GCSE English Literature
and
GCSE English Language

Revision
GCSE English Language Exam Overview

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<th>Paper</th>
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| Paper 1 - Explorations in Creative Reading and Writing | Sec A - Reading (45 mins) One literature fiction text | 80 | Reading (40 marks) (25%)— one single text  
1 short form question (1 x 4 marks)  
2 longer form questions (2 x 8 marks)  
1 extended question (1 x 20 marks) | AO1 (2.5%)  
AO2 (10%)  
AO4 (12.5%)  
AO5 (15%)  
AO6 (10%) |
| 1 hr 45 mins | Sec B - Writing (45 mins) Descriptive or narrative writing | 50% of the GCSE | Writing (40 marks) (25%)  
1 extended writing question (24 marks for content, 16 marks for technical accuracy) | |
| | Spend 15 mins reading and annotating | | | |
| Paper 2 - Writers’ Viewpoints and Perspectives | Sec A-Reading (45 mins) One non-fiction text and one literary non-fiction text | 80 | Reading (40 marks) (25%)— two linked texts  
1 short form question (1 x 4 marks)  
2 longer form questions (1 x 8, 1 x 12 marks)  
1 extended question (1 x 16 marks) | AO1 (7.5%)  
AO2 (7.5%)  
AO3 (10%)  
AO5 (15%)  
AO6 (10%) |
| 1 hr 45 mins | Sec B - Writing (45 mins) writing to present a viewpoint | 50% of the GCSE | Writing (40 marks) (25%)  
1 extended writing question (24 marks for content, 16 marks for technical accuracy) | |
| | Spend 15 mins reading and annotating | | | |
| Non-exam | Spoken Language  
- presenting  
- responding to questions feedback  
- use of Standard English | 0% | Teacher set and marked throughout the course | AO7-9 |

AO1: identify and interpret explicit and implicit information and ideas + select and synthesise evidence from different texts

AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

AO3: Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts

AO4: Evaluate texts critically and support this with appropriate textual references

AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
# GCSE English Literature Exam Overview

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| **Paper 1**<br>Shakespeare and the 19th Century novel | Sec A- Shakespeare (34)<br>(Macbeth) (45 mins)<br>Sec B- Novel (30)<br>(A Christmas Carol) (45 mins)<br>Spend 15 mins reading and annotating | 64 40% of the GCSE | **Shakespeare**- You will answer on question by writing in detail about an extract and then writing about the play as a whole.  
**The 19th century Novel**- You will answer one question writing in detail about an extract and then writing about the novel as a whole. | AO1 (15%)  
AO2 (15%)  
AO3 (7.5%)  
AO4 (2.5%) |
| **Paper 2**<br>Modern Texts and Poetry | Sec A-Modern texts (34)<br>(An Inspector Calls) (45 mins)<br>Sec B- Poetry (30)<br>(Power and Conflict anthology) (45 mins)<br>Sec C- Unseen Poetry (32) (45 mins) | 96 60% of the GCSE | • **Modern Texts**- You will answer one essay question from a choice of two.  
• **Poetry**- You will answer one comparative question on one named poem and one other chosen poem from the anthology.  
**Unseen Poetry**- You will answer one question on one unseen poem and one question comparing this poem with a second unseen poem. | AO1 (22.55%)  
AO2 (27.5%)  
AO3 (7.5%)  
AO4 (2.5%) |

**All assessments are closed book**

**AO1**: Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

**AO2**: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

**AO3**: Show understanding of the relationships between texts and the contexts in which they were written.

**AO4**: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
ENGLISH LANGUAGE

PAPER 1
Explorations in Creative Reading and Writing.

1 hour 45 minutes.

Section A: Reading (40 marks)

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<th>Question</th>
<th>What to expect...</th>
<th>Marks Awarded:</th>
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<tr>
<td>1</td>
<td>List four things about...</td>
<td>4 marks</td>
</tr>
<tr>
<td>2</td>
<td>Look at lines... to ...&lt;br&gt;How does the writer use language to ...</td>
<td>8 marks</td>
</tr>
<tr>
<td>3</td>
<td>Focus on the whole text:&lt;br&gt;How has the writer structured the text to interest you as a reader?</td>
<td>8 marks</td>
</tr>
<tr>
<td>4</td>
<td>Focus on line .... to ...&lt;br&gt;A Statement is provided by the question&lt;br&gt;To what extent do you agree?</td>
<td>20 marks</td>
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</table>

SECTION B: WRITING
Advised time: 45 minutes.

40 marks: 24 for CONTENT and 16 for TECHNICAL ACCURACY.

Choice of 2 tasks:
- ONE task will be based around an IMAGE as a stimulus.
- ONE task will be based around the THEME or SETTING of the extract.

You should always PLAN before you begin and check carefully for errors.
ENGLISH LANGUAGE

PAPER 2

Writer’s viewpoints and perspectives.

1 Hour 45 minutes.

Section A: Reading (40 marks)

<table>
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<th>What to expect...</th>
<th>Skill</th>
<th>Marks Awarded:</th>
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<tr>
<td>1</td>
<td>Choose 4 statements which are TRUE/FALSE</td>
<td>Identify key points.</td>
<td>4 marks</td>
</tr>
<tr>
<td>2</td>
<td>Refer to Source A and B for this question. Using details from BOTH sources write a summary of...</td>
<td>Summarising information: SQI</td>
<td>8 marks</td>
</tr>
<tr>
<td>3</td>
<td>Refer ONLY to source B. How does the writer use language to...</td>
<td>Language Analysis</td>
<td>12 marks</td>
</tr>
<tr>
<td>4</td>
<td>Refer to BOTH sources. Compare the way in which the writers convey their different attitudes to ...</td>
<td>Comparing two texts and their use of language and structure.</td>
<td>16 marks</td>
</tr>
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</table>

SECTION B: WRITING

Advised time: 45 minutes.

40 marks: 24 for CONTENT and 16 for TECHNICAL ACCURACY.

- You will be given a statement linked to the topic of the provided texts

Eg: School holidays are too long and have a poor impact on pupil performance.

- You will then be asked to produce some form of non-fiction based text in which you communicate your views or attitudes towards the provided statement.
ENGLISH LITERATURE

PAPER 1

Shakespeare and the 19th Century novel

1 hour 45 minutes.

Paper 1 Section A:

Macbeth

- ONE question worth 30 marks
- AO4: SPAG is also tested in this question!!
  (Worth 4 marks.)
- Extract provided.

TIPS for success:
- Analyse and identify methods used within the extract and where possible link some of the themes or areas explored in the extract to other parts of the play using some key quotations.
- Don’t forget stagecraft and contextual links!!!
- Don’t forget that characters are CONSTRUCTS!!

Paper 1 Section B:

A Christmas Carol.

- ONE question worth 30 marks.

Extract provided.

TIPS for success:
- Analyse and identify methods used within the extract and then link these to key parts of the novella using key quotations.
- Remember that characters are CONSTRUCTS: They have a purpose!
- Don’t forget to link ideas to key themes explored in the novella and use the extract as a starting point.
ENGLISH LITERATURE

PAPER 2

Modern Texts and Poetry

2 Hours 15 minutes

Paper 2 Section A:

An Inspector Calls.

• A choice of 2 questions.
• You only answer ONE of them and it is worth 30 Marks!
• AO4: SPAG is also tested in this question! (4 Marks)
• No Extract provided.

Tips for success:

- Use the bullet points to guide your answer to the question: Link to key quotations and themes within the play.
- Always link your answer back to Priestley’s moral message.
- Remember the characters are not real: They are CONSTRUCTS!

Paper 2 Section B:

POETRY CLUSTER

• ONE question comparing TWO poems in the cluster
• Worth 30 marks.
• A blank copy of the NAMED poem is provided.

Tip for success:

Make sure that you revise which poems can be linked together effectively.
Aim to learn at least 5 key quotations and ideas from each poem as a minimum.

Paper 2 Section C:

UNSEEN POETRY

• TWO questions and BOTH must be answered.
• QUESTION 1: Analyse ONE unseen poem (28 marks)
• QUESTION 2: Compare a NEW unseen poem with the previous unseen poem. (8 marks)

Tips for success:

Learn your poetic techniques!!
AQA Literature Paper 1: Shakespeare and the 19th-century novel
SAMPLE PAPER

SECTION A: SHAKESPEARE

Read the following extract from Act 1, scene 3 then answer the question that follows.
At this point in the play, Macbeth has just returned to his wife after being given the witches' predictions.

MACBETH
My dearest love,
Duncan comes here to-night.

LADY MACBETH
And when goes hence?

MACBETH
To-morrow, as he purposes.

LADY MACBETH
O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

MACBETH
We will speak further.

LADY MACBETH
Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me.

Starting with this conversation, explain how far you think Shakespeare presents the idea of false identity.

Write about:
• how Shakespeare presents false identity in this extract;
• how Shakespeare presents false identity in the play as a whole.

30 marks
+ 4 marks AO4
Read the following extract from stave 2 and then answer the question that follows. In this extract Dickens describes Fezziwig's party.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told him!) struck up "Sir Roger de Coverley." Then old Fezziwig stood out to dance with Mrs Fezziwig. Top couple too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if they had been twice as many -- ah, four times -- old Fezziwig would have been a match for them, and so would Mrs Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsey, corkscrew, thread-the-needle, and back again to your place; Fezziwig cut -- cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

Starting with this extract, how does Dickens present the theme of Christmas spirit?

Write about:

- how Dickens presents Fezziwig in this extract;
- how Dickens presents the theme of Christmas spirit in the novel as a whole.

30 marks
AQA Literature Paper 2: Modern Texts and Poetry

SECTION A: AN INSPECTOR CALLS

EITHER:

1) What is the significance of Gerald in An Inspector Calls?
   Write about:
   • How Gerald responds to other family members.
   • How Priestley presents Gerald by the way he writes.

OR

2) How does Priestley present conflict between the generations in ‘An Inspector Calls’?
   Write about:
   • the differing attitudes of the characters
   • the ability to accept responsibility and to change
SECTION B: CONFLICT POETRY

The poems you have studied are:

Percy Bysshe Shelley  Ozymandias
William Blake   London
William Wordsworth   The Prelude: Stealing the Boat
Robert Browning   My Last Duchess
Alfred Lord Tennyson   The Charge of the Light Brigade
Wilfrid Owen   Exposure
Seamus Heaney   Storm on the Island
Ted Hughes   Bayonet Charge
Simon Armitage   Remains
Jane Weir   Poppies
Carol Ann Duffy   War Photographer
Imtiaz Dharker   Tissue
Carol Rumens   The émigree
Beatrice Garland   Kamikaze
John Agard   Checking Out Me History

Compare the ways poets present ideas about conflict in ‘War Photographer’ and in one other poem from ‘Power and conflict’.
War Photographer

In his dark room he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don’t explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger’s features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man’s wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday’s supplement. The reader’s eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Carol Ann Duffy
My Parents kept me from children who were rough

My parents kept me from children who were rough
Who threw words like stones and wore torn clothes
Their thighs showed through rags they ran in the street
And climbed cliffs and stripped by the country streams.

I feared more than tigers their muscles like iron
Their jerking hands and their knees tight on my arms
I feared the salt coarse pointing of those boys
Who copied my lisp behind me on the road.

They were lithe, they sprang out behind hedges
Like dogs to bark at my world. They threw mud
While I looked the other way, pretending to smile.
I longed to forgive them but they never smiled.

By Stephen Spender

Part A - In ‘My Parents kept me from children who were rough,’ how does the poet present the speaker’s feelings about the boys he meets? 24 marks
Brendon Gallacher

He was seven and I was six, my Brendon Gallacher.
He was Irish and I was Scottish, my Brendon Gallacher.
His father was in prison; he was a cat burglar.
My father was a communist party full-time worker.
He had six brothers and I had one, my Brendon Gallacher.

He would hold my hand and take me by the river
Where we’d talk all about his family being poor.
He’d get his mum out of Glasgow when he got older.
A wee holiday someplace nice. Some place far.
I’d tell my mum about Brendon Gallacher.

How his mum drank and his daddy was a cat burglar.
And she’d say, ‘why not have him round for dinner?’
No, no, I’d say he’s got big holes in his trousers.
I like meeting him by the burn in the open air.
Then one day after we’d been friends for two years,

One day when it was pouring and I was indoors,
My mum says to me, ‘I was talking to Mrs Moir
Who lives next door to your Brendon Gallacher
Didn’t you say his address was 24 Novar?
She says here are No Gallachers at 24 Novar

There never have been any Gallachers next door.’
And he died then, my Brendon Gallacher,
Flat out on my bedroom floor, his spiky hair,
His impish grin, his funny flapping ear.
Oh Brendon. Oh my Brendon Gallacher.

By Jackie Kay

Part B - In both ‘Brendan Gallagher’ and ‘My parents kept me from children who were rough’ the speakers describe their feelings about children they have met. What are the similarities and or differences between the way the poets present those feelings? 8 marks
Revision Support - Macbeth

Context
Shakespeare’s shortest and bloodiest tragedy, Macbeth tells the story of a brave Scottish general (Macbeth) who receives a prophecy from a trio of sinister witches that one day he will become King of Scotland. Consumed with ambitious thoughts and spurred to action by his wife, Macbeth murders King Duncan and seizes the throne for himself. He begins his reign racked with guilt and fear and soon becomes a tyrannical ruler, as he is forced to commit more and more murders to protect himself from enmity and suspicion. The bloodbath swiftly propels Macbeth and Lady Macbeth to arrogance, madness, and death.

Macbeth was most likely written in 1606, early in the reign of James I, who had been James VI of Scotland before he succeeded to the English throne in 1603. James was a patron of Shakespeare’s acting company, and of all the plays Shakespeare wrote under James’s reign, Macbeth most clearly reflects the playwright’s close relationship with the sovereign. In focusing on Macbeth, a figure from Scottish history, Shakespeare paid homage to his king’s Scottish lineage. Additionally, the witches’ prophecy that Banquo will found a line of kings is a clear nod to James’s family’s claim to have descended from the historical Banquo. In a larger sense, the theme of bad versus good kingship, embodied by Macbeth and Duncan, respectively, would have resonated at the royal court, where James was busy developing his English version of the theory of divine right.

Plot Overview
The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth’s companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan’s men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches’ prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at Inverness, Macbeth’s castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.

Lady Macbeth suffers none of her husband’s uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband’s objections and persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan’s two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan’s death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan’s sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well. Fearful of the witches’ prophecy that Banquo’s heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious; as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo’s ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth’s kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth’s accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsmarine Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff’s castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family’s execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan’s son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth’s forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth’s tyrannical and murderous behavior. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth’s opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsmarine, to which he seems to have withdrawn in order to defend himself, certain that the witches’ prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsmarine shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsmarine, fulfilling half of the witches’ prophecy.
In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not “of woman born” but was instead “untimely ripped” from his mother’s womb (what we now call birth by cesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.

Characters

Macbeth - Macbeth is a Scottish general and the thane of Glamis who is led to wicked thoughts by the prophecies of the three witches, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is a brave soldier and a powerful man, but he is not a virtuous one. He is easily tempted into murder to fulfill his ambitions to the throne, and once he commits his first crime and is crowned King of Scotland, he embarks on further atrocities with increasing ease. Ultimately, Macbeth proves himself better suited to the battlefield than to political intrigue, because he lacks the skills necessary to rule without being a tyrant. His response to every problem is violence and murder. Macbeth is never comfortable in his role as a criminal. He is unable to bear the psychological consequences of his atrocities.

Because we first hear of Macbeth in the wounded captain’s account of his battlefield valor, our initial impression is of a brave and capable warrior. This perspective is complicated, however, once we see Macbeth interact with the three witches. We realize that his physical courage is joined by a consuming ambition and a tendency to self-doubt—the prediction that he will be king brings him joy, but it also creates inner turmoil. These three attributes—bravery, ambition, and self-doubt—struggle for mastery of Macbeth throughout the play. Shakespeare uses Macbeth to show the terrible effects that ambition and guilt can have on a man who lacks strength of character.

Before he kills Duncan, Macbeth is plagued by worry and almost aborts the crime. It takes Lady Macbeth’s steely sense of purpose to push him into the deed. After the murder, however, her powerful personality begins to disintegrate, leaving Macbeth increasingly alone. He fluctuates between fits of fevered action, in which he plots a series of murders to secure his throne, and moments of terrible guilt (as when Banquo’s ghost appears) and absolute pessimism (after his wife’s death, when he seems to succumb to despair). These fluctuations reflect the tragic tension within Macbeth: he is at once too ambitious to allow his conscience to stop him from murdering his way to the top and too conscientious to be happy with himself as a murderer. As things fall apart for him at the end of the play, he seems almost relieved—with the English army at his gates, he can finally return to life as a warrior, and he displays a kind of reckless bravado as his enemies surround him and drag him down. In part, this stems from his fatal confidence in the witches’ prophecies, but it also seems to derive from the fact that he has returned to the arena where he has been most successful and where his internal turmoil need not affect him—namely, the battlefield. Unlike many of Shakespeare’s other tragic heroes, Macbeth never seems to contemplate suicide: “Why should I play the Roman fool,” he asks, “and die / On mine own sword?” (5.10.1–2). Instead, he goes down fighting, bringing the play full circle: it begins with Macbeth winning on the battlefield and ends with him dying in combat.

Lady Macbeth - Macbeth’s wife, a deeply ambitious woman who lusts for power and position. Early in the play she seems to be the stronger and more ruthless of the two, as she urges her husband to kill Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth falls victim to guilt and madness to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. Interestingly, she and Macbeth are presented as being deeply in love, and many of Lady Macbeth’s speeches imply that her influence over her husband is primarily sexual. Their joint alienation from the world, occasioned by their partnership in crime, seems to strengthen the attachment that they feel to each other.

Lady Macbeth is one of Shakespeare’s most famous and frightening female characters. When we first see her, she is already plotting Duncan’s murder, and she is stronger, more ruthless, and more ambitious than her husband. She seems fully aware of this and knows that she will have to push Macbeth into committing murder. At one point, she wishes that she were not a woman so that she could do it herself. This theme of the relationship between gender and power is key to Lady Macbeth’s character: her husband implies that she is a masculine soul inhabiting a female body, which seems to link masculinity to ambition and violence. Shakespeare, however, seems to use her, and the witches, to undercut Macbeth’s idea that “undaunted mettle should compose / Nothing but males” (1.7.73–74). These crafty women use female methods of achieving power—that is, manipulation—to further their supposedly male ambitions. Women, the play implies, can be as ambitious and cruel as men, yet social constraints deny them the means to pursue these ambitions on their own.

Lady Macbeth manipulates her husband with remarkable effectiveness, overriding all his objections; when he hesitates to murder, she repeatedly questions his manhood until he feels that he must commit murder to prove himself. Lady Macbeth’s remarkable strength of will persists through the murder of the king—it is she who steadies her husband’s nerves immediately after the crime has been perpetrated. Afterward, however, she begins a slow slide into madness—just as ambition affects her more strongly than Macbeth before the crime, so does guilt plague her more strongly afterward. By the close of the play, she has been reduced to sleepwalking through the castle, desperately trying to wash away an invisible bloodstain. Once the sense of guilt comes home to roost, Lady Macbeth’s sensitivity becomes a weakness, and she is unable to cope. Significantly, she (apparently) kills herself, signaling her total inability to deal with the legacy of their crimes.
The Three Witches - Three “black and midnight hags” who plot mischief against Macbeth using charms, spells, and prophecies. Their predictions prompt him to murder Duncan, to order the deaths of Banquo and his son, and to blindly believe in his own immortality. The play leaves the witches’ true identity unclear—aside from the fact that they are servants of Hecate, we know little about their place in the cosmos. In some ways they resemble the mythological Fates, who impersonally weave the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings.

Throughout the play, the witches—referred to as the “weird sisters” by many of the characters—lurk like dark thoughts and unconscious temptations to evil. In part, the mischief they cause stems from their supernatural powers, but mainly it is the result of their understanding of the weaknesses of their specific interlocutors—they play upon Macbeth’s ambition like puppeteers. The witches’ beards, bizarre potions, and rhymed speech make them seem slightly ridiculous, like caricatures of the supernatural. Shakespeare has them speak in rhyming couplets throughout (their most famous line is probably “Double, double, toil and trouble, / Fire burn and cauldron bubble” in 4.1.10–11), which separates them from the other characters, who mostly speak in blank verse. The witches’ words seem almost comical, like malevolent nursery rhymes. Despite the absurdity of their “eye of newt and toe of frog” recipes, however, they are clearly the most dangerous characters in the play, being both tremendously powerful and utterly wicked (4.1.14).

The audience is left to ask whether the witches are independent agents toying with human lives, or agents of fate, whose prophecies are only reports of the inevitable. The witches bear a striking and obviously intentional resemblance to the Fates, female characters in both Norse and Greek mythology who weave the fabric of human lives and then cut the threads to end them. Some of their prophecies seem self-fulfilling. For example, it is doubtful that Macbeth would have murdered his king without the push given by the witches’ predictions. In other cases, though, their prophecies are just remarkably accurate readings of the future—it is hard to see Birnam Wood coming to Dunsinane as being self-fulfilling in any way. The play offers no easy answers. Instead, Shakespeare keeps the witches well outside the limits of human comprehension. They embody an unreasoning, instinctive evil.

Banquo - The brave, noble general whose children, according to the witches’ prophecy, will inherit the Scottish throne. Like Macbeth, Banquo thinks ambitious thoughts, but he does not translate those thoughts into action. In a sense, Banquo’s character stands as a rebuke to Macbeth, since he represents the path Macbeth chose not to take: a path in which ambition need not lead to betrayal and murder. Appropriately, then, it is Banquo’s ghost—and not Duncan’s—that haunts Macbeth. In addition to embodying Macbeth’s guilt for killing Banquo, the ghost also reminds Macbeth that he did not emulate Banquo’s reaction to the witches’ prophecy.

King Duncan - The good King of Scotland whom Macbeth, in his ambition for the crown, murders. Duncan is the model of a virtuous, benevolent, and farsighted ruler. His death symbolizes the destruction of an order in Scotland that can be restored only when Duncan’s line, in the person of Malcolm, once more occupies the throne.

Macduff - A Scottish nobleman hostile to Macbeth’s kingship from the start. He eventually becomes a leader of the crusade to unseat Macbeth. The crusade’s mission is to place the rightful king, Malcolm, on the throne, but Macduff also desires vengeance for Macbeth’s murder of Macduff’s wife and young son.

Malcolm - The son of Duncan, whose restoration to the throne signals Scotland’s return to order following Macbeth’s reign of terror. Malcolm becomes a serious challenge to Macbeth with Macduff’s aid (and the support of England). Prior to this, he appears weak and uncertain of his own power, as when he and Donalbain flee Scotland after their father’s murder.

Hecate - The goddess of witchcraft, who helps the three witches work their mischief on Macbeth.

Fleance - Banquo’s son, who survives Macbeth’s attempt to murder him. At the end of the play, Fleance’s whereabouts are unknown. Presumably, he may come to rule Scotland, fulfilling the witches’ prophecy that Banquo’s sons will sit on the Scottish throne.

Themes

THE CORRUPTING POWER OF UNCHECKED AMBITION

The main theme of Macbeth—the destruction wrought when ambition goes unchecked by moral constraints—finds its most powerful expression in the play’s two main characters. Macbeth is a courageous Scottish general who is not naturally inclined to commit evil deeds, yet he deeply desires power and advancement. He kills Duncan against his better judgment and afterward stews in guilt and paranoia. Toward the end of the play he descends into a kind of frantic, boastful madness. Lady Macbeth, on the other hand, pursues her goals with greater determination, yet she is less capable of withstanding the repercussions of her immoral acts. One of Shakespeare’s most forcefully drawn female characters, she spurs her husband mercilessly to kill Duncan and urges him to be strong in the murder’s aftermath, but she is eventually driven to distraction by the effect of Macbeth’s repeated bloodshed on her conscience. In each case, ambition—helped, of course, by the malign prophecies of the witches—is what drives the couple to ever more terrible atrocities. The problem, the play
suggests, is that once one decides to use violence to further one’s quest for power, it is difficult to stop. There are always potential threats to the throne—Banquo, Fleance, Macduff—and it is always tempting to use violent means to dispose of them.

**THE RELATIONSHIP BETWEEN CRUELTY AND MASCULINITY**

Characters in *Macbeth* frequently dwell on issues of gender. Lady Macbeth manipulates her husband by questioning his manhood, wishes that she herself could be “unsexed,” and does not contradict Macbeth when he says that a woman like her should give birth only to boys. In the same manner that Lady Macbeth goads her husband on to murder, Macbeth provokes the murderers he hires to kill Banquo by questioning their manhood. Such acts show that both Macbeth and Lady Macbeth equate masculinity with naked aggression, and whenever they converse about manhood, violence soon follows. Their understanding of manhood allows the political order depicted in the play to descend into chaos.

At the same time, however, the audience cannot help noticing that women are also sources of violence and evil. The witches’ prophecies spark Macbeth’s ambitions and then encourage his violent behavior; Lady Macbeth provides the brains and the will behind her husband’s plotting; and the only divine being to appear is Hecate, the goddess of witchcraft. Arguably, *Macbeth* traces the root of chaos and evil to women, which has led some critics to argue that this is Shakespeare’s most misogynistic play. While the male characters are just as violent and prone to evil as the women, the aggression of the female characters is more striking because it goes against prevailing expectations of how women ought to behave. Lady Macbeth’s behavior certainly shows that women can be as ambitious and cruel as men. Whether because of the constraints of her society or because she is not fearless enough to kill, Lady Macbeth relies on deception and manipulation rather than violence to achieve her ends.

Ultimately, the play does put forth a revised and less destructive definition of manhood. In the scene where Macduff learns of the murders of his wife and child, Malcolm consoles him by encouraging him to take the news in “manly” fashion, by seeking revenge upon Macbeth. Macduff shows the young heir apparent that he has a mistaken understanding of masculinity. To Malcolm’s suggestion, “Dispute it like a man,” Macduff replies, “I shall do so. But I must also feel it as a man” (4.3.221–223). At the end of the play, Siward receives news of his son’s death rather complacently. Malcolm responds: “He’s worth more sorrow [than you have expressed] / And that I’ll spend for him” (5.11.16–17). Malcolm’s comment shows that he has learned the lesson Macduff gave him on the sentient nature of true masculinity. It also suggests that, with Malcolm’s coronation, order will be restored to the Kingdom of Scotland.

**THE DIFFERENCE BETWEEN KINGSHIP AND TYRANNY**

In the play, Duncan is always referred to as a “king,” while Macbeth soon becomes known as the “tyrant.” The difference between the two types of rulers seems to be expressed in a conversation that occurs in Act 4, scene 3, when Macduff meets Malcolm in England. In order to test Macduff’s loyalty to Scotland, Malcolm pretends that he would make an even worse king than Macbeth. He tells Macduff of his reproachable qualities—among them a thirst for personal power and a violent temperament, both of which seem to characterize Macbeth perfectly. On the other hand, Malcolm says, “The king-becoming graces / [are] justice, verity, temp’rance, stableness, / Bounty, perseverance, mercy, [and] lowliness” (4.3.92–93). The model king, then, offers the kingdom an embodiment of order and justice, but also comfort and affection. Under him, subjects are rewarded according to their merits, as when Duncan makes Macbeth thane of Cawdor after Macbeth’s victory over the invaders. Most important, the king must be loyal to Scotland above his own interests. Macbeth, by contrast, brings only chaos to Scotland—symbolized in the bad weather and bizarre supernatural events—and offers no real justice, only a habit of capriciously murdering those he sees as a threat. As the embodiment of tyranny, he must be overcome by Malcolm so that Scotland can have a true king once more.

**Motifs**

*Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text’s major themes.*

**HALLUCINATIONS**

Visions and hallucinations recur throughout the play and serve as reminders of Macbeth and Lady Macbeth’s joint culpability for the growing body count. When he is about to kill Duncan, Macbeth sees a dagger floating in the air. Covered with blood and pointed toward the king’s chamber, the dagger represents the bloody course on which Macbeth is about to embark. Later, he sees Banquo’s ghost sitting in a chair at a feast, pricking his conscience by mutely reminding him that he murdered his former friend. The seemingly hardheaded Lady Macbeth also eventually gives way to visions, as she sleepwalks and believes that her hands are stained with blood that cannot be washed away by any amount of water. In each case, it is ambiguous whether the vision is real or purely hallucinatory; but, in both cases, the Macbeths read them uniformly as supernatural signs of their guilt.

**VIOLENCE**

*Macbeth* is a famously violent play. Interestingly, most of the killings take place offstage, but throughout the play the characters provide the audience with gory descriptions of the carnage, from the opening scene where the captain describes Macbeth and Banquo wading in blood on the battlefield, to the endless references to the bloodstained hands of Macbeth and his wife. The action is bookended by a pair of bloody battles: in the first, Macbeth defeats the invaders; in the
second, he is slain and beheaded by Macduff. In between is a series of murders: Duncan, Duncan’s chamberlains, Banquo, Lady Macduff, and Macduff’s son all come to bloody ends. By the end of the action, blood seems to be everywhere.

**PROPHECY**

Prophecy sets Macbeth’s plot in motion—namely, the witches’ prophecy that Macbeth will become first thane of Cawdor and then king. The weird sisters make a number of other prophecies: they tell us that Banquo’s heirs will be kings, that Macbeth should beware Macduff, that Macbeth is safe till Birnam Wood comes to Dunsinane, and that no man born of woman can harm Macbeth. Save for the prophecy about Banquo’s heirs, all of these predictions are fulfilled within the course of the play. Still, it is left deliberately ambiguous whether some of them are self-fulfilling—for example, whether Macbeth wills himself to be king or is fated to be king. Additionally, as the Birnam Wood and “born of woman” prophecies make clear, the prophecies must be interpreted as riddles, since they do not always mean what they seem to mean.

**Symbols**

*Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.*

**BLOOD**

Blood is everywhere in Macbeth, beginning with the opening battle between the Scots and the Norwegian invaders, which is described in harrowing terms by the wounded captain in Act 1, scene 2. Once Macbeth and Lady Macbeth embark upon their murderous journey, blood comes to symbolize their guilt, and they begin to feel that their crimes have stained them in a way that cannot be washed clean. “Will all great Neptune’s ocean wash this blood / Clean from my hand?” Macbeth cries after he has killed Duncan, even as his wife scolds him and says that a little water will do the job (2.2.58–59). Later, though, she comes to share his horrified sense of being stained: “Out, damned spot; out, I say . . . who would have thought the old man to have had so much blood in him?” she asks as she wanders through the halls of their castle near the close of the play (5.1.30–34). Blood symbolizes the guilt that sits like a permanent stain on the consciences of both Macbeth and Lady Macbeth, one that hounds them to their graves.

**THE WEATHER**

As in other Shakespearean tragedies, Macbeth’s grotesque murder spree is accompanied by a number of unnatural occurrences in the natural realm. From the thunder and lightning that accompany the witches’ appearances to the terrible storms that rage on the night of Duncan’s murder, these violations of the natural order reflect corruption in the moral and political orders.

**Important Quotations Explained**

1. *The raven himself is hoarse*  
   *That croaks the fatal entrance of Duncan*  
   *Under my battlements. Come, you spirits That tend on mortal thoughts, unsex me here,*  
   *And fill me from the crown to the toe top-full Of direst cruelty. Make thick my blood,*  
   *Stop up th’access and passage to remorse,*  
   *That no compunctious visitings of nature Shake my fell purpose, nor keep peace between*  
   *Th’ effect and it. Come to my woman’s breasts,*  
   *And take my milk for gall, you murd’ring ministers,*  
   *Wherever in your sightless substances*  
   *You wait on nature’s mischief. Come, thick night,*  
   *And pall thee in the dunnest smoke of hell,*  
   *That my keen knife see not the wound it makes,*  
   *Nor heaven peep through the blanket of the dark, To cry ‘Hold, hold!’*

Lady Macbeth speaks these words in Act 1, scene 5, lines 36–52, as she awaits the arrival of King Duncan at her castle. We have previously seen Macbeth’s uncertainty about whether he should take the crown by killing Duncan. In this speech, there is no such confusion, as Lady Macbeth is clearly willing to do whatever is necessary to seize the throne. Her strength of purpose is contrasted with her husband’s tendency to waver. This speech shows the audience that Lady Macbeth is the real steel behind Macbeth and that her ambition will be strong enough to drive her husband forward. At the same time, the language of this speech touches on the theme of masculinity—“unsex me here / . . . / . . . Come to my woman’s breasts, / And take my milk for gall,” Lady Macbeth says as she prepares herself to commit murder. The language suggests that her womanhood, represented by breasts and milk, usually symbols of nurture, impedes her from performing acts of violence and cruelty, which she associates with manliness. Later, this sense of the relationship between masculinity and violence will be deepened when Macbeth is unwilling to go through with the murders and his wife tells him, in effect, that he needs to “be a man” and get on with it.
2. If it were done when 'tis done, then 'twere well
It were done quickly. If th'assassination
Could trammel up the consequence, and catch
With his surcease success: that but this blow
Might be the be-all and the end-all, here,
But here upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions which, being taught, return
To plague th'inventor. This even-handed justice
Commends th'ingredient of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued aga
The deep damnation of his taking-
of, and pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition which o'erleaps itself
And falls on th'other.

In this soliloquy, which is found in Act 1, scene 7, lines 1–28, Macbeth debates whether he should kill Duncan. When he lists Duncan’s noble qualities (he “[h]ath borne his faculties so meek”) and the loyalty that he feels toward his king (“I am his kinsman and his subject”), we are reminded of just how grave an outrage it is for the couple to slaughter their ruler while he is a guest in their house. At the same time, Macbeth’s fear that “[w]e still have judgement here, that we but teach / Bloody instructions which, being taught, return / To plague th’inventor,” foreshadows the way that his deeds will eventually come back to haunt him. The imagery in this speech is dark—we hear of “bloody instructions,” “deep damnation,” and a “poisoned chalice”—and suggests that Macbeth is aware of how the murder would open the door to a dark and sinful world. At the same time, he admits that his only reason for committing murder, “ambition,” suddenly seems an insufficient justification for the act. The destruction that comes from unchecked ambition will continue to be explored as one of the play’s themes. As the soliloquy ends, Macbeth seems to resolve not to kill Duncan, but this resolve will only last until his wife returns and once again convinces him, by the strength of her will, to go ahead with their plot.

3. Whence is that knocking?—
How is’t with me, when every noise appals me?
What hands are here! Ha, they pluck out mine eyes.
Will all great Neptune’s ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Macbeth says this in Act 2, scene 2, lines 55–61. He has just murdered Duncan, and the crime was accompanied by supernatural portents. Now he hears a mysterious knocking on his gate, which seems to promise doom. (In fact, the person knocking is Macduff, who will indeed eventually destroy Macbeth.) The enormity of Macbeth’s crime has awakened in him a powerful sense of guilt that will hound him throughout the play. Blood, specifically Duncan’s blood, serves as the symbol of that guilt, and Macbeth’s sense that “all great Neptune’s ocean” cannot cleanse him—that there is enough blood on his hands to turn the entire sea red—will stay with him until his death. Lady Macbeth’s response to this speech will be her prosaic remark, “A little water clears us of this deed” (2.2.65). By the end of the play, however, she will share Macbeth’s sense that Duncan’s murder has irreparably stained them with blood.

4. Out, damned spot; out, I say. One, two,—why, then ’tis time to do’t. Hell is murky. Fie, my lord, fie, a soldier and afeard?
What need we fear who knows it when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?
These words are spoken by Lady Macbeth in Act 5, scene 1, lines 30–34, as she sleepwalks through Macbeth's castle on the eve of his battle against Macduff and Malcolm. Earlier in the play, she possessed a stronger resolve and sense of purpose than her husband and was the driving force behind their plot to kill Duncan. When Macbeth believed his hand was irreversibly bloodstained earlier in the play, Lady Macbeth had told him, “A little water clears us of this deed” (2.2.65). Now, however, she too sees blood. She is completely undone by guilt and descends into madness. It may be a reflection of her mental and emotional state that she is not speaking in verse; this is one of the few moments in the play when a major character—save for the witches, who speak in four-foot couplets—strays from iambic pentameter. Her inability to sleep was foreshadowed in the voice that her husband thought he heard while killing the king—a voice crying out that Macbeth was murdering sleep. And her delusion that there is a bloodstain on her hand furthers the play’s use of blood as a symbol of guilt. “What need we fear who knows it when none can call our power to account?” she asks, asserting that as long as her and her husband’s power is secure, the murders they committed cannot harm them. But her guilt-racked state and her mounting madness show how hollow her words are. So, too, does the army outside her castle. “Hell is murky,” she says, implying that she already knows that darkness intimately. The pair, in their destructive power, have created their own hell, where they are tormented by guilt and insanity.

5.
She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time.
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle.
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

These words are uttered by Macbeth after he hears of Lady Macbeth’s death, in Act 5, scene 5, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife’s passing and the ruin of his power have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life “is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.” One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth’s awful crimes are somehow made less awful, because, like everything else, they too “signify nothing.”

Macbeth’s statement that “[l]ife’s but a poor player / That struts and frets his hour upon the stage” can be read as Shakespeare’s somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a “player” himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play’s reality. Macbeth’s comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event “full of sound and fury, / Signifying nothing.”
Revision Support – A Christmas Carol

Plot

A mean-spirited, miserly old man named Ebenezer Scrooge sits in his counting-house on a frigid Christmas Eve. His clerk, Bob Cratchit, shivers in the anteroom because Scrooge refuses to spend money on heating coals for a fire. Scrooge’s nephew, Fred, pays his uncle a visit and invites him to his annual Christmas party. Two portly gentlemen also drop by and ask Scrooge for a contribution to their charity. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry “Bah! Humbug!” in response to his nephew’s “Merry Christmas!”

Later that evening, after returning to his dark, cold apartment, Scrooge receives a chilling visitation from the ghost of his dead partner, Jacob Marley. Marley, looking haggard and pallid, relates his unfortunate story. As punishment for his greedy and self-serving life his spirit has been condemned to wander the Earth weighted down with heavy chains. Marley hopes to save Scrooge from sharing the same fate. Marley informs Scrooge that three spirits will visit him during each of the next three nights. After the wraith disappears, Scrooge collapses into a deep sleep.

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from the curmudgeon’s earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money eclipses his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

The Ghost of Christmas Present, a majestic giant clad in a green fur robe, takes Scrooge through London to unveil Christmas as it will happen that year. Scrooge watches the large, bustling Cratchit family prepare a miniature feast in its meager home. He discovers Bob Cratchit’s crippled son, Tiny Tim, a courageous boy whose kindness and humility warms Scrooge’s heart. The specter then zips Scrooge to his nephew’s to witness the Christmas party. Scrooge finds the jovial gathering delightful and pleads with the spirit to stay until the very end of the festivities. As the day passes, the spirit ages, becoming noticeably older. Toward the end of the day, he shows Scrooge two starved children, Ignorance and Want, living under his coat. He vanishes instantly as Scrooge notices a dark, hooded figure coming toward him.

The Ghost of Christmas Yet to Come leads Scrooge through a sequence of mysterious scenes relating to an unnamed man’s recent death. Scrooge sees businessmen discussing the dead man’s riches, some vagabonds trading his personal effects for cash, and a poor couple expressing relief at the death of their unforgiving creditor. Scrooge, anxious to learn the lesson of his latest visitor, begs to know the name of the dead man. After pleading with the ghost, Scrooge finds himself in a churchyard, the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He desperately implores the spirit to alter his fate, promising to renounce his insensitive, avaricious ways and to honor Christmas with all his heart. Whoosh! He suddenly finds himself safely tucked in his bed.

Overwhelmed with joy by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to the Cratchit house and attends Fred’s party, to the stifled surprise of the other guests. As the years go by, he holds true to his promise and honors Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity, and warmth.

Characters

Main characters

Ebenezer Scrooge - Scrooge is the main character of Dickens's novella and is first presented as a miserly, unpleasant man. He rejects all offerings of Christmas cheer and celebration as 'Humbug!'.

On Christmas Eve he is visited by the ghost of his old business partner, Jacob Marley, who warns that he will be visited by three ghosts. Each of the ghosts shows him a scene that strikes fear and regret into his heart and eventually he softens.

By the end of the story, Scrooge is a changed man, sharing his wealth and generosity with everyone.
Social and Historical Context

In Victorian times, when Dickens was writing, poor children would often be sent to live in workhouses.

In 1861, 35,000 children under 12 lived and worked in workhouses in Britain. Living conditions there were unpleasant and the work was tough such as 'picking out' old ropes. Discipline was harsh and punishments included whipping. Food was basic and barely enough to sustain the children.

The 'portly gentlemen' who visit Scrooge ask for a Christmas donation to help the destitute orphans.

Bob Cratchit

Bob Cratchit is Scrooge's clerk and works in unpleasant conditions without complaint. He obeys Scrooge's rules and is timid about asking to go home to his family early on Christmas Eve.

When the Ghost of Christmas Present takes Scrooge to visit the Cratchits on Christmas Day, he sees Bob Cratchit carrying his sickly son Tiny Tim, and later raising a toast to Scrooge for providing the feast.

The Ghost of Christmas Yet to Come shows the Cratchits in a future where Tiny Tim has died and here we see how sensitive Bob Cratchit is. His love for his son is shown through his grief.

In the end, when Scrooge changes his ways for the better, Bob Cratchit is delighted. He welcomes Scrooge's new-found generosity and friendship.

<table>
<thead>
<tr>
<th>How is Scrooge like this</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cold-hearted</td>
<td>According to Dickens's description, Scrooge is cold through and through. No warmth could warm, no wintry weather chill him. Dickens uses pathetic fallacy to represent Scrooge's nature. The weather is a metaphor for Scrooge's behaviour as he cannot be made either warmer or colder by it.</td>
</tr>
<tr>
<td>Miserly</td>
<td>Scrooge is stingy with his money and will not even allow his clerk Bob Cratchit to have a decent fire to warm him on Christmas Eve. ...as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. The indirect speech shows that Scrooge is threatening and in charge. He will not give permission for Cratchit to take more coal.</td>
</tr>
<tr>
<td>Ill-mannered</td>
<td>His nephew visits to wish him a 'Merry Christmas' and Scrooge is rude to him in response. &quot;Every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart.&quot; Scrooge's response is comical, but unpleasant. He cannot accept the generosity that is offered him and instead turns images of Christmas into images of violence.</td>
</tr>
<tr>
<td>Self-deluded</td>
<td>When he sees Marley's ghost, Scrooge tries to deny its existence by attributing the vision to something he has eaten. &quot;You may be an undigested bit of beef, a blot of mustard, a crumb of cheese...&quot; Although Scrooge is afraid of the ghost, he tries to maintain his authority even over his own senses.</td>
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<table>
<thead>
<tr>
<th>How is Cratchit like this?</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obedient</td>
<td>Bob takes orders from his bad-tempered boss, Ebenezer Scrooge without complaining. [he] tried to warm himself at the candle. His efforts to warm himself at the candle are pitiful. He would prefer to do this than challenge Scrooge.</td>
</tr>
<tr>
<td>Generous</td>
<td>He proposes a toast to Scrooge even on Christmas Day. &quot;I'll give you Mr. Scrooge, the Founder of the Feast!&quot; Scrooge is too miserly to offer his clerk a decent wage, but Cratchit is generous.</td>
</tr>
</tbody>
</table>
### Social and Historical Context

Working life for a Victorian clerk was generally repetitive and dull. They typically spent whole days in the counting-houses working out calculations for the benefits of other men. Dickens features more than 104 clerks in his collected works. Most of his clerks are presented as downtrodden characters, almost always wearing black.

**Scrooge's nephew, Fred –**

<table>
<thead>
<tr>
<th>How is Fred like this?</th>
<th>Evidence</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sensitive</strong></td>
<td>He cries openly when his son Tiny Tim is dead.</td>
<td>&quot;My little, little child!&quot; cried Bob. &quot;My little child!&quot;</td>
</tr>
<tr>
<td><strong>Fearful</strong></td>
<td>He is afraid of Scrooge's reaction when he arrives late to work after Christmas Day.</td>
<td>&quot;It's only once a year, sir,&quot; pleaded Bob, appearing from the Tank.</td>
</tr>
</tbody>
</table>

**Social and Historical Context**

Many of the Christmas traditions that we enjoy today began during the Victorian era. Before the 19th-century, Christmas was not celebrated in the way that it is today. It was not even considered a holiday by many businesses.

The practice of sending Christmas cards began during the Victorian times, as did the giving of elaborate and increasingly luxurious gifts on Christmas Day.

The Christmas feast has a longer history, though the popularity of turkey can be attributed to the Victorians. The focus on family and spending time with loved ones also came about in the 1800s.

A Christmas Carol was written during this time and played its part in making these new traditions popular.
### Secondary Characters

#### The Ghost of Christmas Past

<table>
<thead>
<tr>
<th>Character</th>
<th>How is the Ghost like this?</th>
<th>Evidence</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ephemeral</td>
<td>This ghost is shifting in appearance, seeming to be there and not be there at the same time.</td>
<td>…what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness.</td>
<td>The ghost is surreal and strange. It flickers like a candle and seems to reflect the fact that Scrooge's past behaviour can be redeemed.</td>
</tr>
<tr>
<td>Gentle</td>
<td>The ghost is not solid and is also calm and gentle in the way it communicates with Scrooge.</td>
<td>The Spirit gazed upon him mildly. Its gentle touch, though it had been light and instantaneous, appeared still present to the old man's sense of feeling.</td>
<td>The words 'mildly' and 'gentle' give us the overall sense that the ghost is well-meaning.</td>
</tr>
<tr>
<td>Quiet</td>
<td>The ghost does not speak much, but answers Scrooge's questions with brief replies.</td>
<td>&quot;Your welfare!&quot; said the Ghost.</td>
<td>When Scrooge asks the ghost what its business is that evening, the response is short and to the point. This ghost does not waste words!</td>
</tr>
<tr>
<td>Firm</td>
<td>Although the spirit is ephemeral and gentle, it is also commanding.</td>
<td>It put out its strong hand as it spoke, and clasped him gently by the arm. &quot;Rise! and walk with me!&quot;</td>
<td>The imperatives (verbs in command form) 'Rise' and 'walk' show that the ghost is to be obeyed. It has control here.</td>
</tr>
</tbody>
</table>

#### The Ghost of Christmas Present

<table>
<thead>
<tr>
<th>Character</th>
<th>How is the Ghost like this?</th>
<th>Evidence</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jolly</td>
<td>Dickens describes the ghost as open and cheerful - in actions and appearance.</td>
<td>Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air.</td>
<td>The adjectives that Dickens uses are positive and present a solid big and joyful character, in contrast to the indistinct spirit of Christmas Past.</td>
</tr>
<tr>
<td>Welcoming</td>
<td>The Ghost invites Scrooge to join him in a welcoming manner.</td>
<td>&quot;Come in!&quot; exclaimed the Ghost. &quot;Come in! and know me better, man!&quot;</td>
<td>The word 'exclaimed' makes the Ghost seem excited to see Scrooge. His invitation to 'know me better' is generous and open-hearted.</td>
</tr>
<tr>
<td>Honest</td>
<td>When Scrooge asks whether Tiny Tim will live, the Ghost answers with the words Scrooge had previously spoken to the portly gentlemen who were collecting for charity.</td>
<td>&quot;If he be like to die, he had better do it, and decrease the surplus population.&quot;</td>
<td>The Ghost of Christmas Present uses Scrooge's own words against him. In his honest response, that Tiny Tim is likely to die, he holds a mirror up to Scrooge and his behaviour.</td>
</tr>
<tr>
<td>Prophetic</td>
<td>The Ghost predicts that Mankind, Scrooge included, will suffer unless the lessons of generosity and tolerance are learned.</td>
<td>&quot;Most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased.&quot;</td>
<td>He presents two children called 'Ignorance' and 'Want' hiding under his cloak. He warns that 'Doom' awaits Scrooge unless a change is made.</td>
</tr>
</tbody>
</table>
The Ghost of Christmas Yet to Come

<table>
<thead>
<tr>
<th>How is the Ghost like this?</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silent</td>
<td>This last ghost does not speak at all. It is the most haunting in appearance. ...a solemn Phantom, draped and hooded, coming, like a mist along the ground, towards him. Dickens shows a ‘solemn’ and spooky spirit in the Ghost of Christmas Yet to Come.</td>
</tr>
<tr>
<td>Frightening</td>
<td>The ghost fills Scrooge with terror. Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The presence of this ghost makes Scrooge afraid. His trembling legs and inability to stand firm show how he is worried about the future that the ghost will show him.</td>
</tr>
<tr>
<td>Demanding</td>
<td>The ghost points wherever he wants Scrooge to look and does not move until he obeyed. Still the Ghost pointed with an unmoved finger to the head. The Ghost of Christmas Yet to Come silently demands that Scrooge pays attention. The spirit’s silence is unrelenting.</td>
</tr>
</tbody>
</table>

Tiny Tim

<table>
<thead>
<tr>
<th>How is Tiny Tim like this?</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kind</td>
<td>After Bob Cratchit raises a toast at the Christmas dinner table, Tiny Tim echoes the toast and includes everyone. &quot;God bless us every one!&quot; We learn that Tiny Tim is kind and able to offer an equal love to all mankind.</td>
</tr>
<tr>
<td>Thoughtful</td>
<td>Tiny Tim rises above his own suffering and hopes that people who see him will think of Jesus. He hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see. Dickens suggests that the child is exceptionally thoughtful for his age. This highlights how ungenerous Scrooge, an adult, can be.</td>
</tr>
<tr>
<td>Patient</td>
<td>In the scene that the Ghost of Christmas Yet to Come shows of the Cratchits, Bob remembers his son as a patient child. ...we recollect how patient and how mild he was. Tiny Tim is remembered fondly by his family for his good qualities.</td>
</tr>
</tbody>
</table>

Minor characters

- Jacob Marley
- Belle
- The charity collectors
- Fezziwig
- Fan

Themes

The Christmas spirit

Above all, A Christmas Carol is a celebration of Christmas and the good it inspires. At Christmas time, people forget their petty quotidian disputes, selfish tendencies, and workaholic schedules in favor of friendship, charity, and celebration. Several representatives of these virtues stand out in Dickens’s cast. Fred is a model of good cheer, while Fezziwig adds to
this the dimensions of being a tremendous friend and generous employer. Tiny Tim's courage and selflessness in the face of his ill health are also noteworthy, as is the loving nature of the entire Cratchit family. Scrooge learns the lessons of the Christmas spirit through his visions of Christmases past, present, and future; in each he sees either the ill effects his miserly nature has wrought or the good tidings that others bring about through their love and kindness.

**Redemption and free will**

The greatest pleasure in *A Christmas Carol* is watching Scrooge's transformation from money-pinching grouch to generous gentleman. His redemption, a major motif in Christian art, is made possible through free will. While Scrooge is shown visions of the future, he states (and his statement is borne out in Stave Five) that they are only visions of things that "May" be, not what "Will" be. He has the power to change the future with his present actions, and Dickens tries to impart this sense of free will to the reader; if Scrooge can change, then so can anyone.

**Critique of Victorian society**

Dickens blames the huge class stratification of Victorian England on the selfishness of the rich and, implicitly, on the Poor Laws that keep down the underclass. Scrooge is the obvious symbol of the greedy Victorian rich, while the Cratchits represent the working poor. But Dickens goes beyond sentimental portraits and reveals the underbelly of the city, notably in Stave Four. Even in the scene of the thieving workers divvying up the dead Scrooge's possessions, the accountability for their actions is put on Scrooge: had he not been such a miser, they would not have resorted to stealing from him. When the children of Ignorance and Want crawl out from under the robes of the Ghost of Christmas Present, the ghost sends a message to Scrooge, and the same is given to the Victorian reader: to help out those in Want, and beware of Ignorance in oneself and others.

**Capitalist time and epiphanies**

At the beginning of the novella, Scrooge seems aware of only the present tense, the tense of capitalism. The now is the time to make or lose money, and the past and future exist only to serve the present. Dickens's attention to clocks and bells reinforces Scrooge's mania with time.

However, Scrooge is redeemed when he learns to integrate the past, present, and future into his worldview. He steps out of the capitalist obsession with the present tense and into a timeless framework in which qualities like generosity and love cannot be quantified. His appreciation of the three tenses also comes in one fell swoop, overnight, and suggests that the epiphany, the sudden revelation of a profound meaning in life, encapsulates all three tenses.
Revision Support – An Inspector Calls

Plot

An Inspector Calls is a play in three acts, set in Brumley, an English manufacturing town, in 1912. Arthur Birling has convened a dinner for the engagement of his daughter, Sheila, to her boyfriend, Gerald Croft. Arthur and his wife Sybil seem happy, although Sybil is reserved at the meal. Eric, Sheila’s brother, drinks heavily and appears mildly upset. Gerald gives Sheila her ring, and Sheila and Sybil leave the room to try on wedding clothes. Eric goes upstairs. Arthur tells Gerald he knows the Croft family considers themselves social superiors of the Birlings, but that’s easily remedied, he says, as he expects a knighthood for his business successes. Gerald promises to relay the news to his mother. Eric returns, and Arthur gives the two young men advice about professional life, saying that people ought to look out for themselves and their families, and not fall prey to socialist propaganda about the collective good. Edna, the maid, announces that an Inspector Goole is here to speak to Arthur.

The Inspector, whom Arthur does not know despite his positions in local government, announces that a girl named Eva Smith has died of an apparent suicide. The Inspector asks Arthur if he knows anyone by that name. Arthur initially denies it, but after seeing a picture, he admits to employing Eva at his factory, and firing her when she incites a failed strike for higher wages. Arthur says he is not sorry for doing so, even though he is sad to hear of the girl’s death. Arthur believes that his foremost obligation is to his profits. When Sheila returns to the room, the Inspector begins interrogating her. It is revealed that Sheila got a girl fired from Milward’s, a local shop, for giving Sheila mean looks as she was trying on clothing. Sheila regrets to hear that the person she incriminated was none other than Eva Smith, and that she and Arthur are responsible, in part, for Eva’s poverty and suicide.

The Inspector turns to Gerald and asks if he knows someone named Daisy Renton. Sheila realizes, from Gerald’s expression, that Gerald knows this name. When all but Sheila and Gerald leave the room, Sheila accuses Gerald of having had an affair with Daisy Renton the previous summer. Gerald admits to this. He asks Sheila to hide this information from the Inspector, but she says it won’t be possible because the Inspector probably already knows. Act One ends.

Act Two begins with the same set. The Inspector questions Gerald about Daisy Renton, and Gerald admits to the affair in front of Sheila and her parents, Arthur and Sybil. Gerald is embarrassed by his indiscretion, but insists his concern for Daisy was authentic. Sheila wonders if she can forgive Gerald enough to continue their relationship. Gerald tells the Inspector he is going to leave for a walk.

The Inspector moves on to Sybil, who, on being questioned, says that she, as director of a charity, refused assistance to a pregnant woman. The Inspector tells them that the girl Sybil turned away was Eva Smith, or, as Gerald knew her, Daisy Renton. The Inspector also says that Gerald was not the one who got Eva pregnant. Sybil says she feels no regret, as Eva/Daisy had claimed she was pregnant but was not married to the child’s father. To this, Sybil responded that Eva/Daisy should ask the child’s father for money. Sybil blames the unnamed father for the situation, and for Eva/Daisy’s suicide. Sheila and Arthur tell Sybil to stop talking. In this moment, Sybil realizes that her son, Eric, must be the father of the child since Eva/Daisy presented herself to the charity as “Mrs. Birling.” Eric returns to the room. Act Two ends.

In Act Three, with the same set, Eric admits to an affair with Eva/Daisy, and to a drinking problem that makes many of the details hazy. The Inspector demonstrates that each member of the Birling family, and Gerald, has played a part in Eva/Daisy’s suicide, and that all should consider themselves guilty. Before he leaves, the Inspector says that people must look out for one another, and that society is “one body.” The Inspector departs. Sheila, wracked with guilt, wonders aloud whether the Inspector is a member of the police force. The family puzzles this out, and when Gerald returns, he says he spoke to a sergeant outside who does not know of any Inspector with the name of Goole, the man who just visited the Birling home. Arthur believes that the family has been hoaxed, and that this is a good thing, since their misdeeds will not now result in public scandal. Sheila resents Arthur’s rationalization of the family’s behaviour, and she says they are still guilty for Eva/Daisy’s death, even if the Inspector was not a genuine officer. Gerald, however, notes that no family member saw the picture of Eva/Daisy at the same time, and that the Inspector might have conflated the family’s stories by offering pictures of different women, and changing the names from Eva Smith to Daisy Renton.

Sheila wonders whether this would excuse everyone’s behaviour, but it does not, as Gerald still committed his affair, Eric impregnated an unmarried girl, and Arthur and Sybil behaved uncharitably to young girls in need. Arthur calls the hospital and confirms that no self-inflicted deaths have been recorded for weeks. He says resolutely that Inspector Goole has tricked the family and that there is nothing to fear. Sheila worries aloud that Arthur will ignore the lessons the family was just beginning to learn. The phone rings, and Arthur answers. He alerts the family that a girl has been admitted to the hospital just now, and that her death is a suicide. As the play ends, Arthur relays to the family that a police inspector is headed to the house to begin an inquiry.
Characters

**Arthur Birling** - The patriarch of the Birling family. Arthur is a “rather portentous” man “in his fifties” who owns a profitable manufacturing company. His business success allows the Birlings to live in upper-middle-class comfort. Birling believes that capitalist principles of individual willpower and the protection of company profits are good for business and good for society. On the night the play takes place, he is hosting a dinner at which Gerald Croft and his daughter Sheila are guests of honour.

**Sybil Birling** - The matriarch of the Birling family. Sybil is described in the play’s performance notes as “cold.” Though she is pleased her daughter Sheila is engaged to be married, she tends to ignore any potential discord in the family. Sybil serves on a charitable committee in the town, and busies herself with social events befitting a woman whose husband is a business success. She protects what she perceives to be the family’s good image and standing in the community.

**Sheila Birling** - Daughter of Arthur and Sybil. Sheila, “in her early twenties,” is engaged to Gerald and believes, at the start of the play, that her future lies bright before her. But knowledge of her role, and the family’s role, in Eva/Daisy’s death devastates Sheila, who wonders how her family can go on afterward, pretending simply that nothing has happened.

**Eric Birling** - Son of Arthur and Sybil, and older brother of Sheila. Eric works part-time at the family business and has a drinking problem that he hides, with some success, from his parents and sister. When it is revealed that Eric had a romantic relationship with a woman, resulting in a child born out of wedlock, the family must confront facts about Eric’s life, and about their own, which they had sought previously to ignore.

**Gerald Croft** - Fiancé to Sheila, and son of another prominent manufacturing family. Gerald is from a more socially-elevated family, and Arthur worries that Gerald’s parents believe he is making a “poor match” in marrying Sheila. Although the Inspector criticizes Gerald’s affair with Daisy, the Inspector notes that Gerald is perhaps the least culpable, and most morally upright, of all the characters.

**Inspector Goole** - A representative, supposedly, of the local police force, sent to investigate Eva Smith/Daisy Renton’s suicide. The Inspector asks all the Birlings, and Gerald, questions about Eva/Daisy. It seems that the Inspector knows the answer to everything he asks, but wants the family to admit to various instances of wrongdoing. At the close of the play, the characters wonder aloud whether the Inspector is actually a policeman, and the constabulary confirms that no such man serves on the force. But this does not explain why the Inspector, who seems to have socialist sympathies, would have come to the house, or how he could have known so much about Eva/Daisy and the Birlings.

**Edna** - The Birlings’ maid. Edna mostly sets the scenes in which the family eats and talks. She is not, like the Birlings, of the upper-middle class, but instead makes money by virtue of her labor. Edna leaves the room at the end of the play without mention of her absence or whereabouts.

**Eva Smith/Daisy Renton** - The victim in the play, and its most mysterious character. Inspector Goole begins by telling Arthur that a girl named Eva Smith has killed herself, and Arthur recalls a girl of that name in his employ whom he dismissed because she asked for a raise. Other characters claim to know different girls of different names, including “Daisy Renton,” who, the Inspector asserts, are all the same person. But the Inspector only shows Eva/Daisy’s photograph to one person at a time, causing Gerald to wonder, just before the play’s end, whether the Inspector has tricked the family into combining incidents involving separate girls into one. This revelation is again undercut when, at the very close of the play, Arthur receives word that an unnamed girl has died in the local hospital from ingesting disinfectant.

**Themes, Motifs and Symbols**

**Themes**

**Responsibility**

The words responsible and responsibility are used by most characters in the play at some point. Each member of the family has a different attitude to responsibility. The Inspector wanted each member of the family to share the responsibility of Eva’s death. However, his final speech is aimed not only at the characters on stage, but at the audience too. The Inspector is talking about a collective responsibility, everyone is society is linked, in the same way that the characters are linked to Eva Smith. Everyone is a part of “one body”, the Inspector sees society as more important than individual interests. The views he is propounding are similar to those of Priestley himself. Social responsibility, the idea that people should act in a way that helps less privileged people rather than hurting them, is a key principle of both Priestley’s socialist ideology and this play.

**Social Class**

Before World War Two, Britain was divided by class. Two such classes were the wealthy land and factory owners and the poor workers. The war helped bring these two classes closer together and rationing meant that people of all classes were eating and even dressing the same. The war effort also meant that people from all classes were mixing together. This was
certainly not the case before. Priestley wanted to highlight that inequality between the classes still existed and that the upper-classes looked down upon the working-class in post-war Britain.

**Gender**

Because Eva was a woman - in the days before women were valued by society and had not yet been awarded the right to vote - she was in an even worse position than a lower class man. Even upper class women had few choices. For most, the best they could hope for was to impress a rich man and marry well - which could explain why Sheila spent so long in Milwards. For working class women, a job was crucial. There was no social security at that time, so without a job they had no money. There were very few options open to women in that situation: many saw no alternative but to turn to prostitution.

**Generations/age**

The different generations in the play have different views and reactions to the events in the play. The old are set in their ways. They are utterly confident that they are right and they see the young as foolish. The young are open to new ideas. Sheila and Eric see the situation: many saw no alternative but to turn to society has abandoned her. Her only remaining choice was to end her life. The Inspector sees suicide as the response to a supposed death of a girl named Eva Smith, or Daisy Renton. Eva/Daisy has killed herself, the Inspector argues, because a

The act of killing oneself, or of losing oneself entirely, is central to the play's events. The play's predicament is the supposed death of a girl named Eva Smith, or Daisy Renton. Eva/Daisy has killed herself, the Inspector argues, because all society has abandoned her. Her only remaining choice was to end her life. The Inspector sees suicide as the response to a
culture of selfishness, which he believes to permeate capitalist society. No one was willing to lend Eva/Daisy a hand, and the Birlings discarded her when she was no longer compliant or useful to them. She had no friends or family to fall back on.

There is a larger “suicidal” idea in the play, not in the literal sense of one person’s death, but on the social plane. The Inspector implies that if men and women continue to behave callously to one another in the industrialized countries of the West, then those countries, as entities, will “commit suicide.” That is, the Inspector’s warning to the Birlings foreshadows the cataclysms of the World Wars One and Two, which the audience in 1946 would understand to follow quickly upon the events of the play.

**Learning, Forgetting and “Inspection”**

Throughout his questioning, the Inspector takes on the role of a professor or guide. He interrogates the Birlings and Gerald, and he wants them to admit culpability for Eva/Daisy’s death. Further, he wants them to learn what they have done wrong, and to change. His “inspection,” as Sheila realizes in Act Three, is designed to encourage them to interrogate themselves, to consider when in their lives they have behaved immorally, and how they might improve as family members, friends, and citizens.

Sheila, Gerald, and Eric have a different relationship to the lessons they’ve learned. Gerald admits that he was wrong to have an affair, but on further inspection realizes that he does not exactly regret his relationship with Eva/Daisy. Sheila knows that she was wrong to have Eva/Daisy dismissed, but will consider forgiving Gerald, or at least forgetting his actions, even as he’s doing it. But the shock of the Inspector’s visit does cause him and his family to admit that his drinking has overshadowed his life.

**Motifs**

**Calls**

Calls, in-person and over the phone, announce important events in the novel. The Inspector, of course, “calls” on the family, and he does so in person, allowing the story of Eva’s death to unfold over many hours. As a bookend to the Inspector’s call, Arthur receives a phone call at the close of the play, informing him that a girl really has committed suicide, and that an Inspector will be coming to the house to ask questions. The audience does not know who this Inspector will be, and whether this girl is Eva/Daisy, thus making this last call the play’s most troubling.

Arthur uses the phone, for his part, to verify information. He calls the police precinct in Act Three, to find out if there really is an Inspector named Goole on the force. There is not. He also calls the hospital to learn if a girl was brought in recently, as a suicide. The hospital has no record of it. Thus, when Arthur makes a phone call, the information he receives tends to verify what he hopes to be true. But when Arthur and the Birlings receive calls and phone calls, the lessons they learn are neither easy nor pleasant.

**Alcohol Consumption**

The play begins with a party for Sheila and Gerald. Arthur offers everyone port, and they drink. Eric, accustomed to heavy drinking, has more than his fair share, and throughout the play the subject of his possible alcoholism arises. But every character has had at least something to drink by the time the Inspector arrives—except for the Inspector himself, who refuses because he is “on duty.”

Eric’s and Gerald’s relationships with Eva/Daisy begin with alcohol consumption, and when questioned by the Inspector, Eric asks whether he might have another drink to steel his nerves. At the play’s end, Arthur might be reaching for the port once more if it weren’t for the final phone call informing the family of a suicide. Alcohol marks events of social importance in the family, and moments the family might rather forget. It is a means for the Birlings to interact with one another, and to feign intimacy when, as the audience learns, each family member has been leading his or her own life separately.

**Rudeness / ‘Impertinence’**

Sybil believes that the Inspector has rudely barged in on the family’s celebration, and Arthur, too, wonders if the Inspector is obeying the rules of decorum the police department sets for its officers. To the Birlings, the Inspector’s behavior is the height of rudeness, because it upends the social norms on which the family operates. The Inspector asks questions the family would rather not answer, and he does not stop his questioning once he has begun. The rules that govern polite conversation do not govern the Inspector.

But the Inspector demonstrates that the Birlings, who are so aware of social norms, violate social conventions on their own time, and in more serious ways. Arthur, Sybil, and Sheila are defiantly uncharitable to Eva/Daisy, even in her time of need. And Eric and Gerald alternately treat Eva/Daisy kindly and dismissively, eventually leaving her to fend for herself. The Inspector thus shows that “rudeness” is itself a construct, and that apparent politeness can be a mask for total lack of concern or morality.
Symbols

The Engagement Ring

In Act One, Gerald gives Sheila an engagement ring as a symbol of their love and impending marriage. But after Gerald reveals his affair in Act Two, Sheila returns the ring to him and says they will need to start their relationship from the beginning, after the night’s events are over, to see if they can forge a life together.

The engagement ring thus marks not only Sheila and Gerald’s relationship but the idea of romantic love in the play more generally. Apart from Arthur and Sybil, whose marriage appears both strong and romantically cold, the other love relationships in the play are illicit, involving people who are not married. Thus the engagement ring follows only those relationships receiving general social sanction. Relationships that could bring on “public scandal” receive no ring at all, and are only revealed on the Inspector’s questioning.

Disinfectant

The Inspector reports that Eva/Daisy has killed herself by drinking “disinfectant,” which has ravaged the inside of her body. This disinfectant should, symbolically, make her “clean,” but it destroys her. In the same way, the Inspector’s questions should “make clean” the family, by bringing people’s secrets into the light of day. But these secrets nearly tear the family apart, too. Even after Gerald and Arthur question the Inspector’s legitimacy, the last phone call and the renewed presence of disinfectant again bring up the idea that there is dirt that must be cleaned away by the asking of questions.

The Bar

As a counterpart to the room in which the play takes place, “the bar” is a scene in the novel of secret activity, often relating to illicit romantic love. Both Gerald and Eric meet Eva/Daisy in the bar, and Eric reports that other men in the community stalk those same bars to pick up women, some of them prostitutes. Even when characters who do not normally drink heavily, like Gerald, frequent the bar, they become embroiled in events they will need later to explain or perhaps forget.
Assessment Objectives:
A01: Read, understand and respond to texts. Students should be able to:
• Maintain a critical style and develop an informed personal response;
• Use textual references, including quotations, to support and illustrate interpretations.
A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
A03: Show understanding of the relationships between texts and the contexts in which they were written.
A04: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Comparative vocabulary:
Similarly  On the other hand  Equally  Contrastingly
Likewise  Whereas  In the same manner  Alternatively
In particular  Clearly  Significantly  Above all  Although
Despite this  Moreover  However  Except  Furthermore

Section A: Modern Prose
This question requires ONE answer only – don’t make the mistake of responding to both! You have a CHOICE. Think carefully before deciding: which question best suits your understanding of the text? What do you know most? You are being asked to cover all of the Assessment Objectives here:
12 marks: Understand the text and use relevant details to support your ideas;
12 marks: Analyse the writer’s use of language, structure and form and their effects on a reader/audience;
6 marks: Link the events in the text to their writers’ perspectives, social, historical or literary contexts;
4 marks: Write fluently with correct spelling, punctuation and sentence structures.

Section B: Poetry
This question will contain a poem that you have been taught. You must then choose another poem to compare how the writers have used language, structure and form to create effects on the reader. You will be assessed for the following:
12 marks: understand and compare the texts in detail, using relevant references to both poems;
12 marks: analyse the writer’s use of language, structure and form and their effects on a reader;
6 marks: Link the poems to their contexts and writers’ perspectives.

Subject terminology:
Section A:
• Character
• Theme
• Plot
• Contrast
• Juxtaposition
• Dramatic
• Pathos
• Atmosphere
• Presentation
• Dialogue
• Irony
• Language
• Action
• Representation
• Attitudes
• Stage
• Role

Section C: Unseen Poetry
This part of the exam is split into two sections. You must respond to the first unseen poem, before comparing it to another unseen poem. The first question is worth much more (24 marks) and includes the following:
12 marks: understand the text and use relevant details to support ideas;
12 marks: analyse the writer’s use of language, structure and form and their effects on a reader.
The second part only assesses your ability to analyse:
8 marks: analyse both writers’ use of language, structure and form on the reader.
Make sure that you only focus on how the poems are similar and different in terms of their words/phrases/techniques/devices/structures/poetic forms.

Top Tips:
• Always use the poet’s name.
• Make your points clear and straightforward.
• Aim to include all of the AOs in each paragraph: idea and short quote/writer effects/context link (for Section B) and ONLY idea/quote/effect for Section C Part 1. Section C Part 2 is ONLY comparing effects.
• Compare from the start.
• Use a range of comparative vocabulary.

Key questions:
• How does the writer achieve an effect on their audience/reader?
• What techniques has the writer employed?
• Why might the writer be trying to affect their audience/reader?
• What do you know about the time period of the text?
• Could you offer any alternative interpretations?
• Has the writer used a character or event symbolically?
Macbeth - What a good answer looks like (Grade 8/9)

Read the extract from act 1, scene 3 (from line 40 to line 80) and then answer the question that follows. In this extract the witches prophesise Macbeth and Banquo’s future.

Starting with this extract, how does Shakespeare present the witches?

Write about:

- how Shakespeare presents the witches in this extract
- how Shakespeare presents the witches in the play as a whole. [30 marks] AO4 [4 marks]

In this extract Shakespeare presents the witches as omniscient, powerful creatures who appear to have the ability to manipulate situations to their advantage; they have chosen to approach Macbeth at the moment when he is fresh from the triumph of battle and clearly open to persuasion. They could be said to resemble the mythological Fates, who impersonally wove the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings; prior to this extract they decide to take revenge upon a sailor’s wife simply because she refuses to share her chestnuts. Their plan to curse her sailor husband and send a storm to stop him sleeping highlights the fear of the supernatural that was so popular in Shakespeare’s time. When King James I became king in 1603, he was particularly superstitious about witches and even wrote a book on the subject. As Shakespeare wrote Macbeth specially to appeal to James it seems suitable that the witches are immediately presented as untrustworthy creatures.

Macbeth’s initial words in this extract of ‘So foul and fair a day I have not seen’ echo the final words of the witches in act, scene 1 implying that the fate of Macbeth is already intertwined with the witches, inevitably leading to his hamartia. The paradox of ‘fair and foul’ sets up a key motif of the play of appearance versus reality and implies that all that may seem ‘fair’ could actually be ‘foul’ This alerts the audience to the fact that although the witches may seem to be fair as their prophecies are coming to fruition, in reality there may be something more sinister to them.

Shakespeare also presents the witches to be otherworldly. Banquo’s question ‘What are these, so withered and wild in their attire/That look not like the inhabitants of the earth’ could begin to reinforce the audiences lack of trust in the witches. The alliterative effect of ‘withered and wild’ emphasises their odd appearance, so much so, that they look ‘not like the inhabitants of the earth’ The audiences distrust of the witches would be further reinforced by a Jacobean near hysteria regarding witches who were blamed for causing illness, death and disaster and were often burnt at the stake.

The witches continue to speak in riddles stating that Banquo is ‘lesser than Macbeth’ and greater’ This paradox could suggest that Banquo is ‘lesser’ than Macbeth because he is not a Thane, but greater because he will be the father of future kings. Alternatively, it may imply that Banquo is the ‘greater’ person because he is loyal and true to the King and plays no part in committing the act of regicide, unlike Macbeth. The very fact that their meaning is ambiguous would highlight to the audience that the witches are not to be trusted.

Throughout the play, the language used by the witches helps to mark them out as mysterious and somewhat sinister. They speak in verse, but it is a form of verse that is very different from that which is used by most of Shakespeare’s characters. Many of the lines in this passage are in rhyming couplets, in contrast to the unrhymed verse used elsewhere in the play. Rather than speaking in an iambic metre, with alternating unstressed and stressed syllables, the witches speak in trochaic tetrameter, with stressed syllables followed by unstressed. In addition, where most of Shakespeare’s verse lines have five stresses, the Witches’ lines typically only have four. These heavy stresses give the witches’ speech a sense of foreboding that emphasises their malevolence and unearthliness. This can be seen in the opening line of the play ‘When shall we three meet again?’ This question and desire to ‘meet again’ perhaps could also highlight their desire to commit further acts of destruction.

Many of the witches’ speeches are full of numbers. The First Witch will make the sailor’s torture last ‘sev’n nights, nine times nine’. As the witches chant, they move ‘Thrice to thine, and thrice to mine / And thrice again, to make up nine’ There are further examples of the number three: the sailor’s wife ‘munched, andunched, andunched’ and the First Witch repeats ‘I’ll do, I’ll do, and I’ll do’ as well as there being three witches. Three is a number that is often seen as having a particular significance. In Christianity, for example, there is the Holy Trinity: God the Father, God the Son and God the Holy Spirit. Bad luck is frequently thought to come in threes. Macbeth is hailed by three titles (Thane of Glamis, Thane of Cawdor and King hereafter) and is later given three prophecies.

Later in the play when the witches reappear in act 4, scene 1, they concoct a spell and summon up apparitions. They speak of using ‘poisoned entrails,’ ‘fillet of fenny snake’ and an ‘adder’s fork’ and refer to the spell as a ‘charm of powerful trouble’ The animal imagery used is gruesome and perhaps suggests that Macbeth is no longer human but a mixture of
many different monsters. The adjective ‘powerful’ reflects the influence that the witches have over Macbeth and indeed although Macbeth uses many imperatives to command the witches to reveal more of his fate, the witches also match him in their command of the situation, telling him to speak’ and ‘demand’ and ‘we’ll answer’ The more subservient ‘we’ll answer’ perhaps implies how clever the witches actually are as this suggests that they are doing a favour for Macbeth when in fact they continue to be a source of temptation.

In summary, the witches are presented as crafty, manipulative characters, representing, chaos, evil, darkness and conflict. Their presence communicates treason and impending doom and as characters they would serve to reinforce the belief in Shakespearean times that witches were agents of darkness, sent by the devil who were not to be trusted.

**MACBETH - What a good answer looks like (Grade 5/6)**

Read the following extract from Act 1 Scene 5 of Macbeth and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:
- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

In this extract Lady Macbeth, having just read her husband’s letter about the witches’ prophecies, calls on evil spirits to assist her in committing the bloody deeds necessary to seize the crown. Shakespeare presents her as an ambitious female character who lusts for power. However, he also uses her character to show the limitations of being a woman in the Jacobean era and by the end of the play we see a complete transformation in her character.

Firstly, Lady Macbeth describes Duncan’s entrance as ‘fatal’ straight after hearing he will be coming to her castle, which shows power because she is capable of making instant decisions. She decides to kill King Duncan which is interesting because the letter she received from Macbeth made no mention of killing the king. Here, Shakespeare presents her as a controversial character because women in the Jacobean era were expected to be meek and gentle. This line would have unsettled Shakespeare’s contemporary audience as women were expected to be maternal figures – givers of life - not plotting to take life away. It is even more shocking that she is conspiring to kill the king, revealing her complete disregard for the divine order.

Lady Macbeth is also presented as powerful because she believes it is her castle. This is shown in her line, “under my battlements.” The possessive pronoun “my” implies that she sees herself as commander of the Macbeth household. This challenges societal norms of the period because men were perceived to be the dominant sex, leaders and protectors of their households. She clearly sees herself as stronger than her husband. As well as this, the noun “battlements” could suggest that she is preparing for war, revealing her power.

Furthermore, Lady Macbeth’s language in this extract suggests that she is calling for power from evil spirits to help give her strength to carry out the murder of Duncan. She wants to get rid of her feminine side: ‘unsex me here.’ This imperative suggests that she sees being a woman as weak, also shown with ‘come to my woman’s breasts and take my milk for gall’. It is as if she thinks that she will only be able to carry out the act if her female side is replaced with poison. Some might say that this implies she isn’t powerful at all; she knows her female weakness has to be destroyed in order to give her the strength to do what needs to be done. However, it is most likely that Shakespeare is showing her power here; she is very aware of her limitations as a woman and is capable of selling her soul to the ‘dunonest smoke of hell’ in order to get what she wants.

However, during the play’s climax, Lady Macbeth is destroyed by guilt and remorse which reveals a weakness in her character. Immediately after the murder of Kind Duncan, she is nervous and jumpy. The exclamatives “hark!” and “peace!” show how unsettled she feels; she has to drink the wine meant for the guards to keep herself strong. Her short bursts of speech in this scene could reflect her fragmented state of mind, showing that she is no longer cool and composed. Additionally, she also reveals that she couldn’t murder Duncan herself because he reminded her of her father, which might suggest that she isn’t as cruel and heartless as she thinks she is. This is ironic because earlier in the play she criticised her husband for being “too full o’ the milk of human kindness” yet Macbeth is the one who committed the bloody and murderous dead.

By Act 3 she has already been pushed aside by her husband, who commands her to be ‘innocent of the knowledge’ of Banquo’s murder rather than his ‘partner in greatness’. Her power in her relationship has started to disappear as Shakespeare restores natural order. Ultimately, she is tormented so much by the murder of Duncan that she goes mad:
“out damned spot!” In this command, Lady Macbeth incriminates herself but also reveals the pangs of conscience she had ridiculed in her husband earlier in the play. The motif of the bloodstain symbolises her guilt and she cannot wash away the metaphorical blood from her hands, however much she tries. Here, the audience realise just how much her character has changed: she is no longer a strong and powerful woman, but a nervous and vulnerable wreck, a shadow of her former self who crumbles under the weight of the monster she created in Macbeth. The fact that she dies off stage adds to this effect.

Perhaps Shakespeare is suggesting that Lady Macbeth is powerful in some ways but not others; she is determined and strong when she needs to be, but also feels that she has to completely get rid of her femininity in order to be able to be strong in a man’s world. Despite her power-thirsty ideas, Shakespeare restores natural order by the end of the play by presenting her fragility to the audience.
Priestley explores the idea of a generation gap and the problems that may come with it in An Inspector Calls. There seems to be a misunderstanding and conflict between the two generations presented in the play, as well as how the younger characters are easily “moulded” – through either exploitation or “education”, being both more easily controlled and influenced.

Sheila is a clear example of how the younger generation is presented by Priestley as more open-minded and willing to learn. She fully acknowledges that she did something wrong, and that her actions have consequences (“I behaved badly too. I know I did. I’m ashamed of it.”) She is also more open to listening to other opinions then the ones she has been fed by her elders, as even though her parents both seem to almost completely dismiss the Inspector’s opinions, by the end of the play, Sheila has gone from being completely ignorant to learning a lesson, forming her own opinions on things like class and responsibility. She even goes as far as to confront her parents on these things (“You began to learn something. And now you’ve stopped … It frightens me the way you talk, and I can’t listen to any more of it.”) which she would not have thought of doing at the beginning of the play – this further shows how impressionable the younger generation are presented by Priestley. As well as Sheila being taught the idea of questioning authority of older figures, not believing everything her parents tell her. Sheila also refers to Eva as a person, unlike her father – “but these girls aren’t cheap labour – they’re people.” This shows she is more compassionate.

Daisy is also shown as part of Priestley’s views on the younger generation and how they act and are treated in society, but in an entirely different way. In the time period the play is set in Daisy is essentially an example of one of the most unfortunate situations you could be in: a poor, unemployed young woman turned to the sex worker industry as a last resort. And the entire reason why she’s in this position is because of the actions taken by a mostly older, wealthier, upper class family. Daisy is meant to be an illustration of the mass amounts of poor young people who are stripped of any opportunity before they have a chance to get ahead – contrary to Mr Birling’s capitalist views which usually argue that anyone has the chance to get to the top of the ladder – but how can that happen if their chances are taken away from them so young?

Daisy is portrayed as extremely vulnerable, and she is an eye opener to Sheila, who has grown up comfortably. She is a way of showing the other characters the consequences of their actions, what life is like for the hundreds of others they could affect (“We don’t live alone …we are responsible for each other.”)

Mr Birling is a directly contrasting character compared with Daisy and Sheila. His beliefs are set in stone, unwilling to listen to anyone else, and even when he does learn a lesson, that he has done something wrong, he likes to put the blame on someone else (“You’re the one I blame for this …There’ll be a public scandal … I was almost certain for a knighthood”). He also does not seem affected by the consequences of his actions on others, but only on himself – focusing on the knighthood and the bad publicity. This shows a contrast between how the older and younger characters are portrayed as even when Mr Birling is faced with absolute proof that he must be held responsible for something, he is still so set in his selfish personal views that he will not accept any form of blame, and quickly hangs on to any flimsy theory that’ll get him off the hook in his own mind. Mr Birling also shows how he uses his social power to alienate himself and his family from outside opinions and matters, totally dismissing and ignoring crisis, just because they are not there to witness it – the way he refers to daisy as derogatively as possible. He also doesn’t like when others question his behaviour – “She’d had a lot to say – far too much she had to go.” He tries to ignore and push out other opinions.
The Inspector is an example of how easily older figures can shape the minds of the younger generation. He educates Eric and Sheila throughout the play and seems to make a lasting impression on both of them. This may be Priestley showing how much potential the younger generation would have, if only they were educated about the inequality in the world, they would really have a chance of making some sort of difference and helping those in need, therefore reducing the number of “Eva Smiths” living out there.

The Inspector is very keen on ideas of social responsibility and community and tries to teach this to the Birlings. His efforts are unfortunately wasted on the older members of the family as they take any opportunity to deflect the blame that he places on them. This may show how we need to educate more younger people about the injustices in the world before they become too isolated from them, apathetic towards others and only looking out for themselves as seen in the stubborn nature of Mr Birling.

In conclusion, this play explores the age group in a way that shows the importance of responsibility in two different ways: the responsibility to educate, and the responsibility to look out for others. The consequences of not being informed of those less fortunate than you, and being shielded from all other political ideas is shown in Mr Birling. He has grown up to be apathetic, selfish and narrow-minded, and easily influenced, their minds are much more open to other ideas and ways of thinking – the Inspector calls it his “duty” to not only report on the consequences of their actions, but to make sure they learn something from it. The idea of being responsible for someone else’s welfare also comes up – Eva, who is a representation of how downtrodden certain classes of society shows how quickly and easily a young person’s opportunities and entire future can be taken away by the mostly older, wealthier members of society. This is a lesson that the Inspector tries to teach Mr Birling – that sometimes you can’t just “get a job” or work harder – the ones telling you this are the people that often take away any of your chances.

This essay was produced by a real candidate, under exam conditions, in 55 minutes. Any mistakes are the candidate’s.

The exam board gave this essay 27/30 and 4/4.
How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

- The ideas about responsibility in *An Inspector Calls*
- How Priestley presents these ideas by the way he writes.  

Throughout *An Inspector Calls*, Priestley uses the characters to show how society needs to change; the characters’ arrogance and blindness to the disastrous effects of their actions is designed to prompt the audience to realise that they need to act in a socially responsible way. Priestley points out that we should all look after one another.

Firstly, early on in the play Priestley gives many examples of Mr Birling’s lack of responsibility. We see this when Mr Birling says “we can’t be responsible for everything because if we were it would be very awkward”. This quotation shows that Mr Birling is a capitalist through and through and he cares about no one but himself. The adjective “awkward” implies that Mr Birling doesn’t refuse to help others because he doesn’t have the resources, but because he feels uncomfortable. The plural pronoun “we” suggests that Mr Birling assumes everyone else agrees with his point of view. The fact that the doorbell rings soon afterwards and the Inspector arrives draws attention to the contrast between his capitalist world view and the Inspector’s socialist opinions.

Because Priestley keeps drawing attention to Mr Birling’s blindness to reality – he keeps making obviously mistaken comments such as “nobody wants war” – the audience must respond by thinking he is completely wrong.

Similarly to Mr Birling, Mrs Birling believes she does not need to take responsibility as they have done nothing wrong to Eva Smith. We know this because of when Mrs Birling says “I did nothing I’m ashamed of”. This shows that Mrs Birling is not embarrassed and ashamed of what she had done to Eva Smith. Unlike Mr Birling, Mrs Birling says “I” (talking just about herself) which sounds pompous and arrogant. Mrs Birling’s suggestion is that it was not her who did something wrong, it was Eva who had done something to regret. The adjective “ashamed” suggests that she’s not bothered about what she has done. It is not surprising that Mrs Birling acts this way, because in 1912 if you had money you had power. So Mrs Birling assumes she must be correct.

However, Priestley shows an opposite side by presenting Eric as taking responsibility and becoming more of a socialist during the course of the play. We know this for when he says “We all helped kill her”. The pronoun “we” suggests that Eric is including himself but is still getting the point across that they’ve all had a massive part to play in Eva Smith’s death. The verb “kill” is very violent and emotive; it suggests that the Birling family’s actions directly led to Eva’s death. Eric’s decision to stand up to his parents and disagree with them would have been surprising in 1945 when the play was first performed. This is because in 1912 the younger generation were supposed to respect their parents and not step out of line. Priestley shows that if society is going to change it has to start with the younger generation as they are more impressionable than their parents.
Likewise, Sheila also accepts responsibility and becomes more socialist during the play. We know Sheila has taken responsibility because she said “the point is, you don’t seem to have learnt anything”. Sheila has learned her lesson because she realises that instead of behaving in a childish way in the shop, she should have been mature and compassionate towards Eva. Like Eric, she stands up to her parents and uses quite cheeky language to them. As she was a woman in 1912, this was even more shocking than Eric’s actions. When Sheila says this line she and Eric are standing on one side of the table and Mr and Mrs Birling are standing on the other side. This clearly shows how different the generations are.

In conclusion, Priestley shows that we all need to take responsibility for our actions towards others and realise the effects that they have. At the end of the play, Priestley uses the Inspector as his mouthpiece to communicate this message: the Inspector says “we are all members of one body. We are all responsible for each other”. The Inspector echoes words from the Bible (“one body”) to suggest that society becomes more inclusive of others. The simple sentences emphasise how easy it is to make this change from capitalism to socialism if we work together.
Emotions Wheel

Use the wheel to broaden your vocabulary. These words can be applied in both Literature and Language.
Alex Cold lives with his parents and sisters, Andrea and Nicole, in a small American town, but when his mother becomes ill family life changes beyond recognition.

Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it’s best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.

At breakfast Alex was not in the mood to applaud his father’s efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes and they always turned out like rubber-tyre tortillas. His children didn’t want to hurt his feelings, so they pretended to eat them, but any time he wasn’t looking, they spit them out again.

“When’s Momma going to get better?” Nicole asked, trying to spear a rubbery pancake with her fork.

“Shut up, Nicole,” Alex replied.

“Momma’s going to die,” Andrea added.

“Liar! She’s not going to die!” shrieked Nicole.

“You two are just kids. You don’t know what you’re talking about!” Alex exclaimed.

“Here, girls. Quiet now. Momma is going to get better,” his father interrupted, without much conviction.

Alex was angry with his fathers, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

Except for his father’s pancakes and an occasional tune-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice-cream; at night they ordered pizza or Chinese food. At first, it was almost like a party because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

Alex had realised during those months how enormous their mother’s presence had been and how painful her absence was now.

He missed her easy laughter and her affection, even her discipline. She was stricter than this father, and sharper. It was impossible to fool her; she could see the unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a confused air, as if she didn’t recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oils paints dried in their tubes. His mother seemed to have shrunk; she was little mother than a silent ghost.
**Question 1:** Read again the first part of the source, from lines 1-5.

List four things about the bird in Alex’s nightmare from this part of the source.

**Example answer:**

1. It was black and enormous.
2. It crashed against the window.
3. It carried off his mother.
4. It had yellow claws.

This response would be awarded 4 marks as all answers relate to the bird in Alex’s nightmare and are drawn from the correct part of the source. The examiner wants to see that you can select information from a text (AO1.)

**Question 2:** Look in detail at this extract from lines 6 to 11 of the source:

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

How does the writer use language to describe the effects of the storm?

You include the writer’s choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

**Example answer:**

Firstly, the writer uses violent imagery to convey the brutal effects of the storm. The wind is “lashing” the trees, a verb implying it is so forceful it is ruthlessly thrashing them, as if nature is inflicting a cruel punishment on the
Landscape. This presents the wind as powerful and cruel, and the trees as powerless against nature’s wrath.

In addition, the personification of “spilling in furious waves” suggests how the waves are pounding the rocks, beating against them with anger, aggression and intent. It evokes the idea that the ocean is ready to fight and form an assault on the land, in order to assert its dominance. In particular, the use of the verb “spilling” implies a relentless attack. It is a strong visual image to emphasise that the waves are out of control, constantly battering the rocks.

Furthermore, the writer uses the auditory image “roaring” to add to the impact of the visual description of the storm. This adjective suggests the thunderous noise of the storm which sounds like a wild animal, full of rage as it attacks and devours its prey. Overall, the wind and waves appear united in their deliberate assault on the land.

**Question 3:** Now you need to think about the whole of the source. The text is taken from the beginning of a novel.

How is the text structured to interest you as a reader?

You could write about:

- What the writer focuses your attention on at the beginning
- How and why the focus changes as the source develops
- Any other structural features that interest you.

**Example answer:**

At the start of the source, the writer immediately establishes person, place and time by focusing our attention on Alexander Cold waking up in his bedroom ‘startled by a nightmare.’ The writer narrows down to the specifics of the dream, giving us an abrupt description of the bird that “crash[es]” into the window, “shatter[ing]” the glass. The writer gives us access to Alex’s dreams and their disturbing nature suggests that something is troubling him. Furthermore, the reference to the “enormous black bird” in the opening paragraph creates a feeling of foreboding as black birds are often associated with death and misfortune. When a bird flies into a house, it is said to signify
impending death; this could be a bad omen and foreshadow death later in the novel.

As the source develops, the writer changes the location and focus. Alex is no longer alone in his bedroom, but sitting with his family at breakfast time. Here, the writer makes effective use of dialogue between characters to reveal the conflict in Alex’s life. He snaps when Andrea says “Momma’s going to die.” Structurally, this is a key sentence because its placement at this point in the narrative links the two halves of the source together. It is the first mention of Alex’s mother being ill and takes us back to the nightmare at the beginning. The reader now understands the significance of his mother being carried off and understands why he experiences “pounding in his chest” – a physical reaction to losing her.

Question 4: Focus this part of your answer on the second half of the source from line 16 to the end.

A student said, “This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother’s illness.”

To what extent do you agree?

In your response, you could:

- Consider your own impressions of Alex
- Evaluate how the writer shows that Alex is struggling to cope
- Support your response with references to the text

(20 marks)
I agree with the statement.

It is clear to see that Alex is struggling with his mother’s illness through the use of dialogue and his communications with his siblings. As this proceeds, he finds it more difficult to contain his anger and frustration at her absence and lashes out as his sisters, perhaps unfairly, shown through the change of verb from “replied” to “exclaimed”. This creates the impression that his voice is becoming higher pitched and he sounds irritable. The reader understands that he is a young boy caught up in circumstances over which he has no control; we sympathise with him because he feels frustrated, overwhelmbed and helpless. He is acting out because he is so distressed.

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<tr>
<th>16-20 Marks</th>
<th>11-15 Marks</th>
<th>6-10 Marks</th>
<th>1-4 Marks</th>
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Make sure you explore the effect on the reader. This question is all about the reader’s response.

Select precise details from the text and weigh up the evidence.

Zoom in on your chosen quotations and write a lot about a little, exploring methods used.

Begin with a one-sentence introduction making your argument clear. Do you fully agree or partially agree?
Question 5 (the writing to describe/narrate task)

Either:

Write a description of a stormy sea as suggested by this picture.

Or:

Write a story that begins with this sentence: “this was going to be a terrible day, one of those days when it’s best to stay in bed because everything is going to turn out bad.”

(24 marks for content and organisation)
(16 marks for technical accuracy)

Assessment objectives you will be marked on:

AO5 Content and Organisation: communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6 Technical Accuracy: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

✓ Remember to plan effectively covering the WHAT, HOW and WHERE.
✓ Remember to check and edit as you go.
✓ Remember to CRAFT your writing for effect (this is your opportunity to apply the language and structure techniques you analysed in section A.)
The darkness encapsulated the light, blanketing any sense of hope as the grey mass crept across the sky, sweeping away the last signs of daylight. The sun’s shine was soon subdued and with no warning came total darkness. From above, everything was silent save the water beneath the sky.

Brutal and merciless, the dull blue slammed against the rocks. The sea was like a void and, in the far distance, stood the only sign of life for miles around: the lighthouse. It was a lone star in the gloom of night and its white glow beamed out every now and then across the infinite sea. Completely isolated from civilisation, it clung to the cliffs of a desolate, lifeless island, victim to the ocean’s wrath.

**AO5:**

19-24 Marks
Compelling and convincing communication. Ambitious vocabulary with sustained crafting of language devices. Fluently linked paragraphs.

13-18 Marks
Consistent, clear communication. Vocabulary clearly chosen for effect with a range of appropriate language devices. Clear, linked paragraphs.

7-12 Marks
Communicates with some success. Some use of language techniques and varied vocabulary. Some use of paragraphs.

1-6 Marks
Simple, limited communication. Simple vocabulary with simple linguistic devices e.g. “like a predator pouncing on its prey.” Random paragraph structure.

**AO6:**

13-16 Marks
Wide range of punctuation with high level of technical accuracy. Full range of sentence forms used for effect. Extensive vocabulary and accurate spelling.

9-12 Marks
Range of punctuation used, mostly with success. Variety of sentence forms used for effect and increasingly sophisticated vocabulary choices. Generally accurate spelling.

5-8 Marks
Some control of a range of punctuation. Attempts a variety of sentence forms. Varied use of vocabulary and some accurate spelling of more complex words.

1-4 Marks
Some evidence of deliberate punctuation. Simple range of sentence forms and use of vocabulary. Accurate basic spelling.
Key Information for English Language Paper 2: Persuasive Language devices

- Imperative sentence: a command sentence. E.g. You must do your homework.
- Negatives disproven: explaining why a point of view is wrong. E.g. It is unfair to claim that mobile phones are damaging, because actually they promote safety.
- Anecdote: a personal story. E.g. When I went shopping on Black Friday last year...
- Address reader: talk to the reader/audience directly. E.g. Surely you agree that...
- Facts: a true statement. E.g. Homework helps students to consolidate learning independently.
- Opinion: your point of view. E.g. I believe that vegetarianism is the right way forward.
- Repetition: repeating a phrase or structure. E.g. Education, education, education.
- Rhetorical Question: a question which prompts the reader to think. E.g. Don't you agree that...?
- Emotive language: words which make the reader feel a strong emotion. E.g. Poor, neglected puppy.
- Experts: opinions from someone who is an expert in the subject. E.g. As Richard Dawkins says...
- Statistics: facts presented as numbers. E.g. 70% of people agree that...
- Shock tactics: facts which shock the reader. E.g. 50% of car accidents are caused by mobile phones.
- Triple: a list of three ideas or words. E.g. Fox hunting is cruel, barbaric and outdated.
### Writing to Persuade / Argue – Structure

<table>
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<tr>
<th>Introduction</th>
<th>X</th>
<th>X</th>
<th>O</th>
<th>X</th>
<th>Conclusion</th>
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</thead>
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- **Statement: State your argument clearly.**
  - *Example:* Believe that... It is undeniable that... Surely we all agree that...

- **Explain your most powerful argument first, making sure you include evidence.**
  - *Example:* Firstly, it is clear that... Research has shown...

- **Explain your next most powerful argument, making sure you include evidence.**
  - *Example:* Secondly, it is imperative that... Evidence has shown...

- **Show that you understand there is another side to the argument.**
  - *Example:* However, it is possible to argue that... Of course, I completely understand that...

- **Undermine this argument by using vague language.**
  - *Example:* People think that...

- **Return to your argument.**
  - *Example:* Despite what some people think...

- **Conclude your argument with a convincing summary.**
  - *Example:* In conclusion, it is inescapable that... All in all, we must agree that...
Sir Ranulph Fiennes, who recently returned to the UK after his latest Antarctic expedition, explains the impact of extremely cold weather - and how to cope with it.

I recently returned to the UK after developing a case of frostbite on my latest expedition in Antarctica, which we nicknamed "The Coldest Journey". The epic journey, which aimed to complete the first ever trans-Antarctic crossing during the polar winter, has continued without me, with a highly experienced team of four Britons and one Canadian.

Each foray I've made into the Arctic and Antarctic has confirmed that low temperatures without the wind are relatively bearable, providing that your clothing is sufficient. In Antarctica in particular you have high altitude to deal with which lends itself to being very windy. In the polar regions, even the smallest of holes in your warm clothing can have major implications on your core temperature and survival. If you are sweating and cold air manages to get inside your layers then you are in trouble.

In extreme cold, you can't think that your natural attributes will work as well as they usually do. In my case, I'd proved in various situations that my circulation was fine, even better than colleagues on previous expeditions, yet suddenly two weeks ago, during a whiteout at -33°C, and after only 15 minutes of exposure, one hand had a problem but the other one was fine.

The cold can affect you in strange ways, mentally and physically. To be mentally prepared for such extreme and demanding environments is incredibly difficult. Carrying out detailed planning so that you are confident in the expedition and its success is key, as is developing a mental toughness when faced with difficult situations. It is imperative to stay focused and not to panic if something bad or unexpected happens.

As an expedition member, you must believe in yourself and your abilities, and know your role within the expedition inside out. Preparation is key. In a group situation, when one person is having a down day, it is important for the others to pull him back up and motivate him and keep him focused. Everyone will have a down day, but in a team environment they will help each other and work together to reach the end goal.

To be physically prepared for extreme temperatures, training to get fit is critical, and you can try to put on weight to give you a bit of a cushion. Obviously, it also helps to research the best cold weather gear for whatever particular activity you are undertaking as well, so you are as well-equipped and warm as possible on the expedition.

What makes the Coldest Journey so unique is that it is the first attempt to traverse Antarctica during polar winter, so not only will it be cold, it will be completely dark for much of the expedition, which is also likely to affect the team’s mindset.

When the weather sets in you cope with it like any other person. We play cards, draughts, backgammon, write blogs, write to the nearest and dearest, watch DVDs, listen to music …

And the team has seven or eight furry little mascots. I had a pink elephant from my daughter, Rob Lambert the doctor has two penguins, someone else has a power gorilla. There is also a busy little mouse called Mary, who seems to be the most notable. These mascots keep the team going.
Over every English town there hangs a pall compounded of the Ocean vapours that perpetually shroud the British Isles, and the heavy noxious fumes of the Cyclops’ cave. No longer does timber from the forests provide fuel for the family hearth; the fuel of Hell, snatched from the very bowels of the earth, has usurped its place. It burns everywhere, feeding countless furnaces, replacing horse-power on the roads and wind-power on the rivers and the seas which surround the empire.

Above the monster city a dense fog combines with the volume of smoke and soot issuing from thousands of chimney to wrap London in a black cloud which allows only the dimmest light to penetrate and shrouds everything in a funeral veil.

In London melancholy is in the very air you breathe and enters in at every pore. There is nothing more gloomy or disquieting than the aspect of the city on a day of fog or rain or black frost. Only succumb to its influence and your head becomes painfully heavy, your digestion sluggish, your respiration laboured for lack of fresh air, and your whole body is overcome by lassitude. Then you are in the grip of what the English call “spleen”: a profound despair, unaccountable anguish, cantankerous hatred for those one loves the best, disgust with everything, and an irresistible desire to end one’s life by suicide. On days like this, London has a terrifying face: you seem to be lost in the necropolis of the world, breathing its sepulchral air. The light is wan, the cold humid; the long rows of identical sombre houses, each with its black iron grilles and narrow windows, resembles nothing so much as tombs stretching to infinity, whilst between them wander corpses awaiting the hour of burial.

On such black days the Englishmen is under the spell of his climate and behaves like a brute beast to anybody who crosses his path, giving and receiving knocks without a word of apology on either side. A poor old man may collapse from starvation in the street, but the Englishman will not stop to help him. He goes about his business and spares no thought for anything else; he hurries to finish his daily task, not to return home, for he has nothing to say to his wife or children, but to go to his club, where he will eat a good dinner in solitude, as conversation fatigues him. Then he will drink too much, and in his drunken slumber forget the troubles which beset him during the day. Many women resort to the same remedy; all that matters is to forget that one exists. The Englishman is no more of a drunkard by nature than the Spaniard, who drinks nothing but water, but the climate of London is enough to drive the most sober Spaniard to drink.

Summer in London is scarcely more agreeable than winter; the frequent chilling rainstorms, the heavy atmosphere charged with electricity, the constant change of temperature, cause so many colds, headaches and bouts of colic that there are at least as many sick people in summer as in winter.

The climate of London is so trying that many Englishmen never become reconciled to its vagaries. Hence it is the subject of eternal complaints and maledictions.
**Question 1:** Read lines 1-11 of the text again (up to “you are in trouble”). From the comments below choose 4 which are TRUE. (4 marks)

- a) Ranulph Fiennes is still in Antarctica. ✗
- b) The expedition was nicknamed “The Coldest Journey”. ✗
- c) On the expedition still are 4 Canadians and 1 Briton. ✗
- d) Fiennes developed frostbite whilst on the expedition. ✗
- e) Having holes in your clothing can help keep you warm. ✗
- f) The journey aims to complete the first trans-Antarctic crossing ever. ✓
- g) The high altitude makes it windier. ✗
- h) Fiennes has been to the Antarctic before. ✗

**Question 2:** You need to refer to Source A and Source B for this question. Write a summary of how weather affects people using details from both texts. (8 marks)

Example answer 1:

In Antarctica, Fiennes explains that the “extreme and demanding environment” can affect people’s mental attitude as most people struggle to cope in such conditions. He explains that “everyone will have a down day” and therefore teams must stick together to overcome the mental strain.

Similarly, Tristan explains that the smog in 19th century London could also have a mental strain on people living within it, “under the spell of his climate...[he] behaves like a brute beast”. The suggestion here is that people who live in such conditions may become dehumanised and revert to survival mode, losing their humanity. However, in contrast to Fiennes’ account of Antarctica she suggests that people had not learnt how to cope with the mental strain, writing that “the Englishman will not stop to help him”. Unlike Fiennes, who suggests that people will act positively and altruistically in such situations, Tristan implies that the natural reaction of people is to look after themselves.

**7-8 Marks**
Detailed understanding and links. Good quotes used.

**5-6 Marks**
Clear understanding, clear connections made. Relevant quotes.

**3-4 Marks**
Attempt to infer and link. Some good quotes.

**1-2 Marks**
Retells rather than inferring. Not enough quotes. No links made.
**Question 3:** You now only need to refer to Source B. How does the writer use language to suggest her opinion about 19th Century London? (12 marks)

**Example answer (remember in this is only part of an answer: you will need 3 PEEA paragraphs):**

Throughout the extract the writer presents nineteenth century London as being a depressing, often terrifying, and deathly place. The writer uses a metaphor to suggest her negative opinion, writing that the fog “shrouds [the city] in a funeral veil”. This shows how she feels the smog creates a funereal atmosphere. As the smog is the subject of the sentence, the suggestion is that it is in control of the city and its population; the people are trapped in a situation they cannot escape from. However, there is a hint of positivity, as the metaphor also implies that underneath the “veil” there may be a much more exciting, vibrant city yet to be discovered. Furthermore, the city is described as being like “Hell”, a word which draws on Biblical imagery of destruction and punishment.

**10-12 Marks** Detailed understanding of writer’s choices. Good subject terminology and quotes.

**7-9 Marks** Clear understanding of writer’s purpose. Relevant quotes, accurate terminology.

**4-6 Marks** Some understanding. Good quotes. Some terminology not always correct.

**1-3 Marks** Simple awareness of effect. Simple. Simple terminology.

**Question 4:** For this question, you need to refer to the whole of Source A together with the whole of Source B. Compare how each source conveys their attitude to extreme weather. (16 marks)

In your answer, you should:
- compare the different attitudes
- compare the methods used to convey the attitudes
- support your ideas with quotations from both texts.

**Example answer (remember in this is only part of an answer: you will need 4 PEEA paragraphs):**

Although both sources describe the effects of extreme weather, Fiennes’ attitude is much more positive than Tristan’s opinion. Firstly, Fiennes aims to inspire the reader by showing that survival in such conditions is possible with a good mindset and teamwork. His factual, yet personal, stories (“during a whiteout at -33°c”) give the reader confidence in his advice about survival, whilst his assured and well-educated idiom (“it is imperative to stay focused”) creates confidence in the reader. The noun “whiteout” also connotes a sense of excitement at the challenge he faces.

In contrast, Tristan seems to use her personal experience of the weather to dissuade her reader from visiting London. Whereas Fiennes emphasises a positive psychological state, the line “in London melancholy is in the very air you breathe and enters in at every pore” emphasises a tendency towards depression. By addressing the reader directly, Tristan prompts them to vividly imagine how they would experience the situation, creating a sense of revulsion as the reader visualises the scene.

**13-16 Marks** Detailed understanding of differences. Compares ideas in a perceptive way. Analyses methods used. Well selected quotes.

**9-12 Marks** Clear understanding of differences. Ideas compared clearly. Explains methods used. Selects quotes but not always supporting.

**5-8 Marks** Identifies some differences. Attempts to compare. Comments on methods used. Selects some quotes but not always supporting.

**1-4 Marks** Simple awareness of ideas. Simple cross reference. Simple identification of how differences are shown. Simple references chosen.
Question 5 (the writing to persuade/argue task)

Type of question: You will craft a piece of writing on a controversial topic, taking care to: structure your argument convincingly; use a range of persuasive language devices; and use a range of accurate spelling, punctuation and grammar.

Time: 45 minutes   Marks: 24 marks for content and organisation; 16 marks for technical accuracy

What will the question look like?

e.g. “Mobile phones have little value in society. Students should not be allowed to use them on the school grounds.”

Write a speech for your class in which you explain your point of view on this statement.

Assessment objectives you will be marked on:

AO5 Content and Organisation: communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6 Technical Accuracy: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Paragraph from an example answer (aim for 2-3 sides of writing in total):

For years, I have been convinced that mobile phones have minimal value in our society. But not for the usual reasons. Most people complain at length about how they ruin social interaction by preventing people from having real conversations with their family and friends. Others suggest that mobile phones are causing students to lose their powers of memory; by constantly referring to phones for information, we are degrading the capacity of our brain to retain information. My point of view is quite different; I think that in the twenty-first century, we have gone far beyond the primitive technology of the mobile phone. Why, in this time of driverless cars and space travel, are we still shackled to a book-sized object which we have to hold to our ear? Instead, we should be promoting the forward-looking functionality of interactive glasses.

State your point clearly at the opening of your writing.

Use a range of high level vocabulary and punctuation

Adapt your tone and style to the audience you have been directed to.

Employ a variety of sentence openers.