon the blankets, now."

"His blankets?" asked Joe.

"Whose else's do you think?" replied the woman. "He isn't likely to take cold without 'em, I dare say."

"I hope he didn't die of anything catching? Eh?" said old Joe, stopping in his work, and looking up.

"Don't you be afraid of that," returned the woman. "I an't so fond of his company that I'd loiter about him for such things, if he did. Ah! you may look through that shirt till your eyes ache; but you won't find a hole in it, nor a threadbare place. It's the best he had, and a fine one too. They'd have wasted it, if it hadn't been for me."

"What do you call wasting of it?" asked old Joe.

"Putting it on him to be buried in, to be sure," replied the woman with a laugh. "Somebody was fool enough to do it, but I took it off again. If calico an't good enough for such a purpose, it isn't good enough for anything. It's quite as becoming to the body. He can't look uglier than he did in that one."

Scrooge listened to this dialogue in horror. As they sat grouped about their spoil, in the scanty light afforded by the old man's lamp, he viewed them with a detestation and disgust, which could hardly have been greater, though they had been obscene demons, marketing the corpse itself.

Focus 9: Starting with the extract, how does Dickens present ideas about family/poverty?

The following extract has been taken from **Stave Four**: 'The Last of the Spirits'. In this extract, Scrooge visits the Cratchits again and finds them mourning the loss of Tiny Tim.

The Ghost conducted him through several streets familiar to his feet; and as they went along, Scrooge looked here and there to find himself, but nowhere was he to be seen. They entered poor Bob Cratchit's house; the dwelling he had visited before; and found the mother and the children seated round the fire.

Quiet. Very quiet. The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him. The mother and her daughters were engaged in sewing. But surely they were very quiet!

" 'And He took a child, and set him in the midst of them.' "

Where had Scrooge heard those words? He had not dreamed them. The boy must have read them out, as he and the Spirit crossed the threshold. Why did he not go on?

The mother laid her work upon the table, and put her hand up to her face.

"The colour hurts my eyes," she said.

The colour? Ah, poor Tiny Tim!

"They're better now again," said Cratchit's wife. "It makes them weak by candle-light; and I wouldn't show weak eyes to your father when he comes home, for the world. It must be near his time."

"Past it rather," Peter answered, shutting up his book. "But I think he has walked a little slower than he used, these few last evenings, mother."

They were very quiet again. At last she said, and in a steady, cheerful voice, that only faltered once:

"I have known him walk with—I have known him walk with Tiny Tim upon his shoulder, very fast indeed."

"And so have I," cried Peter. "Often."

"And so have I," exclaimed another. So had all.

"But he was very light to carry," she resumed, intent upon her work, "and his father loved him so, that it was no trouble: no trouble. And there is your father at the door!"

She hurried out to meet him; and little Bob in his comforter—he had need of it, poor fellow—came in. His tea was ready for him on the hob, and they all tried who should help him to it most. Then the two young Cratchits got upon his knees and laid, each child a little cheek, against his face, as if they said, "Don't mind it, father. Don't be grieved!"

Bob was very cheerful with them, and spoke pleasantly to all the family. He looked at the work upon the table, and praised the industry and speed of Mrs. Cratchit and the girls. They would be done long before Sunday, he said.

"Sunday! You went to-day, then, Robert?" said his wife.

"Yes, my dear," returned Bob. "I wish you could have gone. It would have done you good to see how green a place it is. But you'll see it often. I promised him that I would walk there on a Sunday. My little, little child!" cried Bob. "My little child!"

Focus 10: Starting with the extract, how does Dickens portray Scrooge as a character that redeems himself?

*The following extract has been taken from **Stave Five**: 'The End Of It'. In this extract, Scrooge is wandering the streets when he encounters some familiar faces.*

He had not gone far, when coming on towards him he beheld the portly gentleman, who had walked into his counting-house the day before, and said, "Scrooge and Marley's, I believe?" It sent a pang across his heart to think how this old gentleman would look upon him when they met; but he knew what path lay straight before him, and he took it.

"My dear sir," said Scrooge, quickening his pace, and taking the old gentleman by both his hands. "How do you do? I hope you succeeded yesterday. It was very kind of you. A merry Christmas to you, sir!"

"Mr. Scrooge?"

"Yes," said Scrooge. "That is my name, and I fear it may not be pleasant to you. Allow me to ask your pardon. And will you have the goodness"—here Scrooge whispered in his ear.

"Lord bless me!" cried the gentleman, as if his breath were taken away. "My dear Mr. Scrooge, are you serious?"

"If you please," said Scrooge. "Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?"

"My dear sir," said the other, shaking hands with him. "I don't know what to say to such munifi—"

"Don't say anything, please," retorted Scrooge. "Come and see me. Will you come and see me?"

"I will!" cried the old gentleman. And it was clear he meant to do it.

"Thank'ee," said Scrooge. "I am much obliged to you. I thank you fifty times. Bless you!"

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk—that anything—could give him so much happiness. In the afternoon he turned his steps towards his nephew's house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

"Is your master at home, my dear?" said Scrooge to the girl. Nice girl! Very.

"Yes, sir."

"Where is he, my love?" said Scrooge.

"He's in the dining-room, sir, along with mistress. I'll show you up-stairs, if you please."

"Thank'ee. He knows me," said Scrooge, with his hand already on the dining-room lock. "I'll go in here, my dear."

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

"Fred!" said Scrooge.

Dear heart alive, how his niece by marriage started! Scrooge had forgotten, for the moment, about her sitting in the corner with the footstool, or he wouldn't have done it, on any account.

"Why bless my soul!" cried Fred, "who's that?"

"It's I. Your uncle Scrooge. I have come to dinner. Will you let me in, Fred?"

Focus 11: Starting with the extract, how does Dickens portray Scrooge as a character that redeems himself?

*The following extract has been taken from **Stave Five**: 'The End Of It'. In this extract, Scrooge is wandering the streets when he encounters some familiar faces.*

Yes! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed. "The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob; on my knees!"

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

"They are not torn down," cried Scrooge, folding one of his bed-curtains in his arms, "they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!"

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

Focus 12: Starting with the extract, how does Dickens portray Scrooge as a character that redeems himself?

*The following extract has been taken from **Stave Five: 'The End Of It'**. In this extract, Scrooge endeavours to make Bob's life better.*

But he was early at the office next morning. Oh, he was early there. If he could only be there first, and catch Bob Cratchit coming late! That was the thing he had set his heart upon.

And he did it; yes, he did! The clock struck nine. No Bob. A quarter past. No Bob. He was full eighteen minutes and a half behind his time. Scrooge sat with his door wide open, that he might see him come into the Tank.

His hat was off, before he opened the door; his comforter too. He was on his stool in a jiffy; driving away with his pen, as if he were trying to overtake nine o'clock.

"Hallo!" growled Scrooge, in his accustomed voice, as near as he could feign it. "What do you mean by coming here at this time of day?"

"I am very sorry, sir," said Bob. "I am behind my time."

"You are?" repeated Scrooge. "Yes. I think you are. Step this way, sir, if you please."

"It's only once a year, sir," pleaded Bob, appearing from the Tank. "It shall not be repeated. I was making rather merry yesterday, sir."

"Now, I'll tell you what, my friend," said Scrooge, "I am not going to stand this sort of thing any longer. And therefore," he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the Tank again; "and therefore I am about to raise your salary!"

Bob trembled, and got a little nearer to the ruler. He had a momentary idea of knocking Scrooge down with it, holding him, and calling to the people in the court for help and a strait-waistcoat.

"A merry Christmas, Bob!" said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you, for many a year! I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires, and buy another coal-scuttle before you dot another i, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God bless Us, Every One!

An Inspector Calls

Task: Create a Brain Dump with exploded quotations for each theme on A3 paper



Power



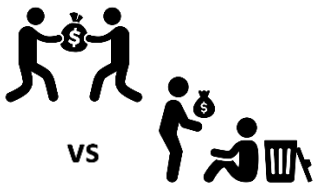
Justice



Guilt



Social
Responsibility



Greed/
selfishness



Regret



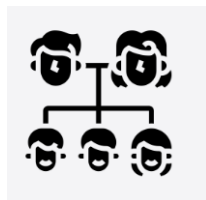
Family



Inequality



Poverty



Generations



Gender



Society

Focus 1: How does Priestley present ideas about social responsibility?

Define: What is meant by social responsibility?

Big Idea: Social Responsibility

Links:

Why does Priestley include this theme in the play as a whole?

Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)

What is he aiming to do with this theme / big idea?

to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish

Adapted Thesis:

In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society

Focus 2: How does Priestley use Inspector Goole to present his ideas about society?

Define: What is Inspector Goole like?

Big Idea: What does Inspector Goole represent?

Links:

Why does Priestley include this character in the play as a whole?

Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)

What message does he give about society through the Inspector?

to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish

Adapted Thesis:

In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society

Focus 3: How does Priestley present ideas about selfishness in the play?

Define: What is meant by selfishness?	
Big Idea: Selfishness	Links:
Why does Priestley include this theme in the play as a whole?	Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)
What is he aiming to do with this theme / big idea?	
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	
Adapted Thesis:	
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>	

Focus 4: How does Priestley use the character of Gerald to explore ideas about gender and power?

Define: What is Gerald like?	
Big Idea: What does Gerald represent?	Links:
Why does Priestley include this character in the play as a whole?	Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)
What message does he give about gender and power through Gerald?	
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	
Adapted Thesis:	
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>	

Focus 5: How does Priestley present ideas about social class in the play?

Define: What is meant by social class?	
Big Idea: Social Class	Links:
Why does Priestley include this theme in the play as a whole?	Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)
What is he aiming to do with this theme / big idea?	
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	
Adapted Thesis:	
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>	

Focus 6: How does Priestley use the character of Mrs Birling to explore ideas about class?

Define: What is Mrs Birling like?	
Big Idea: What does Mrs Birling represent?	Links:
Why does Priestley include this character in the play as a whole?	Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)
What message does he give about class through Mrs Birling?	
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>	
Adapted Thesis:	
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>	

Focus 7: Mr Birling says: 'Now look at the pair of them - the famous younger generation who know it all. and they can't even take a joke.' How does Priestley present different generations in the play?

Define: What is meant by different generations?

Big Idea: Generations/ age

Links:

Why does Priestley include this theme in the play as a whole?

Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)

What is he aiming to do with this theme / big idea?

to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish

Adapted Thesis:

In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society

Focus 8: How does Priestley present the character of Eva Smith?

Define: What is Eva Smith like?

Big Idea: What does Eva Smith represent?

Links:

Why does Priestley include this character in the play as a whole?

Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)

What message does he give about class through Eva Smith?

to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish

Adapted Thesis:

In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society

Focus 9: How does Priestley present ideas about inequality?

Define: What is meant by inequality?	
Big Idea: Inequality	Links:
<p>Why does Priestley include this theme in the play as a whole?</p> <p>What is he aiming to do with this theme / big idea?</p> <p><i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i></p>	<p>Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)</p>
Adapted Thesis:	
<p><i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i></p>	

Focus 10: How does Priestley use Sheila to present ideas about change?

Define: What is Sheila like?	
Big Idea: What does Sheila represent?	Links:
<p>Why does Priestley include this character in the play as a whole?</p> <p>What message does he give about change through Sheila?</p> <p><i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i></p>	<p>Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)</p>
Adapted Thesis:	
<p><i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i></p>	

Power and Conflict Poetry

Focus 1: Compare how poets present ideas about the power of nature in 'The Prelude' and one other poem.

Annotate:



1. Where is the volta (shift) in the poem?
2. What does this suggest about the power of nature?
3. What is the effect of the personification of the mountain, and what is this a metaphor for?
4. How does the experience affect the speaker, and what does this show about the power of nature?
5. 5 key quotations about the power of nature

Extract from *The Prelude* by William Wordsworth

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnacle; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,

As if with voluntary power instinct,
Upreared its head. I struck and struck again,
And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way

Back to the covert of the willow tree;
There in her mooring-place I left my bark, –
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

Focus 2: Compare how poets present ideas about the power of memory in 'The Emigree' and one other poem.

Annotate:

1. What do the repeated references to 'sunlight' show about the power of memory?
2. Why might it be significant that every stanza ends on an image of 'sunlight'?
3. What contrast is created with the speaker's bright, joyful memories?
4. What does the personification of the speaker's memory of the city suggest?
5. 5 key quotations about the power of memory



The Émigrée by Carol Rumens

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

Focus 3: Compare how poets present ideas about the horror of war in Exposure and one other poem.



1. What imagery of violence and pain do you see associated with the weather?
2. What is the effect of personifying the weather?
3. What is significant about the repeated line 'But nothing happens'?
4. What images particularly convey the horror of war, especially in the final stanza?
5. 5 key quotations about the horror of war

Exposure by Wilfred Owen

Our brains ache, in the merciless iced east winds that knife us . . .
Wearied we keep awake because the night is silent . . .
Low drooping flares confuse our memory of the salient . . .
Worried by silence, sentries whisper, curious, nervous,
 But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
 What are we doing here?

The poignant misery of dawn begins to grow . . .
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
 But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
We watch them wandering up and down the wind's nonchalance,
 But nothing happens.

Pale flakes with fingering stealth come feeling for our faces—
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
 —Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed,—
 We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
 For love of God seems dying.

Tonight, this frost will fasten on this mud and us,
Shrivelling many hands, and puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,

Focus 4: Compare how poets present ideas about human power in *Tissue* and one other poem.

Annotate:

1. What imagery of light do you see and what could it suggest?
2. Where is human power compared to tissue, and what is the effect?
3. Where are images of paper/ tissue used to represent the power of human connection?
4. What images show the power of nature compared to human power?
5. 5 key quotations about human power



Tissue by Imtiaz Dharker

Paper that lets the light
shine through, this
is what could alter things.

Paper thinned by age or touching,

the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,

the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.

An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick

or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

Focus 5: Compare how poets present experiences of war in *The Charge of the Light Brigade* and one other poem.

Annotate:

1. What rhythm is created in the poem, and what is the effect?
2. What are the two interpretations of the repeated line 'all the world wondered'?
3. Where is death personified and what is the effect?
4. What images show what the experience of war was like for the soldiers?
5. 5 key quotations about experiences of war



The Charge of the Light Brigade by Alfred Lord Tennyson

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said.
Into the valley of Death
Rode the six hundred.

II

"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

III

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV

Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;

Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

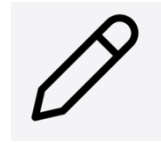
VI

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Focus 6: Compare how people are affected by war in Poppies and one other poem.

Annotate:

1. What does the title 'Poppies' suggest?
2. Where do you see domestic imagery?
3. Where do you see violent/ military imagery?
4. What could Weir be suggesting by combining these two types of imagery?
5. 5 key quotations about how people are affected by war



Poppies by Jane Weir

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.
On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch, I listened, hoping to hear
your playground voice catching on the wind.

Focus 7: Compare how poets present ideas about power and control in *Checking Out Me History* and one other poem.

Annotate:

1. Where do you see language relating to fairy tales and nursery rhymes? What is it used to describe?
2. Where do you see imagery of sight and of blindness?
3. Where do you see natural imagery?
4. What could Agard be criticising, and what could he be celebrating?
5. 5 key quotations about power and control



Checking Out Me History by John Agard

Dem tell me
Dem tell me
Wha dem want to tell me
Bandage up me eye with me own history
Blind me to my own identity
Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

*Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution*

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish run away with de spoon
but dem never tell me bout Nanny de maroon

*Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river*

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too
Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

*From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying*

Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

Focus 8: Compare how poets present ideas about inner conflict in Kamikaze and one other poem.

Annotate:

1. Where do you see language relating to patriotism and national pride? What point in the poem is this?
2. What do you see natural imagery? What point in the poem is this?
3. What is the inner conflict in the poem?
4. What does the ending of the poem suggest?
5. 5 key quotations about inner conflict



Kamikaze by Beatrice Garland

Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
and enough fuel for a one-way
journey into history
but half way there, she thought,
recounting it later to her children,
he must have looked far down
at the little fishing boats
strung out like bunting
on a green-blue translucent sea
and beneath them, arcing in swathes
like a huge flag waved first one way
then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun
and remembered how he
and his brothers waiting on the shore
built cairns of pearl-grey pebbles
to see whose withstood longest
the turbulent inrush of breakers
bringing their father's boat safe
- yes, grandfather's boat – safe
to the shore, salt-sodden, awash
with cloud-marked mackerel,
black crabs, feathery prawns,
the loose silver of whitebait and once
a tuna, the dark prince, muscular, dangerous.
And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him
as though he no longer existed,
only we children still chattered and laughed
till gradually we too learned
to be silent, to live as though
he had never returned, that this
was no longer the father we loved.
And sometimes, she said, he must have wondered
which had been the better way to die.

Focus 9: Compare how poets present ideas about conflict between man and nature in Storm on the Island and one other poem.

Annotate:



1. Where do you see violent imagery?
2. What do you see imagery relating to the military?
3. What could the storm be a metaphor for?
4. How does the tone of the poem shift from beginning to end?
5. 5 key quotations about inner conflict

Storm on the Island by Seamus Heaney

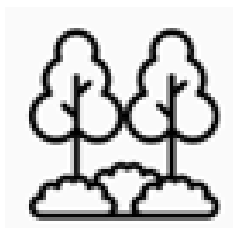
We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean - leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear
Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo,
We are bombarded with the empty air.
Strange, it is a huge nothing that we fear.

Unseen Poetry

Themes

A theme is a universal idea, lesson, or message explored throughout a work of literature. One key characteristic of literary themes is their universality, which is to say that themes are ideas that not only apply to the specific characters and events of a book or play, but also express broader truths about human experience that readers can apply to their own lives. The unseen poetry element of the exam is about 'encountering' new literature and identifying the messages the poet is trying to convey, as well as the methods they use to do this. Remember, you are a student of English literature and you have encountered many themes in the texts you have studied throughout your time at school.

Task: Brain-dump common themes in the novels, plays and poetry you have encountered so far.



Nature



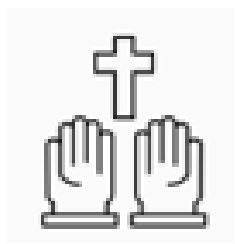
Death



Time



Conflict



Religion



Love

Key concept: The Human condition

The human condition is all the characteristics or key events that compose the essentials of human existence, including birth, growth, emotion, aspiration, conflict, and mortality. It has been said the poetry explores what it means to be human, and often poetry will comment on aspects of the human condition

Focus One:

Island Man

Morning
and island man wakes up
to the sound of blue surf
in his head
the steady breaking and wombing

wild seabirds
and fishermen pushing out to sea
the sun surfacing defiantly
from the east
of his small emerald island
he always comes back groggily groggily

Comes back to sands
of a grey metallic soar
to surge of wheels
to dull North Circular roar

muffling muffling
his crumpled pillow waves
island man heaves himself

Another London day

By Grace Nichols

Home

Home is pictures of memories on the wall.
Home is sleeping in my own bed.
Home is waking up to the smell of mom's cooking.
Home is sharing the holidays with family.
Home is playing the piano in the living room.
Home is a warm place to be.
Home is sweet.
Home is the place for me.
Home is filled with love.
Home is blessed from heaven above.
Home is where my heart is.
Home has a strong foundation.
It can weather any storm.
Home is where I belong.
When I go away,
I know I can come back to stay.
Home is a beautiful place.

By Jennifer Burns

| In both 'Island Man' and 'Home' the speakers describe their feelings about the importance of home.

What are the similarities and / or differences between the ways the poets present those feelings?

[8 marks]

Focus Two:

Flag

What's that fluttering in a breeze?
It's just a piece of cloth
that brings a nation to its knees.

What's that unfurling from a pole?
It's just a piece of cloth
that makes the guts of men grow bold.

What's that rising over a tent?
It's just a piece of cloth
that dares the coward to relent.

What's that flying across a field?
It's just a piece of cloth
that will outlive the blood you bleed.

How can I possess such a cloth?
Just ask for a flag, my friend.
Then blind your conscience to the end.

By John Agard

A Nation's Strength

What makes a nation's pillars high
And its foundations strong?
What makes it mighty to defy
The foes that round it throng?
It is not gold. Its kingdoms grand
Go down in battle shock;
Its shafts are laid on sinking sand,
Not on abiding rock.
Is it the sword? Ask the red dust
Of empires passed away;
The blood has turned their stones to rust,
Their glory to decay.
And is it pride? Ah, that bright crown
Has seemed to nations sweet;
But God has struck its luster down
In ashes at his feet.
Not gold but only men can make
A people great and strong;
Men who for truth and honor's sake
Stand fast and suffer long.
Brave men who work while others sleep,
Who dare while others fly...
They build a nation's pillars deep
And lift them to the sky.

By Ralph Waldo Emerson

In both 'Flag' and 'A Nation's strength' the speakers describe their feelings about the importance of nation.

What are the similarities and / or differences between the ways the poets present those feelings?

[8 marks]

Focus Three:

Spellbound

The night is darkening round me,
The wild winds coldly blow;
But a tyrant spell has bound me
And I cannot, cannot go.

The giant trees are bending
Their bare boughs weighed with snow.
And the storm is fast descending,
And yet I cannot go.

Clouds beyond clouds above me,
Wastes beyond wastes below;
But nothing drear can move me;
I will not, cannot go.

By Emily Brontë

Your World

Your world is as big as you make it.
I know, for I used to abide
In the narrowest nest in a corner,
My wings pressing close to my side.

But I sighted the distant horizon
Where the skyline encircled the sea
And I throbbed with a burning desire
To travel this immensity.

I battered the cordons around me
And cradled my wings on the breeze,
Then soared to the uttermost reaches
With rapture, with power, with ease!

By Georgia Douglas Johnson

1. In 'Spellbound', how does the poet present the speaker's attitudes to the natural world?

[24 marks]

AO4 [4 marks]

2. In both 'Spellbound' and 'Your World' the speakers describe their attitudes towards nature. What are the similarities and/or differences between methods the poets use to present these attitudes?

[8 marks]

Focus Four:

Last Lesson of the Afternoon

When will the bell ring, and end this weariness?
How long have they tugged the leash, and strained apart,
My pack of unruly hounds! I cannot start
Them again on a quarry of knowledge they hate to hunt,
I can haul them and urge them no more.

No longer now can I endure the brunt
Of the books that lie out on the desks; a full threescore
Of several insults of blotted pages, and scrawl
Of slovenly work that they have offered me.
I am sick, and what on earth is the good of it all?
What good to them or me, I cannot see!

So, shall I take
My last dear fuel of life to heap on my soul
And kindle my will to a flame that shall consume
Their dross of indifference; and take the toll
Of their insults in punishment? — I will not! —

I will not waste my soul and my strength for this.
What do I care for all that they do amiss!
What is the point of this teaching of mine, and of this
Learning of theirs? It all goes down the same abyss.

What does it matter to me, if they can write
A description of a dog, or if they can't?
What is the point? To us both, it is all my aunt!
And yet I'm supposed to care, with all my might.

I do not, and will not; they won't and they don't; and that's all!
I shall keep my strength for myself; they can keep theirs as well.
Why should we beat our heads against the wall
Of each other? I shall sit and wait for the bell.

By D. H. Lawrence

1. In 'Last lesson of the afternoon', how does the poet present the experience of teaching?

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

In Mrs Tilscher's Class

You could travel up the Blue Nile
with your finger, tracing the route
while Mrs Tilscher chanted the scenery.
Tana. Ethiopia. Khartoum. Aswân.
That for an hour, then a skittle of milk
and the chalky Pyramids rubbed into dust.
A window opened with a long pole.
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.
The classroom glowed like a sweet shop.
Sugar paper. Coloured shapes. Brady and Hindley
faded, like the faint, uneasy smudge of a mistake.
Mrs Tilscher loved you. Some mornings, you found
she'd left a good gold star by your name.
The scent of a pencil slowly, carefully, shaved.
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed
from commas into exclamation marks. Three frogs
hopped in the playground, freed by a dunce,
followed by a line of kids, jumping and croaking
away from the lunch queue. A rough boy
told you how you were born. You kicked him, but stared
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.
A tangible alarm made you always untidy, hot,
fractious under the heavy, sexy sky. You asked her
how you were born and Mrs Tilscher smiled,
then turned away. Reports were handed out.
You ran through the gates, impatient to be grown,
as the sky split open into a thunderstorm.

By Carol Ann Duffy

- 2. In both 'Last lesson of the afternoon' and 'In Mrs Tilcher's class' the speakers describe their experiences at school. What are the similarities and/or differences between the ways the poets present these experiences**

[8 marks]

**Focus Five:
Invictus***

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

By William Ernest Henley

*Latin for unconquered.

See It Through

When you're up against a trouble,
Meet it squarely, face to face;
Lift your chin and set your shoulders,
Plant your feet and take a brace.
When it's vain to try to dodge it,
Do the best that you can do;
You may fail, but you may conquer,
See it through!

Black may be the clouds about you
And your future may seem grim,
But don't let your nerve desert you;
Keep yourself in fighting trim.
If the worst is bound to happen,
Spite of all that you can do,
Running from it will not save you,
See it through!

Even hope may seem but futile,
When with troubles you're beset,
But remember you are facing
Just what other men have met.
You may fail, but fall still fighting;
Don't give up, whatever you do;
Eyes front, head high to the finish.
See it through!

By Edgar Guest

1. In 'Invictus', how does the poet present the speaker's feelings of strength?

[24 marks]

AO4 [4 marks]

2. In both 'Invictus' and 'See it through' the speakers describe the way in which they face struggles. What are the similarities and/or differences between methods the poets use to present these ideas?

3. [8 marks]