

Literature Paper 1: 'Macbeth' and 'Frankenstein'

Part 2 of 2

'Macbeth' Knowledge Organiser

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

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

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

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

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

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

Macbeth Plot Summary: a closer look

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

'Frankenstein' Knowledge Organiser

CHAPTER	PLOT
Letters	Walton tells sister about new discoveries and natural science and meets VF
Chp 1-2	F's background and love of science
Chp3-5	F to university; his mother dies; F discovers secret of life and makes monster
Chp 6-8	F rejects monster; William dies; Justine executed
Chp 9-10	F rejects monster; William dies; Justine executed
Chp 11-12	Monster's story; DeLacey family, learning to read/speak
Chp13-14	Monster learns humans judge by appearance, angry and seeks revenge
Chp 15-17	Monster finishes story; asks for female, F agrees to create
Chp 18-20	F creates female monster and destroys, Monster curses
Chp 21-24	Clerval murdered, Elizabeth murdered, F looks for monster, dies

GOTHIC LINKS

Doppelganger	Doubles; M for F; Walton for F?
Obsession	F's with science; Monster's need for companionship
Transgression	F oversteps in creating monster; incest with Elizabeth?
Violence	Monster's continual attacks
Blurred morality	We're not sure who to sympathise with?
Hubris	F's overreaching in creating life – God's responsibility
Tension and suspense	Unsure of what will happen
Unexplainable	Science used to create monster
Sublime setting	Beautiful but terrifying landscape
Tragic inevitability	F's action make the ending inevitable

CHARACTERS

Frankenstein	Eponymous protagonist; scientist; overreacher?
Monster	'To be feared or pitied?'
Elizabeth	Idealised sister/wife; incest?
Clerval	<i>Friend of F</i>
Walton	Tells the story; doubles F in many ways
DeLacey family	Reveal judgmental nature of humans
Justine	. Showcases F's inner turmoil/moral dilemma
William	Represents innocent victim

THEMES

French Revolution-	Overturning of traditional morality, uncertainty
Scientific discovery-	New advances raise moral questions
Passive women-	Written by the daughter of a feminist, the novel is littered with passive women who suffer then die
Ambition and fallibility-	Human beings are portrayed as deeply ambitious yet deeply flawed.
Revenge-	Revenge consumes both the monster and F
Prejudice-	Nearly every human character in the novel assumes that the monster must be dangerous based on its outward appearance, when in truth the monster is (originally) warm and open-hearted.
Family, society, isolation-	The monster turns vengeful not because it's evil, but because its isolation fills it with overwhelming hate and anger.

KEY QUOTES

Obsession	'deeply smitten with the thirst for knowledge' (2)
Unnatural	'Breathless horror and disgust filled my heart' (5)
Platonic love	'I loved him with a mixture of affection and reverence that knew no bounds' (6)
Monstrosity	'Nothing in human shape could destroy that fair child' (7)
Regret/realisation	'I had been the author of unalterable evils' (9)
Monster's humanity/link with F	'Life, although it may only be an accumulation of anguish, is dear to me and I will defend it' (10)
Literacy allusion	'I ought to be thy Adam but I am rather the fallen angel' (10)
Dual nature of man	'Was man at once so powerful, so virtuous and magnificent, yet so vicious and base?' (13)
Companionship	"My companion must be the same species...This being you must create' (16)
Self-justification	'I am malicious because I am miserable' (17)
F's doubts	'He had sworn to quit the neighbourhood of man... but she had not' (20)
F's suicidal thoughts	'Life is obstinate and clings closest to where it is most hated' (23)
Sympathy for monster	'Am I thought to be the only criminal when all mankind sinned against me?' (24)

'Macbeth' and 'Frankenstein' Essay Structure

Section 1: Introduction

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

Section 2: The Extract

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

Section 3: The Play as a Whole

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

Section 4: Conclusion

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

Macbeth Practice Question 1

MACDUFF

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

MACBETH

What's the matter.

MACDUFF

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

The Lord's anointed temple, and stole thence

The life o' the building!

MACBETH

What is 't you say? the life?

LENNOX

Mean you his majesty?

MACDUFF

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

See, and then speak yourselves.

Exeunt MACBETH and LENNOX

Awake, awake!

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

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

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

To countenance this horror! Ring the bell.

Bell rings

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

Write about:

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

30 marks
4 marks SPaG

Macbeth Practice Question 2

MACBETH

Who can be wise, amazed, temperate and furious,

Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

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

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

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

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

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

Write about:

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

30 marks
4 marks SPaG

Frankenstein Practice Question

At this point in the novel the Monster has been watching the De Lacey family and learning from them.

'Their happiness was not decreased by the absence of summer. They loved and sympathised with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures: to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn from me with disdain and horror. The poor that stopped at their door were never driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself unworthy of it.

'The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention, at this time, was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects; but that on which I finally fixed was, to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover, that the unnatural hideousness of my person was the chief object of horror with those who had formally beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if, in the absence of his children, I could gain the goodwill and mediation of the old De Lacey, I might, by his means, be tolerated by my younger protectors.'

Starting with this extract, write about how Shelley presents the creature's need to be loved.

In your response you should write about:

- how Shelley presents the monster's need to be loved in the extract
- how Shelley presents ideas about love in the novel as a whole

30 marks

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 15 and then answer the question that follows.

'Their happiness was not decreased by the absence of summer. They loved, and sympathised with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures: to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn from me with disdain and horror. The poor that stopped at their door were never driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself unworthy of it.

'The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention, at this time, was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects; but that on which I finally fixed was, to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover, that the unnatural hideousness of my person was the chief object of horror with those who had formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if, in the absence of his children, I could gain the good-will and mediation of the old De Lacey, I might, by his means, be tolerated by my younger protectors.'

Starting with this extract, write about how Shelley presents the creature's need to be loved? Write about:

- how Shelley presents the monster's need to be loved in the extract
- how Shelley presents ideas about love in the novel as a whole.

[30 marks]

Include context here. In this case the topic is 'love'. Think about this in the context of the novel and the time and background in which the novel was written. (AO3)

The bullet points remind you to focus on both the extract and the novel as a whole.

He realises how important love is. This is part of his learning to be human.

He recognises the importance of companionship.

He is desperate to be loved. He has real feelings and emotions.

We have already heard Frankenstein's story, so we know what the humans will do.

His reasons are careful and balanced, almost modest, which makes us sympathetic towards him.

He is not impulsive, but thinks very carefully. He is understanding and considerate of what their reaction will be.

Suggests wisdom (means 'sage-like').

He knows himself and shows some signs of self-respect.

His plan to be loved is thoughtful, logical and caring - he is showing love for the De Laceys by this.

Start with a close reference to the text in the printed extract before widening your response to the novel as a whole. (AO1, AO2)

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

'An Inspector Calls' Essay Structure

Section 1: Introduction

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

Section 2: Beginning

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

Section 2: Middle

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

Section 2: End

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

Section 4: Conclusion

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

'An Inspector Calls' Knowledge Organiser

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

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

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

AN INSPECTOR CALLS- J.B. PRIESTLY

An Inspector Calls

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

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

An Inspector Calls

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

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

Edwardian England: The Setting for 'An Inspector Calls'

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

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

1912: Arthur Birling's England

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

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

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

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

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

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

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

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

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

Quick Questions:

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

Inspector Goole Quotations

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

Arthur (Mr) Birling Quotations

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

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

Eric Birling Quotations

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

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

Sybil (Mrs) Birling Quotations

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

Sheila Birling Quotations

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

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

Quotations about Eva Smith/Daisy Renton specifically

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

Practice Essay Questions

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

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

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

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

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

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

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

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

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

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

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

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

Poetry Comparison Essay Structure (note how similar it is to the 'Macbeth and 'Frankenstein' structure!)

Section 1: Introduction

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

Section 2: The Named Poem

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

Section 3: The Poem of Your Choice

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

Section 4: Conclusion

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

War and Conflict Poem Anthology

The poems in this Anthology are:

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

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

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

A typical question will look like:

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

30 marks

Create your own essay question

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

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

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

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

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

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

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

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

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

30 marks

General Revision techniques

Use Quizlet

Create flashcards

Make quizzes / complete online quizzes

**Watch online
summary videos
of texts**

**Use post it
notes**

**Start
revision
early**

Repetition

**Create exploded
quotation Posters**

Look, cover, write, check, repeat!

RAG my skills

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

Do I know...?	R	A	G
Language			
How to approach unseen extracts from the 19 th , 20 th and 21 st centuries			
How to write for a specific purpose, audience, format & tone			
How to write creatively, engagingly and interestingly using a variety of sentence types, punctuation and vocabulary			
How to organise the content of my own writing			
Literature			
The whole story: Macbeth, An Inspector Calls, Frankenstein			
Context linked to Macbeth, An Inspector Calls, Frankenstein			
Key Quotations from the beginning, middle and end			
How to approach unseen poems			
All of the poems in my studied cluster			
Context linked to the poems			
Language and Literature			
Key subject terminology (e.g. metaphor, verb, adjective, adverb, noun, simile, declarative, interrogative, imperative, exclamatory)			
How to analyse (zoom in on) language			
How to discuss the writer's methods and intentions for achieving a particular outcome			
How to discuss the structure of the text			
How to write accurately (SPaG)			
How to write comparatively (poetry and Language Paper 2)			
The general rules of starting and finishing an essay			