

Home learning activities

Year 11

Subject: English

English Literature
English Language

Year Group:

Year 11

Unit of work:

GCSE English Language

- Paper 1
- Paper 2

GCSE English Literature

- Macbeth
- A Christmas Carol OR Frankenstein OR Sign of Four
- Poetry: Power and Conflict
- An Inspector Calls OR Pigeon English

Activities

Literature:

- 3 x weekly tasks set on GCSE Pod by class teacher. Log on and complete the tasks that are set.
- Choose one poem or two poems from the revision to revision: Create a mind-map or flash cards to help you remember key information about each poem. Remember to make connections between poems so that you can compare the similarities and differences between them.
- Work through the Inspector Calls Booklet available on the school website
- Work through the Macbeth Booklet available on the school website
- Re-read your set text (links found below) and summarise each chapter.
- Complete an unseen poetry question
- Watch revision material on youtube for each scene of Macbeth, make notes about key quotations, themes and ideas

Language:

- 2 x weekly tasks set on GCSE Pod by Class Teacher
- Complete one mini – mock exam per day (1 hour each)
- Complete Full Language Paper 1
- Complete Full Language Paper 2

Where do you complete the work?

- GCSE Pod
- Language papers on answer booklet

- Mini-mocks in exercise books
- Literature Revision – in books

What to do if you finish the work?
(Extension activity)

Independent Revision: Focus on the things you are least confident with

- GCSE Bitesize
- <https://www.bbc.co.uk/bitesize/subjects/zckw2hv>
- Youtube: Mr Bruff
- <https://www.youtube.com/user/mrbruff>

Detailed Notes can be found about most of the texts on the sites below:

www.sparksnotes.com
www.cliffsnotes.com

BBC Teach: Youtube

Macbeth: https://www.youtube.com/results?search_query=bbc+teach+macbeth

Poetry: https://www.youtube.com/results?search_query=bbc+teach+poetry

An Inspector Calls:

https://www.youtube.com/results?search_query=bbc+teach+an+inspector+calls

These websites might help:

SET TEXTS:

A Christmas Carol:

PDF

<http://www.ourfavouritebooks.co.uk/downloadindiv/dickens/A%20Christmas%20Carol.pdf>

Audio:

<https://www.youtube.com/watch?v=ZmOioOyFMRk>

Sign of Four: Sherlock Holmes

PDF: <https://www.gutenberg.org/files/2097/2097-h/2097-h.htm>

Audio: https://www.youtube.com/watch?v=R32ldzx_JGc

Frankenstein:

PDF: <https://www.planetebook.com/free-ebooks/frankenstein.pdf>

Audio: <https://www.youtube.com/watch?v=MzfXP2YZqEk>

An Inspector Calls

PDF: https://www.brookfield.hants.sch.uk/subpage-content/content-pdfs/exams11/English/Modern%20Text/An%20Inspector%20Calls_text.pdf

Audio: https://www.youtube.com/watch?v=XgkfEc_EWro

Macbeth:

PDF: <https://www.folgerdigitaltexts.org/download/pdf/Mac.pdf>

Audio: https://www.youtube.com/watch?v=ijZrf_0_CcQ

GCSE English Literature

Remote Learning Booklet

Name:

Class:

Teacher:

In the event of school closure, work through the activities in this booklet for 70 minutes during each timetabled slot for English. If you are unsure how to complete an activity, email your teacher who will do their best to assist you. If you do not have access to email, move on to the next activity in the booklet.



An Inspector Calls

AN INSPECTOR CALLS

The following activities are designed around retrieval practice. This means they focus on content already taught. Do your best to answer the questions without looking at your notes or the text. Answers for some of the activities can be found at the back of this booklet so you can mark your answers once you have finished. Be sure to revise anything you got wrong when reviewing your learning.

Activity 1: Retrieval Grid

Consider the following questions in the retrieval grid and answer them in the blank grid below. Consider the amount of points each question is worth. The higher the amount of points, the longer ago we studied the content. Attempt to answer in as much detail as possible.

What is the significance of the name Daisy Renton?	How is an audience meant to react to Gerald?	Why is Mr. Birling excited for his daughter's engagement to Gerald?	Sheila says she complained about Eva because she thought Eva was making fun of her. What is the real reason?
What is dramatic irony and how is it used by Priestley to make Birling unlikeable?	How is power explored in the play?	Why does Priestley name the victim of the play 'Eva Smith'?	What is Priestley exploring with the concept of 'dual self'?
Why does Sheila become the voice of the Inspector when he leaves the room?	What is Eva and Eric's baby symbolic of?	Why does the play happen in real time?	What is symbolic about the way Eva Smith uses disinfectant to end her life?

One Point	Two Points	Three Points	Four Points
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Turn to the answers section of the booklet at the back and mark your answers. If your answer differs to the ones printed in the booklet, it is not necessarily incorrect but what is printed in the booklet is what I would expect you to have considered. Add in any missing gaps in knowledge in a different colour pen so you know what the focus of your revision should be. Once you have marked your answers, move on to the next activity.

Activity 2: Dual Coding

Consider the following icons. Each icon relates to one of Priestley's 'big ideas' that he explores in the play. Assign each icon a 'big idea' from the following list and then explain what each one means and where it appears in the play. One has been done for you. Check your answers at the back of the booklet when you have finished.

BIG IDEAS: Power, Guilt, Social Responsibility, Cause and Effect, Time, Dual Self, Capitalism, Socialism, Younger Generation vs Older Generation, The Supernatural, Morality vs Legality, Class



Capitalism – Mr. Birling is a capitalist. Priestley uses the play to highlight the dangers of a capitalist society. Eva becomes a victim of capitalism as the Birlings are only interested in self-preservation.



Activity 3: Word Challenge Grid

Below are two grids containing a selection of random words. Connect each of the words to 'An Inspector Calls', explaining how they link to the plot, characters or themes of Priestley's play. The words have been selected at random

so some may be a challenge but ensure you give it a go. There are multiple links that could be made so there are no answers in the back of the booklet for this activity. One has been done for you so you can see what I am expecting. There are no specific answers I am looking for here, so be creative with your links!

hope	challenge	history
walls	money	sound
fear	colour	silence

Sound could link to the arrival of the Inspector. The sound of the doorbell cuts Birling off in the middle of talking about his beliefs. Priestley uses sound to signal the beginning of the Birlings' interrogation.

food	books	talk
divide	liberty	lost
unknown	illuminate	plans

Activity 4: Quotation Retrieval

The grid below contains a selection of quotations with words missing. Fill in the missing gaps in each quotation with the correct words and complete the rest of the grid with information on who says the quotation and what it tells us

about each character. One has been completed for you. Check your work with the answers at the back of the booklet and correct any mistakes you have made in a different colour.

If you cannot remember a quotation, try and find it in your script before looking at the answers. Haven't got a script? Find it on Google!



An Inspector Calls script



Quotation	Who says it?	What does this tell us about their character?
'Careful! I'll <u>never</u> let it out of my <u>sight</u> for an <u>instant</u> .'	<i>Sheila</i>	<i>This tells us that Sheila is very materialistic at the beginning of the play. She is very immature because she has been protected by her family.</i>
'We're in for a _____ of steadily increasing _____.'		
'You'd think _____ has to look after _____ else.'		
'But these _____ aren't cheap _____. They're _____.'		
'And you think _____ women ought to be _____ against unpleasant and _____ things?'		
'You were the _____ Fairy _____. You must have _____ it, Gerald.'		

'Public men, Mr Birling, have _____ as well as _____.'		
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'Mother, I think it was _____ and _____.'		
'I blame the young man who was the _____ of the _____ she was going to have.'		
'Because you're not the kind of _____ a chap could go to when he's in _____.'		
'We don't live _____. We are members of one _____.'		
'If men will not learn that _____, then they will be taught it in _____ and _____ and _____.'		
'Now look at the pair of them – the _____ younger _____ who _____ it all.'		

Now mark your answers at the back of the booklet. Add in any missing gaps in your knowledge in a different colour pen and focus your revision on what you got incorrect.

The following activities are designed around academic reading. This means you will be given an article to read and answer questions on. These articles have been selected because they will aid your understand of Priestley's play and the big ideas he explores. There are no answers at the back of the booklet for this section so do your best. If you need any assistance, email your teacher and if you have no access to email, do what you can and then move on to the next activity.

Activity 5: Pre-Reading Activities

BRITISH LIBRARY

This section of the booklet will focus on extracts from 'An Introduction to 'An Inspector Calls'', an article that can be found on the British Library website. Before you read the extracts, complete the following pre-reading activities to help you understand what the article. Answer in full sentences. If you would like to access the full article, you can find it here: <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>.

Pre-Reading questions

- 1) The British Library have filed this article under the following categories. Make notes around each category which explain how they link to 'An Inspector Calls'.

POWER AND CONFLICT

EXPLORING IDENTITY

- 2) The summary for the article reads as:

Chris Power introduces *An Inspector Calls* as a **morality** play that **denounces** the **hypocrisy** and **callousness** of capitalism and argues that a just society can only be achieved if all individuals feel a sense of social responsibility.

What is a morality play? _____

What does the word 'denounces' mean? _____

What does the word 'hypocrisy' mean? _____

What does the word 'callousness' mean? _____

- 3) Using the information above, predict what ideas you think the article is going to explore:

I think this article _____

Activity 6: Guided Reading

Read the article. Highlight two sentences in each paragraph which you deem to be the most important. Down the left-hand side, add a title for each paragraph. On the right-hand side, summarise what each paragraph is saying in two or three bullet points. This follows the guided reading strategy we have used in class. One has been done for you so you can see what your work should look like.

Paragraph Titles

Society neglects the vulnerable

Extracts from *An Introduction to An Inspector Calls* – Part 1

Priestley's play revolves around a central mystery, the death of a young woman, but whereas a traditional detective story involves the narrowing down of suspects from several to one, *An Inspector Calls* inverts this process as, one by one, nearly all the characters in the play are found to be guilty. In this way, Priestley makes his larger point that society is guilty of neglecting and abusing its most vulnerable members. A just society, he states through his mysterious Inspector, is one that respects and exercises social responsibility.

Social responsibility is the idea that a society's poorer members should be helped by those who have more than them. Priestley was a socialist, and his political beliefs are woven through his work. There are many different types and degrees of socialism, but a general definition is as follows: an ideal socialist society is one that is egalitarian – in other words, its citizens have equal rights and the same opportunities are available to everybody; resources are shared out fairly, and the means of production (the facilities and resources for producing goods) are communally owned. Therefore, socialism stands in opposition to a capitalist society, such as ours, where trade and industry is mostly controlled by private owners, and these individuals or companies keep the profits made by their businesses, rather than distributing them evenly between the workers whose labour produced them.

An Inspector Calls is a three-act play with one setting: the dining room of 'a fairly large suburban house belonging to a fairly prosperous manufacturer'. The year is 1912, and we are in the home of the Birling family in the fictional industrial city of Brumley in the North Midlands. In the dining room five people are finishing their dinner: four members of the Birling family and one guest. Arthur Birling is a factory owner; his wife Sibyl is on the committee of a charity, and is usually scolding someone for a social mistake. Their adult children are Sheila and Eric, and their guest is Gerald Croft, Sheila's fiancé, who is from a wealthier manufacturing family than the Birlings. One other person is present: Edna the maid, who is going back and forth to the sideboard with dirty plates and glasses.

Priestley's description of the set at the beginning of the play script stresses the solidity of the Birlings' dining room: 'It is a solidly built room, with good solid furniture of the period'. But a later section of this scene-setting – on the walls are 'imposing but tasteless pictures and engravings', and the 'general effect is substantial and comfortable and old-fashioned but not cosy and homelike' – suggests that although the Birling's have wealth and social standing, they are not loving to one another or compassionate to others. The setting of the play in a single room also suggests their self-absorption, and disconnectedness from the wider world.

Bullet Point

Paragraph Summary

-All characters in the play are guilty.
-Priestley says society is good it realises everyone has a responsibility to look after everyone else.

Extracts from *An introduction to An Inspector Calls* – Part 2

Priestley has some fun using this opening section to show how wrong Arthur Birling's opinions are, thus positioning the play as anti-capitalist. He does this through the use of dramatic irony, having Arthur state opinions that the audience, with the advantage of hindsight, knows to be incorrect. He goes on to describe an ocean liner that is clearly meant to be the Titanic (which sank in April 1912) as 'unsinkable, absolutely unsinkable', and suggests that in time, 'let's say, in the forties', 'all these Capital versus Labour agitations and all these silly little war scares' will be long forgotten. In fact, as audiences in 1945 would have been keenly aware, the period between 1912 and 1945 saw a huge number of strikes, including the monumental General Strike of 1926, and not one but two global conflicts, the second of which had only recently ended. Dramatic irony is rarely a subtle technique, but Priestley's use of it is exceptionally blunt. This could be considered clumsy, but it underlines the fact that *An Inspector Calls* is a play with a point to make, and a character whose sole job is to make it.

When Inspector Goole arrives everything changes. He tells the Birlings and Gerald that a young woman, Eva Smith, has committed suicide by drinking disinfectant, and he has questions about the case. Over the course of the next two acts he will lay responsibility for Eva Smith's death at the feet of each of the Birlings and Gerald Croft, showing how their indifference to social responsibility has contributed to the death of this young woman. Or is it young women? He shows each person an identifying photograph of the dead woman one by one, leading Gerald to later suspect they were all shown photographs of different women.

But who is the Inspector? In the play's penultimate twist, he is revealed not to be a police inspector at all, yet, as Eric states, 'He was our Police Inspector, all right'. Details about him are scant. He says he is newly posted to Brumley, and he is impervious to Arthur Birling's threats about his close relationship with the chief constable 'I don't play golf', he tells Birling. 'I didn't suppose you did', the industrialist replies: a brief exchange that makes a clear point about class, and the battle between egalitarianism and privilege. Beyond these sparse biographical details, the Inspector seems less like a person and more like a moral force, one which mercilessly pursues the wrongs committed by the Birlings and Gerald, demanding that they face up to the consequences of their actions. His investigation culminates in a speech that is a direct expression of Priestley's own view of how a just society should operate, and is the exact antithesis of the speech Arthur Birling made in Act 1.

Paragraph Titles

Extracts from *An Introduction to An Inspector Calls* – Part 3

Bullet Point

Paragraph Summary

Throughout the course of the Inspector's investigation, and the testimony of Gerald and each of the Birlings, the supposedly respectable city of Brumley is revealed to be a place of deep class divisions and hypocrisy. As Arthur Birling's behaviour towards Eva makes clear, it is a place where factory owners exploit their workers as a matter of course – part of his 'a man has to look after himself' philosophy. Eric accuses his father of hypocrisy for sacking the dead girl after she asked for higher wages, because the Birling firm always seeks to sell their products at the highest possible prices.

This exploitation is not limited to the factories. In the testimony of Gerald, and later Eric, the Palace Theatre emerges as a place where prostitutes gather, and where the supposedly great and good of the town go to meet them. When Gerald first met Eva, as he describes it, she was trapped in a corner by 'Old Joe Meggarty, half-drunk and goggle-eyed'. Sibyl Birling, scandalised, asks 'surely you don't mean Alderman Meggarty?' An unsurprised Sheila tells her mother 'horrible old Meggarty' has a reputation for groping young women: the younger characters are either more knowledgeable or frank about the dark secrets of the city, whereas the older Birlings live in a dream world of respectability, or hypocritically turn a blind eye to any disreputable behaviour by supposedly respectable people.

The play begins with the characters' corrupt, unpleasant natures safely hidden away (a respectable group in a respectable home, enjoying that most respectable event, an engagement party); it ends with naked displays of hypocrisy. When it is confirmed that Goole is not really a policeman, Arthur, Sibyl and Gerald immediately regain an unjustified sense of outrage. 'Then look at the way he talked to me', Arthur Birling complains. 'He must have known I was an ex-Lord Mayor and a magistrate and so forth'. Once it is confirmed, in the play's penultimate twist, that there is no suicide lying on a mortuary slab, they forget the immoral, uncharitable behaviour they were recently accused of – things, remember, that they undoubtedly did – and begin talking about getting away with things. Only Sheila and Eric recognise and resist this hypocritical behaviour. 'I suppose we're all nice people now!' Sheila remarks sarcastically. Earlier she broke off her engagement to Gerald, telling him 'You and I aren't the same people who sat down to dinner here'. Likewise, Eric angrily accuses his father of 'beginning to pretend now that nothing's really happened at all'. Priestley's vision is cautiously optimistic insofar as the youngest characters are changed by the Inspector's visit, while the older Birlings and Gerald appear to be too set in their beliefs to change them.

The play leaves open the question of whether Eva Smith is a real woman (who sometimes uses different names, including Daisy Renton), or multiple people the Inspector pretends are one. There is no right answer here, and in terms of Priestley's message it is beside the point: because his socialist principles demand that everyone should be treated the same, in his opinion abusing one working-class woman is equivalent to abusing all working-class women. Eva Smith is, therefore, not an individual victim, but a universal one. This helps explain the effectiveness of the play's final twist. Having discovered that Inspector Goole is not a real policeman, and that there is no dead woman called Eva Smith at the Brumley morgue, a phone call announces that a woman has killed herself, and an inspector is on his way to question the Birlings. The invented story Inspector Goole related has now come true. This seems a bizarre coincidence with which to end the play, but if we consider *An Inspector Calls* as a moral fable, and not as naturalistic theatre, it begins to seem much more like a logical, even inevitable, conclusion. The characters have been confronted with the error of their ways; some have repented, some have not. Now is the time for judgement, and for the watching audience to ask themselves, according to Priestley's design, are any of these people like me?

Answer the following questions on the article above. Remember to answer in full sentences. If there is a question you are not sure about, email your teacher or miss it out and come back to it when you have finished the rest of the activities. If you need extra space, write on a different piece of paper and attach it to this booklet once you have finished.

- 1. What is the significance of the furniture in the room? How does it reflect the Birlings and their personality?**
- 2. The article states the play is a 'battle between egalitarianism and privilege'. What does this mean? (Hint: The definition of 'egalitarian' can be found in the first section of the article)**
- 3. The article describes the Inspector as a 'moral force'. What are they saying about the Inspector?**
- 4. The article says the Inspector's final speech is the 'very antithesis' of Mr. Birling's speech at the beginning of the play. 'Antithesis' means opposite. Explain how the Inspector's speech is the antithesis of Mr. Birling's speech. Re-read the speeches to help you.**
- 5. The article says Eva Smith is not an 'individual victim but a universal one'. What does this mean? (Use the third section of the article to help you)**
- 6. The article states 'An Inspector Calls' is a 'moral fable'. What does this mean?**
- 7. The article ends by saying some characters have 'repented'. If you have 'repented', what have you done?**

Answer the following questions on the article. These questions require shorter answers and can be answered as notes and brief annotations. If you need extra space, write on a different piece of paper and attach it to this booklet. If you need a copy of the script, you can find one online. Check your answers at the back of the booklet when you have finished.



An Inspector Calls script



'Priestley's play revolves around a central mystery, the death of a young woman, but whereas a traditional detective story involves the narrowing down of suspects from several to one, An Inspector Calls inverts this process as, one by one, nearly all the characters in the play are found to be guilty.'

1. **How did Eva die? Retrieve a short quotation.**
2. **In which order are the characters questioned by Inspector Goole?**
3. **In what ways are each of the characters 'guilty' of playing a part in the death of Eva Smith?**

'In this way, Priestley makes his larger point that society is guilty of neglecting and abusing its most vulnerable members. A just society, he states through his mysterious Inspector, is one that respects and exercises social responsibility.'

1. **Birling says to the Inspector, 'It's a free country, I told them.' How does Eric respond? Retrieve a short quotation.**
2. **After questioning Birling, what does the Inspector reveal about how Eva spent 'the next two months'?**
3. **Why was Eva 'lucky to get taken on' at Milwards?**

'Social responsibility is the idea that a society's poorer members should be helped by those who have more than them. Priestley was a socialist, and his political beliefs are woven through his work.'

1. **How do Birling's views on social responsibility differ from the Inspector's views? Retrieve a short quotation.**
2. **The Inspector says to Birling, 'it's better to ask for the earth than to take it.' Which page is the quotation on?**

'Socialism stands in opposition to a capitalist society, such as ours, where trade and industry is mostly controlled by private owners, and these individuals or companies keep the profits made by their businesses, rather than distributing them evenly between the workers whose labour produced them.'

1. **Gerald says to Birling, 'Hear, hear! And I think my father would agree to that.' What is Gerald talking about?**
2. **Birling says, 'And we're in for a time of steadily increasing prosperity.' Which page is the quotation on?**
3. **By how much did Eva and the workers want their 'rates raised'? Retrieve a short quotation.**

'When Inspector Goole arrives everything changes.'

1. **How should the stage be lit before the Inspector arrives?**
2. **How should the lighting change when he enters during act one?**

'Throughout the course of the Inspector's investigation, and the testimony of Gerald and each of the Birlings, the supposedly respectable city of Brumley is revealed to be a place of deep class divisions and hypocrisy.'

1. **Which character is referred to as a 'notorious womanizer'?**
2. **Mrs Birling says, 'we are learning something tonight.' What does she mean?**
3. **Mrs Birling also says, 'It's disgusting to me'. What does she mean?**

The following activities are designed around exam questions. This means you will complete a series of small activities to help you answer an essay question like the one you will receive in your GCSE Literature paper. Use the notes from this booklet and a copy of the text to help you prepare.

Activity 9: Essay Preparation

You will be answering the following question:

How far does Priestley present Mr Birling as an unlikeable character?

Complete the following analytical verbs to help you explore Priestley's authorial intent with Mr. Birling's character. Authorial intent is when you explain **what** an author is doing and **why** they are doing it. The 'why' is extremely important and often missed out by students in their exams so that is what we are going to start with today. One has been done for you.

Priestley may present Mr. Birling as an unlikeable character:

- to warn
- to teach audiences about the dangers of capitalism and the way it can bring out the worst in people.
- to reveal the importance of
- to criticise
- to advocate

Pick three of your sentences from above and rewrite them below. This time, extend your sentences with the connectives 'because', 'but' or 'so'. Look at the example below to help you.

Priestley may present Mr. Birling as an unlikeable character **to teach** audiences about the dangers of capitalism and the way it can bring out the worst in people **so** he comes across as greedy, selfish and a man concerned only with self-preservation from the very beginning.

1.

2.

3.

Pick one of the sentences above. Copy it out again. Extend it by using one analytical verb to lead in to a second analytical verb in order to explore more of Priestley's authorial intent. Look at the example below to help you.

Priestley may present Mr. Birling as an unlikeable character **to teach** audiences about the dangers of capitalism and the way it can bring out the worst in people **so** he comes across as greedy, selfish and a man concerned only with self-preservation from the very beginning. **Through teaching audiences this**, Priestley may also be **advocating** socialist ways of life. If the audience dislike Mr. Birling, a man associated with capitalism, they are more likely to turn to socialism to improve society.

1.

Write down five quotations you could use in your essay. They do not necessarily have to be spoken by Mr. Birling himself. One has been done for you to give you a sixth quotation.

'We're in for a time of steadily increasing prosperity'

- 1.
- 2.
- 3.
- 4.
- 5.

Use your analytical verbs to quickly explain what Priestley is doing with each quotation. You do not need to write in full sentences as this is just a plan. Look at the example to help you.

Eg. 'We're in for a time of steady increasing prosperity' – Exposing Birling, and by extension, all capitalists as being a group of people who are out of touch with reality.

- 1.
- 2.
- 3.
- 4.
- 5.

Activity 10: I Do

Identify the following in this example response which I have pre-prepared.

- Clear points at the beginning of each paragraph which relate to the question

- *Embedded quotations*
- *Single word analysis*
- *Analytical verbs*
- *Authorial intent (what the writer is doing and why they are doing it.)*
- *Social/historical context*

Pay close attention to how I am writing. You should aim to replicate this style of writing in your own answer.

Priestley makes Mr. Birling an extremely unlikeable character, aligning him with capitalist values and ideas so that audiences consider socialism to be a stronger foundation on which to build society. He is a pompous, arrogant and selfish man who is only interested in preserving his luxurious way of life. Priestley makes him more unlikeable as the play progresses; at the beginning he believes he knows best, lecturing his family on the fact that war will not happen, the Titanic is 'unsinkable' and that the world is in 'for a time of steadily increasing prosperity.' The noun 'prosperity' connotes wealth and luxury, and perhaps Priestley makes Birling say this to criticise capitalists and their obsession with making as much money as they can whilst others suffer in this harsh Edwardian society he presents audiences with. Maybe Priestley is teaching us that money should not be the one thing we live for and that recognising the responsibilities we have to others should be our sole focus. Through teaching us this, he is celebrating socialist values and asking the audience to evaluate and reflect on their actions so that they do not end up like Mr. Birling.

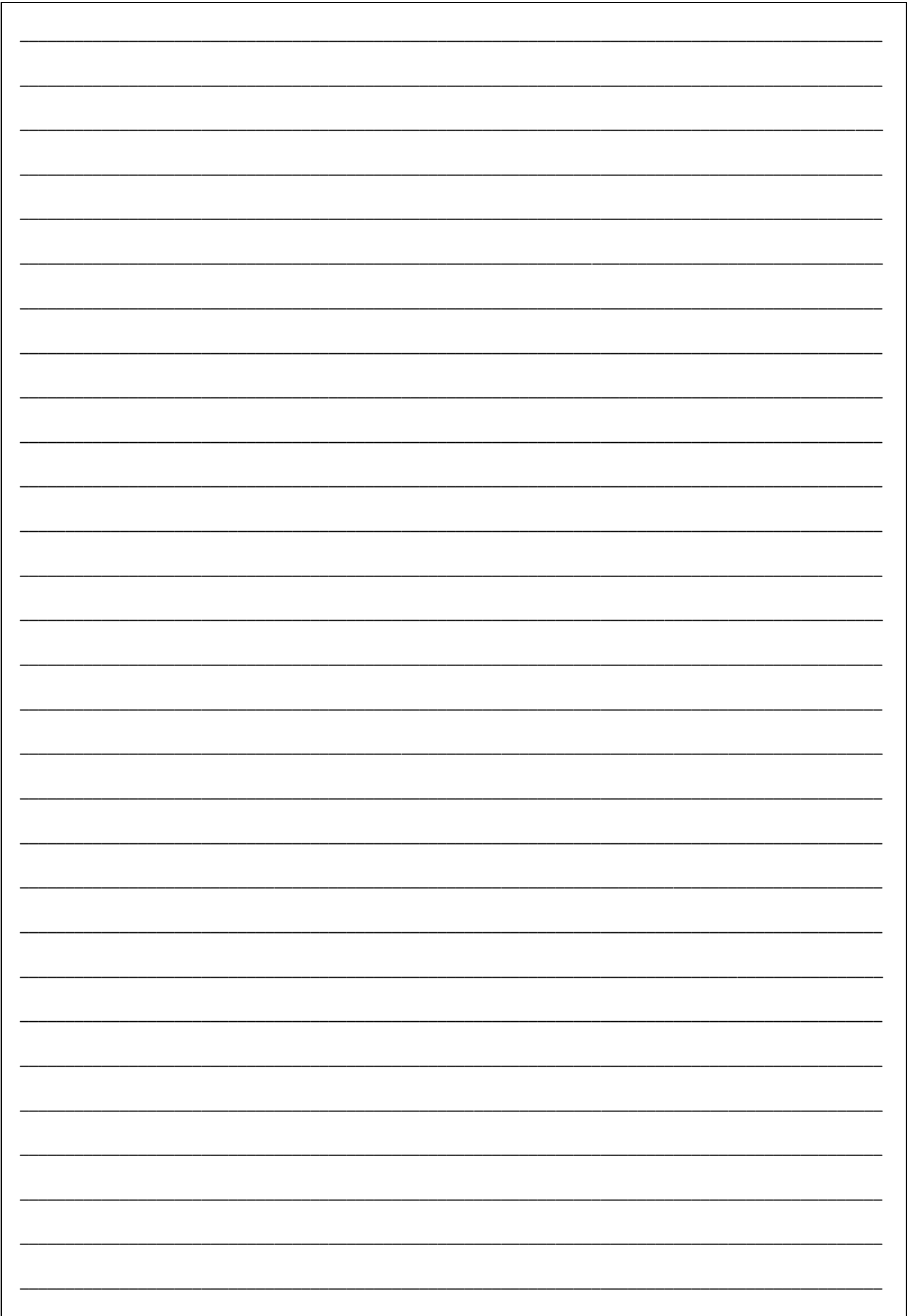
Activity 11: Exam Question

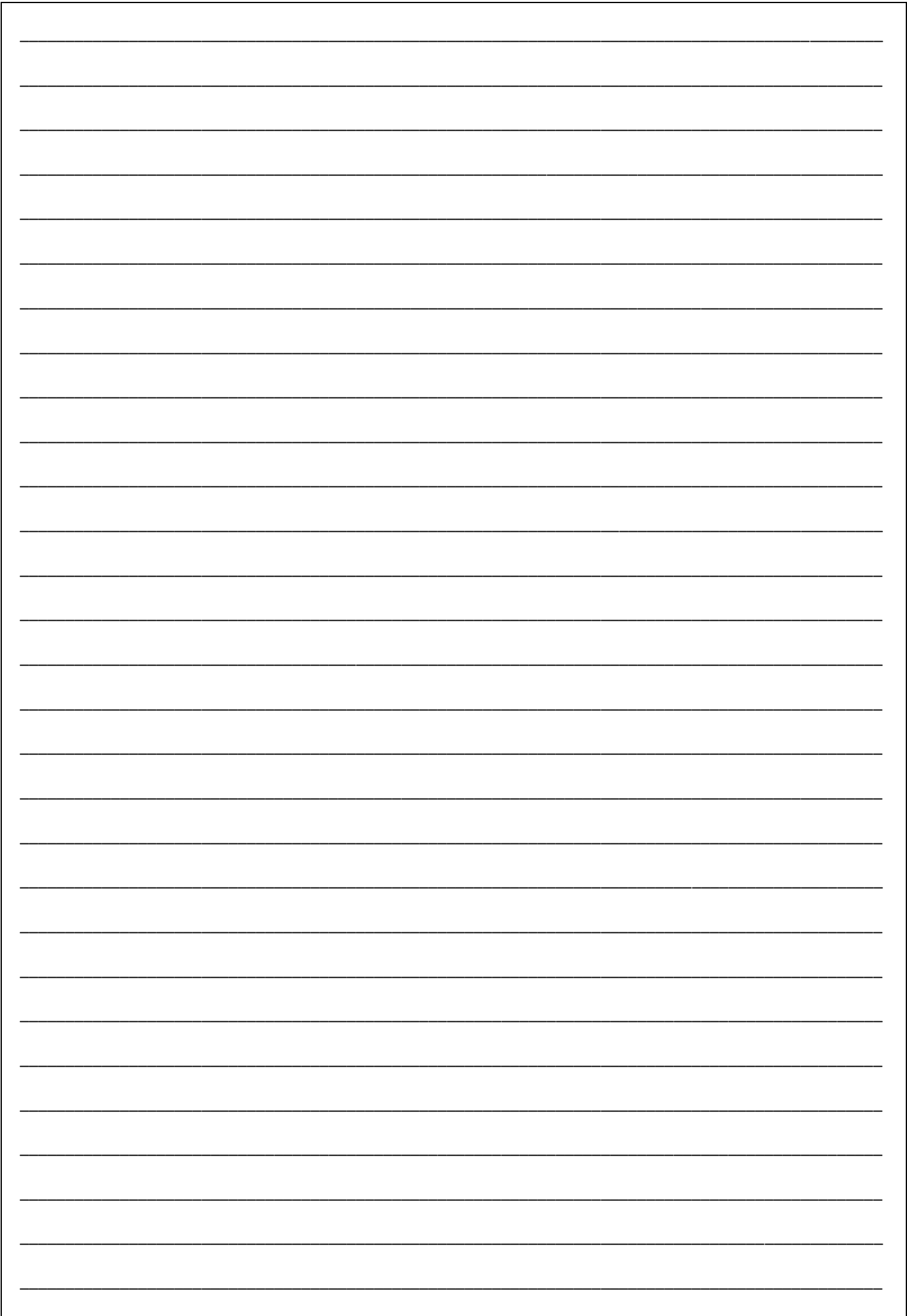
Answer the following exam question. Use everything in this booklet to help you. If you need your copy of the text with you to help, you may use it but remember you will not have a copy in your real exam. Don't forget to include the following:

- *Clear points at the beginning of each paragraph which relate to the question*
- *Quotations*
- *Single word analysis (You could use your analytical verbs here too. Eg. 'Priestley has Mr. Birling talk about 'prosperity' to criticise...')*
- *Authorial intent (what the writer is doing and why they are doing it.)*
- *Social/historical context*

If you are unsure how to structure your essay, start with what Mr. Birling is like at the beginning of the play and explain how he develops. Remember, the question is asking 'how far' Priestley presents Mr. Birling as unlikeable which means you need to make a decision and then use the essay to explain your thoughts. Is he very unlikeable, partially unlikeable or completely likeable? Why? Use the paragraph above to help you start if needed.

How far does Priestley present Mr Birling as an unlikeable character?





			was making fun of her. What is the real reason?
What is dramatic irony and how is it used by Priestley to make Birling unlikeable?	How is power explored in the play?	Why does Priestley name the victim of the play 'Eva Smith'?	What is Priestley exploring with the concept of 'dual self'?
Why does Sheila become the voice of the Inspector when he leaves the room?	What is Eva and Eric's baby symbolic of?	Why does the play happen in real time?	What is symbolic about the way Eva Smith uses disinfectant to end her life?

One Point	Two Points	Three Points	Four Points
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Daisy is a reference to a flower that can easily be crushed emphasising the character's vulnerability. 'Rent' is another word for torn suggesting Daisy has been torn from her identity with force.	Gerald is the most ambiguous character in the play. Our views on him depend who he is with on stage. For example, audiences dislike him when he aligns himself with Birling and hurts Sheila yet sympathises with him when he is shown to truly love Daisy.	Mr. Birling is excited for the business opportunities between his company and Gerald's parents' company.	Sheila really complains about Eva Smith because she is jealous of the way she looks. Sheila is rich; money can buy her anything. This time, however, she has come across something that money cannot buy her.
Dramatic irony is when the audience know something that the characters on stage don't. This is reflected through Mr. Birling's discussion of the Titanic, labour troubles, the Great Depression, war and Russia's status as a super power.	Power is explored through wealth and class but also through male lust and physical power.	Smith is a common surname, meaning Eva is a microcosm for all people whose lives have been dictated by those more powerful than them.	'Dual self' means the idea of having more than one identity. Eva takes on many identities for survival. The Birlings take on public and private persona. In public they are a well to do family but in private they have many secrets they do not want revealed.
Sheila becomes the voice of the Inspector to symbolise how the younger generation are Priestley's hope for the future.	Eva and Eric's baby could be symbolic of a bridge between the upper and lower classes. It has the power to bring them two classes together and yet Mrs Birling destroys the baby because she is only interested in self preservation.	The play happens in real time to show how quickly capitalism can be pulled apart by socialism.	Eva uses disinfectant to cleanse herself of the effects of capitalism. Disinfectant is used to clean. It is like she is cleaning herself from the Birlings' actions.

Dual Coding

Mark the 'dual coding' activity by seeing if you matched the correct 'big idea' to the correct icon:



Capitalism – Mr. Birling is a capitalist. Priestley uses the play to highlight the dangers of a capitalist society.



Power – The Birlings have power because of their wealth and status. The Inspector has power because of his socialist morals. Eva is the victim of physical power, usually at the hands of males.



Morality vs Legality: Priestley explores the idea of whether should do something just because the law does not stop us from doing so.



Cause and Effect: All actions have consequences. All the Birlings are acting alone but collectively, they damage Eva in a way which is irreversible.



Class: Priestley partially blames the class system for dividing society. The lower classes are trampled under the foot of the upper classes who remain ignorant to the suffering of the poor.



Guilt: Each member of the Birling family and Gerald are guilty of Eva's death in some way. Only Eric and Sheila accept their guilt meaning the process of interrogation begins again at the end of the play.



The Supernatural: There is an element of the supernatural in the play. The inspector is omniscient (meaning he is all knowing). His surname 'Goole' is a play on the word 'ghoul' leaving the audience to wonder whether he is truly human.



Social Responsibility: Priestley aims to teach us about social responsibility through the play and how we all have a duty to look after everyone else.



Socialism: The Inspector is the voice of socialism in the play. Priestley uses the Inspector to spread the message of socialism, saying it would be better for society if everyone looked out for everyone else.



Time: Priestley explores ideas about time. He was particularly concerned with how events in the past are still felt keenly in the present. The end of the play promises the possibility of events playing out once more.

Dual Self: Priestley explores the idea of a dual self. Each character has more than one identity. The Birlings have a public and private persona in which they act very differently. Eva has multiple identities which she adopts in order to survive.

Younger generation vs older generation: As the play progresses, Priestley explores a divide between the younger and older generation. The views of both groups differ, with the younger generation taking on more of a socialist stance by the end of the play.

Activity 4: Quotation Retrieval

Mark your answers for the quotation grid:

Quotation	Who says it?	What does this tell us about their character?
'Careful! I'll <u>never</u> let it out of my <u>sight</u> for an <u>instant</u> .'	<i>Sheila</i>	<i>This tells us that Sheila is very materialistic at the beginning of the play. She is very immature because she has been protected by her family.</i>
'We're in for a <u>time</u> of steadily increasing <u>prosperity</u> .'	<i>Mr. Birling</i>	<i>This quotation shows us that Mr Birling does not know what he is talking about. This means the audience will not trust him and as a result, will not trust capitalism.</i>
'You'd think <u>everybody</u> has to look after <u>everybody</u> else.'	<i>Mr. Birling</i>	<i>Mr. Birling is denouncing the principles of socialism. Priestley hopes that by making him unlikeable, audiences will side with socialism. Mr. Birling is a selfish and self-centred man, concerned only with self-preservation.</i>
'But these <u>girls</u> aren't cheap <u>labour</u> . They're <u>people</u> .'	<i>Sheila</i>	<i>This tells us that Sheila has a conscience. She recognises that Mr. Birling does not treat the girls who work for him as he should. She recognises human value in people, something which Mr. Birling does not.</i>
	<i>The Inspector</i>	<i>This tells us that the Inspector believes the upper classes are ignorant to the suffering of the poor. He questions Mr. Birling on his decision</i>

<p>'And you think <u>young</u> women ought to be <u>protected</u> against unpleasant and <u>disturbing</u> things?'</p>		<p><i>to protect Sheila from disturbing things in the world.</i></p>
<p>'You were the <u>wonderful</u> Fairy <u>Prince</u>. You must have <u>adored</u> it, Gerald.'</p>	<p><i>Sheila</i></p>	<p><i>This shows that Sheila is beginning to mature. She listens to Gerald's role in events calmly and even begins to read situations perceptively, something she was not able to do at the beginning of the play. She understands why Gerald did what he did.</i></p>
<p>'Public men, Mr Birling, have <u>responsibilities</u> as well as <u>privileges</u>.'</p>	<p><i>The Inspector</i></p>	<p><i>This quotation shows audiences that the Inspector is an advocate for those who do not have a voice. This means he speaks out in support of them and his aim is to get others to realise they can be supporters of those less fortunate as well.</i></p>
<p>'Mother, I think it was <u>cruel</u> and <u>vile</u>.'</p>	<p><i>Sheila</i></p>	<p><i>Sheila has matured. As she comes to understand the principle of responsibility, she grows more and more distant from her mother and father.</i></p>
<p>'I blame the young man who was the <u>father</u> of the <u>child</u> she was going to have.'</p>	<p><i>Mrs Birling</i></p>	<p><i>Mrs Birling unwittingly condemns her unborn grandchild to death by refusing Eva help. Mrs Birling has yet to realise that actions have far reaching consequences. Her unborn grandchild is a victim of her callous ways.</i></p>
<p>'Because you're not the kind of <u>father</u> a chap could go to when he's in <u>trouble</u>.'</p>	<p><i>Eric</i></p>	<p><i>Eric also grows more distant from his father as the action of the play progresses. He does not see eye to eye with his father, unlike Gerald and by the end of the play, their relationship is irreparable.</i></p>
<p>'We don't live <u>alone</u>. We are members of one <u>body</u>.'</p>	<p><i>The Inspector</i></p>	<p><i>The Inspector's message is simple. We all need to look after one another. We are all responsible for each other's well-being and welfare.</i></p>

<p>'If men will not learn that <u>lesson</u>, then they will be taught it in <u>fire</u> and <u>blood</u> and <u>anguish</u>.'</p>	<p><i>The Inspector</i></p>	<p><i>The Inspector issues a prophetic warning here. He says that if we do not look after others, we will pay the price. The image he paints of our punishment is almost biblical, conjuring images of hell but could also be a reference to the word wars which will happen in later years. The Inspector is giving society a chance to improve.</i></p>
<p>'Now look at the pair of them – the <u>famous</u> younger <u>generation</u> who <u>know</u> it all.'</p>	<p><i>Mr. Birling</i></p>	<p><i>Mr. Birling has not learned his lesson. He is just as selfish and self-centred as ever. The difference is that the Birling family is now splintered. Sheila and Eric do not see eye to eye with their father and mother and never will.</i></p>

Activity 8: Further Questions

Check your answers to the questions:

1. How did Eva die? Retrieve a short quotation. **'She'd swallowed a lot of strong disinfectant.'**
2. In which order are the characters questioned by Inspector Goole? **Mr. B, Sheila, Gerald, Mrs B, Eric**
3. In what ways are each of the characters 'guilty' of playing a part in the death of Eva Smith? **Mr Birling fires Eva for being ringleader in a strike, Sheila gets Eva sacked after making a complaint, Gerald has an affair with her, Mrs Birling refuses to support her through her charity, Eric forces himself on her.**
4. Birling says to the Inspector, 'It's a free country, I told them.' How does Eric respond? Retrieve a short quotation. **'It isn't if you can't go and work somewhere else.'**
5. After questioning Birling, what does the Inspector reveal about how Eva spent 'the next two months'? **Eva found no work, had no money and lived in lodgings with no relatives to help her. She had 'few friends', was lonely and 'half-starved.' She was feeling desperate.**
6. Why was Eva 'lucky to get taken on' at Milwards? **There was lots of influenza about and Milwards needed staff after finding themselves short-handed.**
7. How do Birling's views on social responsibility differ from the Inspector's views? Retrieve a short quotation. **'A man has to mind his business and look after himself and his own.'**
8. The Inspector says to Birling, 'it's better to ask for the earth than to take it.' Which page is the quotation on? **Page 15.**

9. Gerald says to Birling, 'Hear, hear! And I think my father would agree to that.' What is Gerald talking about? **Gerald is talking about Birling and his father working together 'for lower costs and higher prices.'**
10. Birling says, 'And we're in for a time of steadily increasing prosperity.' Which page is the quotation on? **Page 6**
11. By how much did Eva and the workers want their 'rates raised'? Retrieve a short quotation. **'They were averaging about twenty-two and six... they wanted the rates raised so that they could average about twenty-five shillings a week.'**
12. How should the stage be lit before the Inspector arrives? **Pink and intimate.**
13. How should the lighting change when he enters during act one? **It should become 'brighter and harder'.**
14. Which character is referred to as a 'notorious womanizer'? **Alderman Joe Meggarty**
15. Mrs Birling says, 'we *are* learning something tonight.' What does she mean? **Alderman Meggarty has a dual self. He appears respectable but has a darker side which he adopts in private. People are not always who they appear to be.**
16. Mrs Birling also says, 'It's disgusting to me'. What does she mean? **Gerald's affair with Daisy.**

GCSE English Literature

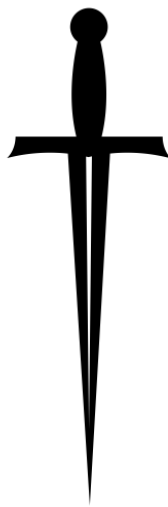
Remote Learning Booklet

Name:

Class:

Teacher:

In the event of school closure, work through the activities in this booklet for 70 minutes during each timetabled slot for English. If you are unsure how to complete an activity, email your teacher who will do their best to assist you. If you do not have access to email, move on to the next activity in the booklet.



Macbeth

MACBETH

The following activities are designed around retrieval practice. This means they focus on content already taught. Do your best to answer the questions without looking at your notes or the text. Answers for some of the activities can be found at the back of this booklet so you can mark your answers once you have finished. Be sure to revise anything you got wrong when reviewing your learning.

Activity 1: Retrieval Grid

Consider the following questions in the retrieval grid and answer them in the blank grid below. Consider the amount of points each question is worth. The higher the amount of points, the longer ago we studied the content. Attempt to answer in as much detail as possible.

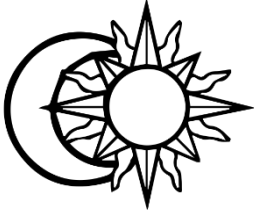
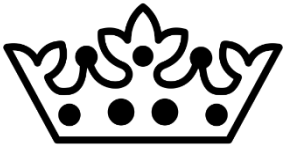
What becomes of Lady Macbeth at the end of the play?	Who leads the attack against Macbeth's castle near the end of the play?	Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?	How is Duncan's blood and skin described by Macbeth upon 'discovery' of the king's body?
What are the prophecies given to Macbeth and Banquo?	Who does the Porter imagine is knocking on the castle gates, or hell-gate'?	Why does Macbeth kill Macduff's children and what is the correct term for this?	What becomes of Macbeth at the end of the play?
What are 'hands' symbolic of in the play?	What does Lady Macbeth have by her side as she sleepwalks and why is this significant?	How is Macbeth described by the Captain in his report and why is he described in this way?	What does the term 'hamartia' mean and what is Macbeth's?

One Point	Two Points	Three Points	Four Points
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Turn to the answers section of the booklet at the back and mark your answers. If your answer differs to the ones printed in the booklet, it is not necessarily incorrect but what is printed in the booklet is what I would expect you to have considered. Add in any missing gaps in knowledge in a different colour pen so you know what the focus of your revision should be. Once you have marked your answers, move on to the next activity.

Activity 2: Picture Prompts

Consider the following icons. Explain how each image is connected to Shakespeare's 'Macbeth'. Try and do this from memory. If you need to look at your notes or a copy of the play to add a note, write it in a different colour so you can see the missing gaps in your knowledge. Try not to just repeat the plot. Think about what Shakespeare is saying about each idea and why he is saying it.



Now look at the answers section in the back of the booklet. If what you have added does not appear, it does not mean that it is incorrect. The answers simply detail the basic knowledge I would expect you to add.

Activity 3: Word Challenge Grid

Below are two grids containing a selection of random words. Connect each of the words to 'Macbeth', explaining how they link to the plot, characters or themes of Shakespeare's play. The words have been selected at random so some may be a challenge but ensure you give it a go. There are multiple links that could be made so there are no answers in the back of the booklet for this activity. One has been done for you so you can see what I am expecting. There are no specific answers I am looking for here, so be creative with your links!

hope	challenge	history
walls	money	sound
fear	colour	silence



--	--	--

food	books	talk
divide	liberty	lost
unknown	illuminate	plans

The Macbeths desire silence when they commit regicide. The slightest noise worries them. Not only is Shakespeare building tension here but the quiet only makes the knocking on the castle gates louder when it eventually occurs, a symbol that Macbeth's fate is out to get him and will not be silenced.

Activity 4: Quotation Retrieval

The grid below contains a selection of quotations with words missing. Fill in the missing gaps in each quotation with the correct words and complete the rest of the grid with information on who says the quotation and what it tells us about each character. One has been completed for you. Check your work with the answers at the back of the booklet and correct any mistakes you have made in a different colour.

If you cannot remember a quotation, try and find it in your script before looking at the answers. Haven't got a script? Find it on Google!



Macbeth complete text



Quotation	Who says it?	What does this tell us about their character?
' <u>fair</u> is <u>foul</u> and foul is <u>fair</u> .'	<i>The Witches</i>	<i>The witches are used at the beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.</i>
'Stars _____ your _____, let not _____ see my black and _____ desires.'		
'I do _____ thy nature, It is too full o'th' _____ of human _____.'		

'The raven himself is _____ that croaks the fatal _____ of Duncan under my battlements.'		
'I have no _____ to prick the sides of my _____, but only vaulting _____.'		
'Is this a _____ which I see before me.'		

'I fear thou play'dst most _____ for't.'		
'We have _____ the snake, not killed it.'		
'Thou canst not _____ I did it. Never _____ thy _____ locks at me.'		
'_____ damned _____.'		
'Tomorrow and _____ and _____, creeps in this petty pace from _____ to _____.'		
'This dead _____ and his _____ queen.'		

Now mark your answers at the back of the booklet. Add in any missing gaps in your knowledge in a different colour pen and focus your revision on what you got incorrect.

The following activities are designed around academic reading. This means you will be given an article to read and answer questions on. These articles have been selected because they will aid your understanding of Shakespeare's play and the big ideas he explores. There are no answers at the back of the booklet for this section so do your best. If you need any assistance, email your teacher and if you have no access to email, do what you can and then move on to the next activity.

Activity 5: Pre-Reading Activities

BRITISH LIBRARY

This section of the booklet will focus on extracts from 'Conjuring Darkness in Macbeth', an article that can be found on the British Library website. Before you read the extracts, complete the following pre-reading activities to help you understand what the article. Answer in full sentences. If you would like to access the full article, you can find it here: <https://www.bl.uk/shakespeare/articles/conjuring-darkness-in-macbeth>

Pre-Reading questions

The British Library have filed this article under the following categories. Make notes around each category which explain how they link to 'Macbeth'.

TRAGEDIES

LANGUAGE

The summary for the article reads as:

Much of *Macbeth* is set at night, yet its first performances took place in the open air, during daylight hours. John Mullan explores how Shakespeare uses speech and **action** to **conjure** the play's sense of growing darkness.

What does the word 'conjure' mean? _____

What does the word 'action' mean in this context? _____



This picture shows a chandelier above the stage of a 17th century playhouse. Using the picture and the summary above, predict what ideas you think the article is going to explore:

I think this article _____

Activity 6: Guided Reading

Read the article. Highlight two sentences in each paragraph which you deem to be the most important. Down the left-hand side, add a title for each paragraph. On the right-hand side, summarise what each paragraph is saying in two or three bullet points. This follows the guided reading strategy we have used in class. One has been done for you so you can see what your work should look like.

Paragraph Titles

Bullet Point
Paragraph Summary

*Imagining
darkness in
daylight*

Conjuring Darkness in Macbeth – Part 1

It is strange to think that *Macbeth* was almost certainly written for, and first performed at, the open-air Globe Theatre, where plays were staged in daylight. ‘Light thickens, and the crow / Makes wing to th’ rooky wood’ (3.2.50–51), says Macbeth – but the actor first speaking these words did so in the bright light of day. The palpable gathering of darkness that the speaker describes and welcomes had to be imagined by Shakespeare’s audience. We know for certain that *Macbeth* was performed in daylight at the Globe, for the astrologer Simon Forman records seeing it performed there in 1610. It had first been staged in 1606. Even if it were later performed at the indoor theatre at Blackfriars, where plays were illuminated by candlelight and where darkness was obtainable, this theatre was not available to Shakespeare’s company until 1608–09. It seems clear, then, that Shakespeare conceived it as a play where darkness had to be theatrically conjured rather than literally provided.

In modern times, productions of the play have given directors opportunities for many a special theatrical effect that has depended on alternations of darkness and concentrated light. Yet the original play, by having to create these alternations in the imagination, powerfully merges literal and metaphorical darkness. Shakespeare did have some special effects to hand: *Macbeth* begins with ‘thunder and lightning’ and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period. But, for the most part, in the bright daylight of a Thameside afternoon, the darkness that seems to envelop the play had to be created by words and gestures.

Key scenes of the play are set at night, and even in many of the daytime scenes characters are aware of the fading of the light. The Witches who open the play agree that they will meet Macbeth ‘ere the set of sun’ (1.1.5); Duncan arrives at Macbeth’s castle at evening (Act 1, Scene 6); the First Murderer, instructed by Macbeth to kill Banquo and Fleance, notes how ‘The west yet glimmers with some streaks of day’ (3.3.5). We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

On a stage crowded with Duncan and his thanes, Macbeth speaks in one of his asides that allow us to hear his unspoken thoughts. ‘Stars, hide your fires, / Let not light see my black and deep desires’ (1.4.50–51). This is the first reference to darkness in the play. He has just found out that he has become Thane of Cawdor, as prophesied by the Witches, and that Duncan is to visit his castle. The underside of the roof covering much of the stage of the Globe was decorated with painted stars, so Macbeth’s invocation is like a spell to darken the very space in which he stands. In the next scene, Lady Macbeth, excited by the tidings that the king is to come ‘tonight’ to her castle, brings on a kind of conjuration of darkness. ‘Come, thick night, / And pall thee in the dunnest smoke of hell’ (1.5.50–51). She has not heard her husband’s words as we have done, yet she seems to echo them with her wish that ‘heaven’ not ‘peep through the blanket of the dark / To cry, ‘Hold, hold!’” (1.5.53–54)

*-Performances were
staged out in the open.
-Audiences had to imagine
darkness on stage.*

Paragraph Titles

Conjuring Darkness in Macbeth – Part 2

Bullet Point
Paragraph Summary

Macbeth and Lady Macbeth separately call on darkness not just to assist their plans but to hide their deeds from 'Heaven' or their own consciences. 'Let ... The eye wink at the hand' (1.4.51–52), says Macbeth, as if the dark might hide his own action from himself. Later he echoes his wife's when he talks to her of his planned murder of his friend Banquo, but in such way that she might remain 'innocent of the knowledge' of what he is about to do (3.2.45). 'Come, seeling night, / Scarf up the tender eye of pitiful day,' he continues. *Seeling* is a metaphor taken from hawking, where a hawk has its eyelids sewed shut in order to be trained. Macbeth looks forward to the darkness that will facilitate his murderous plans. But it is more than this. Day is 'pitiful', and in his ruthless actions Macbeth must escape pity. In his imagining, darkness is a psychological space, where scruple can be shed, compunction lost.

Audiences will be most aware of the gathering of darkness when Duncan comes to stay at Macbeth's castle. What Lady Macbeth chillingly calls 'This night's great business' (1.5.68) must happen in the dark. Servants carrying torches enter at Act 1, Scene 7 to signify that night has fallen. And it gets yet darker. At the opening of Act 2, Banquo's son Fleance carries a torch when he enters with his father. It is after twelve and 'The moon is down' (2.1.2): it is pitch dark. With a brilliant touch, Shakespeare lets us hear how different characters make their own sense of the blackness. 'There's husbandry in heaven, / Their candles are all out' (2.1.4–5), says Banquo, fancifully – and unconsciously reminds us of the obscuring of Heaven and starlight for which Macbeth and Lady Macbeth have wished.

Now, in this deep darkness, characters cannot see each other even by the light of torches. 'Who's there?' asks Banquo as Macbeth enters with a torch-bearing servant (2.1.10). It is the same nervous exclamation as begins Shakespeare's *Hamlet*, and as in the first scene of that play, which begins in darkness on the battlements of Elsinore, the audience at the Globe would have been able to see very clearly how the characters on stage were unable to see clearly. A little later, after Banquo has retired, Lady Macbeth enters and catches herself starting at the shriek of an owl, just before her husband comes to meet her. 'Who's there? What ho?' (2.2.8) asks Macbeth, and at first she hardly seems to recognise him: 'My husband!' (2.2.13). Their dialogue creates a darkness in which sounds and apprehensions are amplified: 'Didst thou not hear a noise?' (2.2.14), 'Did not you speak?' (2.2.16). The terrible deed has been done and the darkness that made it possible concentrates their fears.

The discovery of Duncan's murder is followed by an odd little scene, which must take place several days later, in which Ross and an Old Man discuss unnatural events that seem to have accompanied the killing. Shakespeare takes from his source story in Holinshed's *Chronicles* the report that after Donwald murdered King Duff 'For the space of six monenths together ... there appeered no sunne by day, nor moone by night in anie part of the realme'. In the wake of Duncan's killing, darkness appears to have seeped from the night into the day. 'By th' clock 'tis day, / And yet dark night strangles the travelling lamp' (2.4.6–7), observes Ross. Without any help from artificial lighting effects, we gain an impression of 'night's predominance' (2.4.8), as he calls it.

Paragraph Titles

Bullet Point
Paragraph Summary

Conjuring Darkness in Macbeth – Part 3

When we return to Macbeth he has been crowned king but fears Banquo and 'his royalty of nature' (3.1.49). He must again call darkness to his aid. Banquo tells him that he is riding out and will probably be 'a borrower of the night / For a dark hour or twain' (3.1.26–27) before he returns for Macbeth's feast. Night will, of course, facilitate the arrangement of his murder, and when Macbeth instructs the two Murderers on their mission, he echoes Banquo's own phrasing. Fleance, he tells the hired killers, must 'embrace the fate / Of that dark hour' (3.1.136–37). As so often in this play, darkness is simultaneously metaphorical and literal. The 'dark hour' is the time of killing – but also the lightless time when a trap can be sprung. When the Murderers attack Banquo, it is darkness that allows them to surprise him – but also that allows Fleance to escape. 'Who did strike out the light?' asks the Third Murderer (3.3.19). Darkness is not the friend to Macbeth that he believes. Fate is not his to command.

Darkness may seem to become Macbeth's element, but his wife, once the prime mover of their plots, comes to dread it. Watching her sleepwalking, her Gentlewoman tells the Doctor that 'she has light by her continually. 'tis

Summarise the article in one paragraph.

Activity 7: Post-Reading Questions

Answer the following questions on the article above. Remember to answer in full sentences. If there is a question you are not sure about, email your teacher or miss it out and come back to it when you have finished the rest of the activities. If you need extra space, write on a different piece of paper and attach it to this booklet once you have finished.

What were some of the special effects theatres employed to create thunder and lightning?

Why do Macbeth and Lady Macbeth ask for darkness at the beginning of the play?

Why do you think Macbeth describes day as 'pitiful' when he asks for darkness to come?

How does Shakespeare signify night has fallen before Duncan's murder takes place?

The article states that 'in the wake of Duncan's killing, darkness appears to have seeped from the night into the day.' What do you think this means and what is this symbolic of?

The article says, 'The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.' Why do you think Lady Macbeth's light is so small? What could this symbolise?

Characters come to 'fear the dark'. What does this remind you of? What do you think Shakespeare is saying here?

Activity 8: Further Questions

Answer the following questions on the article. These questions require shorter answers and can be answered as notes and brief annotations. If you need extra space, write on a different piece of paper and attach it to this booklet. If you need a copy of the script, you can find one online. Check your answers at the back of the booklet when you have finished.



Macbeth complete text



Shakespeare did have some special effects to hand: Macbeth begins with 'thunder and lightning' and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period.

Why does Shakespeare open the play with thunder and lightning?

Why do the witches appear in thunder and lightning?

How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in?

We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

Retrieve a short quotation where Macbeth asks for darkness.

Retrieve a short quotation where Lady Macbeth asks for darkness.

What is darkness symbolic of?

Audiences will be most aware of the gathering of darkness when Duncan comes to stay at Macbeth's castle. What Lady Macbeth chillingly calls 'This night's great business' (1.5.68) must happen in the dark.

What does Duncan initially think of Macbeth's castle when he first arrives. Retrieve a short quotation.

What does the Porter joke the castle has become in the scene after Duncan's murder?

A little later, after Banquo has retired, Lady Macbeth enters and catches herself starting at the shriek of an owl, just before her husband comes to meet her. 'Who's there? What ho?' (2.2.8) asks Macbeth, and at first she hardly seems to recognise him: 'My husband!' (2.2.13). Their dialogue creates a darkness in which sounds and apprehensions are amplified: 'Didst thou not hear a noise?' (2.2.14), 'Did not you speak?' (2.2.16). The terrible deed has been done and the darkness that made it possible concentrates their fears.

What kind of character is Banquo in the play?

Why are the Macbeths so afraid of noise?

Lady Macbeth only calls Macbeth by the name of 'husband' once in the play. Why do you think this is?

Darkness may seem to become Macbeth's element, but his wife, once the prime mover of their plots, comes to dread it. Watching her sleepwalking, her Gentlewoman tells the Doctor that 'she has light by her continually, 'tis her command' (5.1.22). 'Enter Lady with a Taper' is the stage instruction in the First Folio, on which text all later editions are based. The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.

Retrieve a short quotation which shows Lady Macbeth is scared of darkness.

What kind of character is Lady Macbeth at the end of the play?

The following activities are designed around exam questions. This means you will complete a series of small activities to help you answer an essay question like the one you will receive in your GCSE Literature paper. Use the notes from this booklet and a copy of the text to help you prepare.

Activity 9: Essay Preparation

You will be answering the following question:

Read the extract and answer the question that follows:

DUNCAN

My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

MACBETH

The rest is labour, which is not used for you:
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

DUNCAN

My worthy Cawdor!

MACBETH

[Aside] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.

Starting with this extract, explore how far Shakespeare presents Macbeth as an ambitious character.

You could write about:

how Shakespeare presents Macbeth as an ambitious character in the extract

how Shakespeare presents Macbeth as an ambitious character in the play as a whole.

Highlight and annotate the extract with initial ideas that jump out at you. What could you discuss from the extract in your answer?

*Complete the following analytical verbs to help you explore Shakespeare's authorial intent with Macbeth's character. Authorial intent is when you explain **what** an author is doing and **why** they are doing it. The 'why' is extremely important and often missed out by students in their exams so that is what we are going to start with today. One has been done for you.*

Shakespeare may be presenting Macbeth as an ambitious character:

to warn audiences of the tragic consequences that could occur if one is blinded by their desires.

to teach

to reveal the importance of

to criticise

to advocate

Pick three of your sentences from above and rewrite them below. This time, extend your sentences with the connectives 'because', 'but' or 'so'. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall.

1.

2.

3.

Pick one of the sentences above. Copy it out again. Extend it by using one analytical verb to lead in to a second analytical verb in order to explore more of Shakespeare's authorial intent. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires, so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall. By warning his audience about this, Shakespeare is also criticising ambitious people and the lengths they would go to in order to get what they want, a reference perhaps to the plotters who aimed to blow up Parliament in order to kill the king but failed.

1.

Write down five quotations you could use in your essay. They do not necessarily have to be spoken by Macbeth himself. One has been done for you to give you a sixth quotation.

'We will proceed no further in this business.'

- 1.
- 2.
- 3.
- 4.
- 5.

Use your analytical verbs to quickly explain what Shakespeare is doing with each quotation. You do not need to write in full sentences as this is just a plan. Look at the example to help you.

Eg. 'We will proceed no further in this business.' – **revealing that even though Macbeth has had these thoughts, he is still wary of going ahead with the murder.**

- 1.
- 2.
- 3.
- 4.
- 5.

Activity 10: I Do

Identify the following in this example response which I have pre-prepared.

Clear points at the beginning of each paragraph which relate to the question

Embedded quotations

Single word analysis

Analytical verbs

Authorial intent (what the writer is doing and why they are doing it.)

Social/historical context

Pay close attention to how I am writing. You should aim to replicate this style of writing in your own answer.

Macbeth's ambitions are inextricably linked with violence; he needs to commit violent acts in order to achieve what he wants. Perhaps this is why he sees a dagger, which directs him to Duncan's chambers. His ambition is making him see it. He even comments that 'it is the bloody business' which is causing him to hallucinate, suggesting Macbeth himself is aware that violence is the key to unlocking his ambition. Shakespeare may have used 'bloody' to warn audiences that if Macbeth does not change his ways, he will be stuck in a cyclical nature of violence which will never end, blindly leading him to his downfall. Through this warning, perhaps he wants his audiences to learn of the dangers of ambition and the trouble it can cause, cementing the play's status as pro-royalist propaganda in the wake of the gunpowder plot, an attempt to end the persecution of Roman Catholics by the English government by killing the king. Macbeth's ambitions are not too dissimilar to those of the failed plotters and the lesson is they learn is the same: actions have consequences and no-one can disrupt the Great Chain of Being.

Activity 11: Exam Question

Answer the following exam question. Use everything in this booklet to help you. If you need your copy of the text with you to help, you may use it but remember you will not have a copy in your real exam. Don't forget to include the following:

Clear points at the beginning of each paragraph which relate to the question

Quotations

Single word analysis (You could use your analytical verbs here too. Eg. 'Shakespeare has Macbeth talk about 'ambition' to criticise...')

Authorial intent (what the writer is doing and why they are doing it.)

Social/historical context

'Macbeth' Answers

Retrieval Grid

Mark your answers to the following questions:

What becomes of Lady Macbeth at the end of the play?	Who leads the attack against Macbeth's castle near the end of the play?	Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?	How is Duncan's blood and skin described by Macbeth upon 'discovery' of the king's body?
What are the prophecies given to Macbeth and Banquo?	Who does the Porter imagine is knocking on the castle gates, or hell-gate'?	Why does Macbeth kill Macduff's children and what is the correct term for this?	What becomes of Macbeth at the end of the play?
What are 'hands' symbolic of in the play?	What does Lady Macbeth have by her side as she sleepwalks and why is this significant?	How is Macbeth described by the Captain in his report and why is he described in this way?	What does the term 'hamartia' mean and what is Macbeth's?

One Point

Two Points

Three Points

Four Points

Lady Macbeth ends her life after being driven mad by the guilt that consumes her.

Malcolm and Macduff lead the attack against Macbeth's castle.

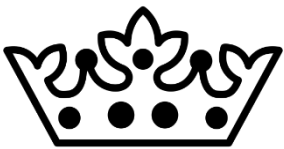
Macbeth and Lady Macbeth continually ask for darkness so that no

Duncan's skin is described as 'silver' and his blood as 'golden', perhaps

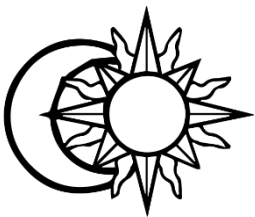
		one can see the evil acts they commit.	highlighting his royal, holy status.
Macbeth is told he will be Thane of Glamis (which he is already), Thane of Cawdor and King. Banquo is told he will not be king but that his children will be.	The Porter images a farmer who has hoarded his produce, an equivocator and a tailor are knocking on the gates of the castle.	Macbeth kills Macduff's children after being told to beware Macduff. Macbeth slaughters Macbeth's wife and children to ensure they are not a threat. The killing of children is called infanticide.	Macbeth is killed by Macduff.
Hands represent honourable and loyal actions at the beginning of the play yet as time progresses, they come to represent dishonesty and betrayal.	Lady Macbeth has a candle by her side. This is significant because she has spent the rest of the play asking for darkness to conceal her actions and now she is afraid of it.	Macbeth is described as 'brave'. Shakespeare is setting up the audiences' expectations so that it is all the more horrific when this loyal character betrays his king.	'Hamartia' is a fatal flaw in one's character. Macbeth's hamartia is his ambition.

Activity 2: Picture Prompts

Consider the basic knowledge I would have expected you to include and add any missing gaps in knowledge in a different colour pen.



Macbeth is tempted with the idea of kingship. The crown offers him power and, in Macbeth's view, invincible. Of course, this is incorrect. The crown could also link to the idea of the Divine Right of Kings, the idea that monarchs were chosen by God to be their spokesperson on earth. To commit regicide would have been the ultimate sin. An attack on the monarch was an attack on God.



Light and darkness is a common theme in the play. Macbeth and Lady Macbeth ask for darkness at the beginning of the play ('stars hide your fires' / 'come thick night') in order to hide their scheming actions. Darkness is symbolic of secrecy. By the end of the play, however, light is desired instead. Lady Macbeth holds a candle near here. She is afraid of darkness and its associations with guilt.



Violence becomes a cycle which is impossible to escape. The Captain confirms that Macbeth is capable of violent actions at the very beginning of the play. As soon as kills Duncan, however, Macbeth feels violence, which is celebrated at the beginning of the play, is the only way to consolidate and keep his power. Violence actions are committed through the play in a desperate attempt to hold on to power.



Macbeth's fate is linked to the supernatural. The witches look to the future to see what will become of Macbeth and Banquo. Macbeth is very much taken which his prophecy and desires to see more. What could be seen as a positive thing, soon leads Macbeth to his downfall. Banquo's ghost appears to hold

Duplicity (being two-faced) is a major theme in the play. Lady Macbeth often instructs Macbeth to look innocent whilst they plan the murder of Duncan. Shakespeare concerns himself with the idea of appearance vs reality. What things appear to be are not always reality.

Quotation Retrieval

Mark your answers for this exercise.

Quotation	Who says it?	What does this tell us about their character?
' <u>fair</u> is <u>foul</u> and foul is <u>fair</u> '	The Witches	The witches are used at the beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.
'Stars <u>hide</u> your <u>fires</u> , let not <u>light</u> see my black and <u>deep</u> desires.'	Macbeth	Macbeth reveals his desires are 'black', implying he is already having murderous thoughts about killing his king. His ambition is beginning to stir within him and asks for darkness so he can make them a reality in secret.
'I do <u>fear</u> thy nature, It is too full o'th' <u>milk</u> of human <u>kindness</u> .'	Lady Macbeth	Lady Macbeth does not seem to have faith in her husband. She does not believe he will be able to go through any action that will make them king and queen quickly. Her doubts place her in a position of control.
'The raven himself is <u>hoarse</u> that croaks the fatal <u>entrance</u> of Duncan under my battlements.'	Lady Macbeth	Lady Macbeth is certain Duncan will die in their castle. This quotation shows she is ambitious and will do anything to get what she wants. The use of 'my' shows she believes she is in control of the situation and Macbeth will follow her lead.
'I have no <u>spur</u> to prick the sides of my <u>intent</u> , but only vaulting <u>ambition</u> .'	Macbeth	Macbeth realises there is no other reason for him to kill the king besides his ambition and decides to

		<i>proceed no further. This shows he can still be redeemed at this point because of his reluctance to kill Duncan.</i>
'Is this a <u>dagger</u> which I see before me.'	<i>Macbeth</i>	<i>Macbeth imagines the violence he will soon be committing. We begin to wonder if Macbeth is of sound mind but the fact the dagger disappears before he kills Duncan shows he is not mad and is in complete control of himself.</i>
'I fear thou play'st most <u>fouly</u> for't.'	<i>Banquo</i>	<i>Banquo, a loyal friend of Macbeth's begins to have his doubts. He echoes the witches' words 'foul'. He has his suspicions and this makes him a threat to Macbeth.</i>
'We have <u>scorched</u> the snake, not killed it.'	<i>Macbeth</i>	<i>Macbeth begins to fear for the security of his kingship. He is stumbling into a cycle of violence at this point in the play which he will find it difficult to escape from.</i>
'Thou canst not <u>say</u> I did it. Never <u>shake</u> thy <u>gory</u> locks at me.'	<i>Macbeth</i>	<i>Macbeth's guilt is beginning to consume him. Banquo's ghost appears to him to hold him to account for his actions. His ghost terrifies Macbeth showing he is beginning to lose control of himself. Violence does not come without its consequences.</i>
'<u>Out</u> damned <u>spot</u>.'	<i>Lady Macbeth</i>	<i>Lady Macbeth believes she has a spot of blood on her hand which she cannot scrub away, just like she cannot rid herself of her guilt. She has a light near her as she is afraid of the darkness which is also associated with guilt. Lady Macbeth's fate has caught up with her and she becomes a weak and vulnerable character.</i>
'Tomorrow and <u>tomorrow</u> and <u>tomorrow</u>, creeps in this petty pace from <u>day</u> to <u>day</u>.'	<i>Macbeth</i>	<i>Macbeth, although determined to fight on, seemingly questions the point of life upon hearing news of his wife's death. He had lost all</i>

		<i>sense of right and wrong, all sense of purpose and has nothing left but to fight for what little he has.</i>
'This dead <u>butcher</u> and his <u>fiend-like</u> queen.'	<i>Malcolm</i>	<i>Malcolm, Duncan's son, describes Macbeth in this way. He believes Macbeth killed for no reason but for himself. Macbeth has left a legacy of blood and death and will be remembered for the tyrannical rule he imposed over Scotland.</i>

Further Questions

Mark your answers:

Why does Shakespeare open the play with thunder and lightning? **To create an atmosphere of fear and terror. The weather could foreshadow the turbulent times Scotland will face throughout the play.**

Why do the witches appear in thunder and lightning? **Shakespeare has the witches appear in this weather to show they are characters to be feared; they are associated with supernatural imagery.**

How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in? **The witches ask when they will meet again, 'in thunder, lightning or in rain.'**

Retrieve a short quotation where Macbeth asks for darkness. **'Stars hide your fires. Let not light see my black and deep desires.'**

Retrieve a short quotation where Lady Macbeth asks for darkness. **'Come thick night and pall thee in the dunnest smokes of hell.'**

What is darkness symbolic of? **Guilt, scheming, murderous thoughts, plots and machinations**

What does Duncan initially think of Macbeth's castle when he first arrives. Retrieve a short quotation. **He likes the location of the castle. He says it 'hath a pleasant seat.'**

What does the Porter joke the castle has become in the scene after Duncan's murder? **He jokes that he is the porter of hell-gate, meaning the castle has become a metaphorical hell.**

What kind of character is Banquo in the play? **Noble, loyal, a trusted friend.**

Why are the Macbeths so afraid of noise? **The Macbeths worry that noise will lead to discovery of their secrets and plans.**

Lady Macbeth only calls Macbeth by the name of 'husband' once in the play. Why do you think this is? **Perhaps because she believes herself to be superior or to play on the fact that he has somewhat disappointed her with his reaction to Duncan's murder.**

Retrieve a short quotation which shows Lady Macbeth is scared of darkness. **'She has light by her continually, 'tis her command.'**

What kind of character is Lady Macbeth at the end of the play? **Weak, vulnerable, scared, like a child.**

Smith's Wood Academy

Year 11 Home Study: Unseen Poetry

There are a series of example questions for Unseen Poetry

For each one, do the following:

Remind yourself of the Assessment Objectives for this question:



Assessment Objectives (AOs)

AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>

and yourself of the mark scheme for this question:

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 21–24 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader 	
Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and text • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader 	

Level 4 <i>Clear understanding</i> 13–16 marks	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and text • Effective use of references to support explanation 	<p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer's methods.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader 	
Level 3 <i>Explained, structured comments</i> 9–12 marks	AO1	<ul style="list-style-type: none"> • Some explained response to task and text • References used to support a range of relevant comments 	<p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology.</p> <p>At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer's methods.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods on reader 	

Level 2 <i>Supported, relevant comments</i> 5–8 marks	AO1	<ul style="list-style-type: none"> • Supported response to task and text • Comments on references 	<p>At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of effects of deliberate choices made by the writer with some reference to subject terminology.</p> <p>At the bottom of the level, a candidate will have level 1 and be starting to focus on the task and /or show awareness of the writer making choices.</p>
	AO2	<ul style="list-style-type: none"> • Identification of writers' methods • Some reference to subject terminology 	
Level 1 <i>Simple, explicit comments</i> 1–4 marks	AO1	<ul style="list-style-type: none"> • Simple comments relevant to task and text • Reference to relevant details 	<p>At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.</p> <p>At the bottom of the level, a candidate's response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> • Awareness of writer making deliberate choices • Possible reference to subject terminology 	
0 marks	Nothing worthy of credit/nothing written		

Then, for each question:

- Highlight the key words from the question, then read the title and the poem carefully thinking about words and phrases **that are relevant to the question**
- Make sure that you establish what the poem is about and **DON'T PANIC!** Before you begin to think about planning an answer to the question



Next, consider these questions:

- What are the main ideas of the poem?
- What is the tone of the poem? (mood)
- How does the poet feel?
- How does the poet make you (the reader) feel?
- What words and phrases from the poem are relevant to the question?
- Do they include any language or structural devices? If so, highlight them!
- What is the effect of these language and structural devices on the reader?
- Why was the poem written?
- What are the writer's intentions?
- What is the poem's message?



Language, Structure and Form: what to look for:

Language	Structure	Form
<ul style="list-style-type: none"> ○ Similes ○ Metaphors ○ Alliteration ○ Onomatopoeia 	<ul style="list-style-type: none"> ○ Repetition ○ Stanzas ○ Rhyme Scheme (irregular, regular?) 	<ul style="list-style-type: none"> ○ Ballad ○ Sonnet ○ Free Verse ○ Humorous

- Assonance
- Imagery
- Hyperbole
- Oxymoron
- Personification
- Symbolism

- Rhythm
- Beat
- Iambic Pentameter
- Caesura
- Enjambment
- Rhyming Couplet

- Lyrical
- Narrative
- Epitaph

Finally, now you are a master of planning: complete the response! There should be at least three sides to give the examiner as much opportunity to give you as many marks as possible.

Finally ~~express~~ **ASSESS YOURSELF!**





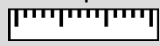


Read through your response, have you:

- ✓ Demonstrated a good understanding of the ideas raised in the poem?
- ✓ Commented on the poet's use of language?
- ✓ Commented on the poet's use of structure?
- ✓ Used relevant examples to support your ideas?
- ✓ Referred to the question throughout the response?
- ✓ Written an extended response?
- ✓ Proofread and spelt keywords accurately?

Finally, complete a 'WWW' and 'EBI' for your response. Or, if you are revising in pairs, use it to peer assess. If you feel confident with the mark scheme, give yourself a mark. Remember, your teacher will be more than happy to read your essays/plans, however, it is always best for you to have a read through and judge your own ability first – it'll really help you in the exam!

If you are still struggling to understand the poems. Here are some helpful guides:

<p>Reading Read the poem through three times.</p> 	<p>First ideas What do you think the poem is about?</p> 	<p>Mood (purpose) Is the poem meant to be:</p> <ul style="list-style-type: none"> • funny • scary • serious • interesting • happy <p>or something else ...?</p>	<p>Quotation Find a quotation that shows the mood of the poem:</p> 
<p>Words / language Which are used in your poem?</p> <ul style="list-style-type: none"> • repetition • command • simile • metaphor • alliteration <p>Give an example of one language feature you ticked.</p>	<p>Words Pick out an interesting word or phrase</p>  <p>Why is this a good word or phrase to use?</p>	<p>Structure How many verses are there? How does the poem change?</p> 	<p>Opinion What do you like/dislike about the poem?</p>



AQA Literature 8702 Paper 2: Section C: Question 2: Comparison

Hungry for more? If you want to practise the final question of the Paper 2 exam for Literature, which is worth 8 marks, go through the extensive collection of poetry attached and compare the poet's attitudes, ideas and methods for presenting their themes. Start with the poems which consider the same themes.

One Art

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice* losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

– Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

Elizabeth Bishop

*practice – Please note the American spelling. English spelling: practise

2	7	.	1
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 In 'One Art,' how does the speaker convey their feelings about the subject of loss?

[24 marks]

The Wild Swans at Coole*

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me

Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous* wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trode with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

W. B. Yeats

2	7	.	1
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 In 'The Wild Swans at Coole,' how does the poet present his feelings about the swans in this poem?

[24 marks]

The Rear-Guard

(Hindenburg Line, April 1917)

Groping along the tunnel, step by step,
He winked his prying torch with patching glare
From side to side, and sniffed the unwholesome air.

Tins, boxes, bottles, shapes too vague to know,
A mirror smashed, the mattress from a bed;
And he, exploring fifty feet below

The rosy gloom of battle overhead.

Tripping, he grabbed the wall; saw someone lie
Humped at his feet, half-hidden by a rug,
And stooped to give the sleeper's arm a tug.
'I'm looking for headquarters.' No reply.
'God blast your neck!' (For days he'd had no sleep.)
'Get up and guide me through this stinking place.'

Savage, he kicked a soft, unanswering heap,
And flashed his beam across the livid* face
Terribly glaring up, whose eyes yet wore
Agony dying hard ten days before;
And fists of fingers clutched a blackening wound.

Alone he staggered on until he found
Dawn's ghost that filtered down a shafted stair
To the dazed, muttering creatures underground
Who hear the boom of shells in muffled sound.

At last, with sweat of horror in his hair,
He climbed through darkness to the twilight air,
Unloading hell behind him step by step.
Siegfried Sassoon

2	7	.	1
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 In 'The Rear-Guard,' how does the poet present his ideas about the soldier's journey?

[24 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. Aswan."
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 sweetshop.
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 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
the sky split open into a thunderstorm.

Carol Anne Duffy

2	7	.	1
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 In 'In Mrs Tilscher's Class,' how does the poet present ideas about childhood memories?

[24 marks]

Fantasy of an African Boy

Such a peculiar lot
we are, we people
without money, in daylong
yearlong sunlight, knowing
money is somewhere, somewhere.

Everybody says it's big
bigger brain bother now,
money. Such millions and millions
of us don't manage at all
without it, like war going on.

And we can't eat it. Yet
without it our heads alone
stay big, as lots and lots do,
coming from nowhere joyful,
going nowhere happy.

We can't drink it up. Yet
without it we shrivel when small
and stop forever
where we stopped, as lots and lots do.

We can't read money for books.
Yet without it we don't
read, don't write numbers,
don't open gates in other countries,
as lots and lots never do.

We can't use money to bandage
sores, can't pound it
to powder for sick eyes
and sick bellies. Yet without
it, flesh melts from our bones.

Such walled-round gentlemen
overseas minding money! Such
bigtime gentlemen, body guarded
because of too much respect
and too many wishes on them:

too many wishes, everywhere,
wanting them to let go
magic of money, and let it fly
away, everywhere, day and night,
just like dropped leaves in wind!

James Berry

2	7	.	1
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In 'Fantasy of an African Boy,' how does the poet present ideas about the significance of money?

[24 marks]

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost

2	7	.	1
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 In 'The Road Not Taken,' how does the poet present ideas about the importance of making decisions?

[24 marks]

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

Grace Nichols

2	7	.	1
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 In 'Island Man,' how does the poet present ideas about place?

[24 marks]

An Old Woman

An old woman grabs
hold of your sleeve
and tags along.

She wants a fifty paise coin.
She says she will take you
to the horseshoe shrine.

You've seen it already.
She hobbles along anyway
and tightens her grip on your shirt.

She won't let you go.
You know how old women are.
They stick to you like a burr.

You turn around and face her
with an air of finality.
You want to end the farce.

When you hear her say,
'What else can an old woman do
on hills as wretched as these?'

You look right at the sky.
Clear through the bullet holes
she has for her eyes.

And as you look on
the cracks that begin around her eyes
spread beyond her skin.

And the hills crack.
And the temples crack.
And the sky falls

With a plate-glass clatter
Around the shatterproof crone
who stands alone.

And you are reduced
to so much small change
in her hand.

Arun Kolatkar

2	7	.	1
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 In 'An Old Woman,' how does the poet create sympathy for the old woman?

[24 marks]

Blessing

The skin cracks like a pod.
There never is enough water.

Imagine the drip of it,
the small splash, echo
in a tin mug,
the voice of a kindly god.

Sometimes, the sudden rush
of fortune. The municipal pipe bursts,
silver crashes to the ground
and the flow has found
a roar of tongues. From the huts,
a congregation : every man woman
child for streets around
butts in, with pots,
brass, copper, aluminium,
plastic buckets,

frantic hands,

and naked children
screaming in the liquid sun,
their highlights polished to perfection,
flashing light,
as the blessing sings
over their small bones.

Imtiaz Dharker

2	7	.	1
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 In 'Blessing,' how does the poet present ideas about poverty and wealth?

[24 marks]

For Heidi with Blue Hair

When you dyed your hair blue
(or, at least, ultramarine
for the clipped sides, with a crest
of jet-black spikes on top)
you were sent home from school

because, as the headmistress put it,
although dyed hair was not
specifically forbidden, yours
was, apart from anything else,
not done in the school colours.

Tears in the kitchen, telephone-calls
to school from your freedom-loving father:
'She's not a punk* in her behaviour;
it's just a style.' (You wiped your eyes,
also not in a school colour.)

'She discussed it with me first –
we checked the rules.' 'And anyway, Dad,
it cost twenty-five dollars.

Tell them it won't wash out –
not even if I wanted to try.'

It would have been unfair to mention
your mother's death, but that
shimmered behind the arguments.
The school had nothing else against you;
the teachers twittered and gave in.

Next day your black friend had hers done
in grey, white and flaxen yellow –
the school colours precisely:
an act of solidarity*, a witty
tease. The battle was already won.

Fleur Adcock

2	7	.	1
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 In 'Heidi with Blue Hair,' how does the poet present ideas about individuality?

[24 marks]

Still I Rise

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words,

You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Maya Angelou

2	7	.	1
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 In 'Still I Rise,' how does the poet present ideas about determination and injustice?

[24 marks]

O Captain! My Captain!

Captain! My Captain! Related Poem Content Details

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head!
 It is some dream that on the deck,
 You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,

From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Walt Whitman

2	7	.	1
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 In 'O Captain! My Captain!' how does the poet present ideas about loyalty?

[24 marks]

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.

William Ernest Henley

2	7	.	1
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 In 'Invictus,' how does the poet present ideas about fate and determination?

[24 marks]

Alpine Letter

Love? If you'd asked me yesterday, I'd say
love is a saw that amputates the heart.
I'd call it my disease, I'd call it plague.
But yesterday, I hadn't heard from you.

So call it the weight of light that holds one soul
connected to another. Or a tear
that falls in all gratitude, becoming sea.
Call it the only word that comforts me.

The sight of your writing has me on the floor,
the curve of each letter looped about my heart.
And in this ink, the tenor of your voice.
And in this ink the movement of your hand.

The Alps, now, cut their teeth upon the sky,
and pressing on to set these granite jaws
between us, not a mile will do me harm.
Your letter, in my coat, will keep me warm.

Ros Barber

2	7	.	1
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 In 'Alpine Letter,' how does the poet present ideas about love?

[24 marks]

Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling
strings
And pressing the small, poised feet of a mother who smiles as she
sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cozy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the
past.

D. H. Lawrence

2	7	.	1
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 In 'Piano,' how does the speaker present ideas about the significance of memories?

[24 marks]

Telephone Conversation

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam", I warned,
"I hate a wasted journey – I am African."
Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
"HOW DARK?"...I had not misheard..."ARE YOU LIGHT
OR VERY DARK?" Button B. Button A*. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar. It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis –
"ARE YOU DARK? OR VERY LIGHT?" Revelation came.
"You mean – like plain or milk chocolate?"
Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted,
I chose. "West African sepia" – and as afterthought,
"Down in my passport." Silence for spectroscopic
Flight of fancy, till truthfulness changed her accent
Hard on the mouthpiece. "WHAT'S THAT?" conceding
"DON'T KNOW WHAT THAT IS." "Like brunette."
"THAT'S DARK, ISN'T IT?" "Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused –

Foolishly, madam – by sitting down, has turned
My bottom raven black – One moment, madam! – sensing
Her receiver rearing on the thunderclap
About my ears – “Madam,” I pleaded, “wouldn’t you rather
See for yourself?”

Wole Soyinka

2	7	.	1
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 In ‘Telephone Conversation,’ how does the poet present ideas about attitudes towards race?

[24 marks]

Once Upon a Time

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes;
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow.

There was a time indeed
they used to shake hands with their hearts;
but that’s gone, son.
Now they shake hands without hearts
while their left hands search
my empty pockets.

‘Feel at home’! ‘Come again’;
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice –
for then I find doors shut on me.

So I have learned many things, son.
I have learned to wear many faces
like dresses – homeface,
officeface, streetface, hostface,
cocktailface, with all their conforming smiles
like a fixed portrait smile.

And I have learned, too,
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say, ‘Goodbye’,
when I mean ‘Good-riddance’;
to say ‘Glad to meet you’,
without being glad; and to say ‘It’s been
nice talking to you’, after being bored.

But believe me, son.
I want to be what I used to be
when I was like you. I want

to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs!

So show me, son,
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

Gabriel Okara

2	7	.	1
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 In 'Once Upon a Time,' how does the speaker present their feelings about the effects of age?

[24 marks]

A Mother in a Refugee Camp

No Madonna and Child could touch
Her tenderness for a son
She soon would have to forget. . . .
The air was heavy with odors of diarrhea,
Of unwashed children with washed-out ribs
And dried-up bottoms waddling in labored steps
Behind blown-empty bellies. Other mothers there
Had long ceased to care, but not this one:
She held a ghost smile between her teeth,
and in her eyes the memory
Of a mother's pride. . . . She had bathed him
And rubbed him down with bare palms.
She took from their bundle of possessions
A broken comb and combed
The rust-colored hair left on his skull
And then – humming in her eyes – began carefully to part it.
In their former life this was perhaps
A little daily act of no consequence
Before his breakfast and school; now she did it
Like putting flowers on a tiny grave.

Chinua Achebe

2	7	.	1
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 In 'A Mother in a Refugee Camp,' how does the poet present ideas about loss?

[24 marks]

Do not go gentle into that good night

do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Dylan Thomas

2	7	.	1
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 In 'Do not go gentle into that goodnight,' how does the poet present ideas about Death?

[24 marks]

First they came...

First they came for the Communists
And I did not speak out
Because I was not a Communist
Then they came for the Socialists
And I did not speak out
Because I was not a Socialist
Then they came for the trade unionists
And I did not speak out
Because I was not a trade unionist
Then they came for the Jews
And I did not speak out
Because I was not a Jew
Then they came for me
And there was no one left
To speak out for me

Unknown

2	7	.	1
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 In 'First they came,' how does the poet present their ideas about speaking out against injustice?

[24 marks]

Not My Business

They picked Akanni up one morning
Beat him soft like clay
And stuffed him down the belly
Of a waiting jeep.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

They came one night
Booted the whole house awake
And dragged Danladi out,
Then off to a lengthy absence.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

Chinwe went to work one day
Only to find her job was gone:
No query, no warning, no probe –
Just one neat sack for a stainless record.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

And then one evening
As I sat down to eat my yam
A knock on the door froze my hungry hand.

The jeep was waiting on my bewildered lawn
Waiting, waiting in its usual silence.

Niyi Osundare

2	7	.	1
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 In 'Not My Business,' how does the poet present their ideas about speaking out against injustice?

[24 marks]

