

English Literature

A Christmas Carol

Key Context	
Published: 1843 – Victorian era Set: Victorian London Genre: the novella is an allegory (it conveys a moral message) Structure: five stave novella with a cyclical structure	
The Industrial Revolution	Increased poverty levels and crime in cities Growth in capitalism – belief in making the greatest possible profits for the owners of production.
The ‘Hungry Forties’	The novella is set in the 1840s, a period of economic depression known as the ‘hungry forties’. Characters like Ignorance and Want are symbolic of the plight of the poor and their starvation.
The New Poor Law, 1834	To deter people from claiming financial help, the government made claimants live in workhouses: essentially prisons for the poor. Dickens hated this law. He spent 1843 touring factories and mines in England and wished to highlight the difficulties poor people faced.
Malthusian Ideology	Malthus warned that the Industrial Revolution would lead to a population growth, which would ultimately lead to a shortage of resources and therefore starvation – giving too much aid to the poor would worsen the problem by increasing population growth.
Christmas Values	Dickens contributed to a more secular (non-religious) Christmas, based on the values of goodwill, benevolence and forgiveness. This imagery (food, togetherness, music) is used throughout the novella.
Children	Education was not compulsory. Children born into poverty would be expected to work from a young age. Dickens believed that how a society treated its children was the true test of that society’s moral worth.
Key Methods	
Dickens uses the spirits to propel Scrooge’s redemption.	
Dickens uses contrasts to highlight social inequality and societal negligence.	
Dickens uses Scrooge initially as an emblem of greed and selfishness.	
Scrooge’s journey is used to represent the change Dickens wanted to see.	

Key Characters	
Scrooge	Miserly (<i>ungenerous</i>) and misanthropic (<i>unsociable</i>) to generous and socially responsible.
Bob Cratchit	Scrooge’s clerk; represents the kindness and resilience of the Victorian working class.
Fred	Scrooge’s nephew; represents joy and good spirit; a symbol of what Scrooge could become.
Jacob Marley	Scrooge’s dead business partner; represents the consequences of a selfish existence.
Belle	Scrooge’s former fiancée; representative of a joyful life full of human connection.
Fezziwig	Scrooge’s former employer; representative of how business and kindness can co-exist.
Christmas Past	Reveals Scrooge to be a man once capable of love and joy, then corrupted by greed.
Christmas Present	Reveals the joy of Christmas and togetherness, even in places of poverty and suffering.
Christmas Yet to Come	Reveals a bleak future and the consequences of selfish choices in life.
Example Motifs and Themes	
Motif of weather - <i>Scrooge’s change</i>	• ‘the fog and darkness thickened’ (S1) • ‘half thawed, half frozen’ (S3) • ‘no fog, no mist’ (S5)
Motif of warmth - <i>togetherness</i>	• ‘the cold within him froze his old features’, ‘Scrooge had a very small fire, but his clerk’s was so very much smaller that it looked like one coal’ (S1) • ‘fuel was heaped upon the fire’ (S2) • ‘spring-time in the haggard winter of his life’ (S2) • ‘a cheerful company assembled around a glowing fire’ (S3) • ‘They drew about the fire, and talked; the mother and girls working still’ (S4) • “Make up the fires, and buy another coal-scuttle before you dot another i, Bob” (S5)
Poverty / impact of greed and selfishness	• “Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir” (S1) • ‘twice turned gown, but brave in ribbons’, ‘small pudding for a large family’ (S3) • “the child will die” (S3), ‘Yellow, meagre, ragged, scowling, wolfish’ (S3) • ‘The whole quarter reeked with crime, with filth, and misery’ (S4)
Social responsibility	• “I wear the chain I forged in life” (S1) • “I should like to be able to say a word or two to my clerk just now. That’s all.” (S2) • “Tell me if Tiny Tim will live”, “Have they no refuge or resource?” (S3) • “A great many back-payments are included in it” (S5)

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Key Moments

Stave 1

Characterisation of Scrooge

‘A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!’



‘secret, and self-contained, and solitary as an oyster’

‘Foggier yet, and colder. Piercing, searching, biting cold’, ‘the fog and darkness thickened’

Scrooge and Bob

‘keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters’

‘the clerk’s fire was so very much smaller that it looked like one coal. But he couldn’t replenish it, for Scrooge kept the coal-box in his own room’

Scrooge and Fred

‘He was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked’ (*Fred*)



‘The cold within him froze his old features’ (*Scrooge*)

‘No warmth could warm, no wintry weather chill him’ (*Scrooge*)

Scrooge and the Charity Collectors

“Many thousands are in want of common necessities, hundreds of thousands are in want of common comforts, sir” (*Charity Collector*)

“Are there no prisons?” (*Scrooge*)

“Nothing!”, “I wish to be left alone”, “I can’t afford to make idle people merry” (*Scrooge*)

“they had better do it, and decrease the surplus population” (*Scrooge*)

Scrooge and Marley



“I wear the chain I forged in life’, ‘of my own free will I wore it” (*Marley*)

“But you were always a good man of business, Jacob” (*Scrooge*)

“Business! Mankind was my business” (*Marley*)

“Why did I walk through crowds of fellow-beings with my eyes turned down” (*Marley*)

Stave 2

The Ghost of Christmas Past

“The hour itself,” said Scrooge, triumphantly, “and nothing else!” (*Scrooge*)

‘from the crown of its head there sprung a bright clear jet of light’

Scrooge at School

‘A solitary child, neglected by his friends, is left there still’

Scrooge and Fezziwig



‘his organ of benevolence’, ‘fuel was heaped upon the fire’

“he has the power to render us happy or unhappy”, “The happiness he gives is quite as great as if it cost a fortune” (*Scrooge*)

“I should like to be able to say a word or two to my clerk just now. That’s all.” (*Scrooge*)

Scrooge and Belle

‘the passion that had taken root’, “the master-passion, Gain, engrosses you” (*Belle*)

“Another idol has displaced me”, “A golden one.” (*Belle*)



Belle’s Family

‘might have called him father, and been a spring-time in the haggard winter of his life’

Stave 3

Ghost of Christmas Present

‘there sat a jolly Giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty’s horn’



“Spirit,” said Scrooge submissively, “conduct me where you will. [...] If you have ought to teach me, let me profit by it” (*Scrooge*)

‘half thawed, half frozen’

Cratchit Christmas Dinner

“your precious father” (*Mrs Cratchit*)

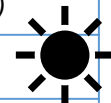
“As good as gold,” said Bob, “and better.” (*Bob Cratchit*)

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‘twice-turned gown, but brave in ribbons’
“Tell me if Tiny Tim will live” (<i>Scrooge</i>) followed by, “The child will die” (<i>Spirit</i>)
“No, no. Oh, no, kind spirit! Say he will be spared” (<i>Scrooge</i>)
“he had better do it, and decrease the surplus population” (<i>Spirit repeats Scrooge’s words</i>)
‘Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief’
Miners’ Christmas
‘they found a cheerful company assembled round a glowing fire’
Fred’s Christmas
‘there is nothing in the world so irresistibly contagious as laughter and good-humour’
‘Scrooge’s nephew revelled in another laugh, and as it was impossible to keep the infection off’, Scrooge ‘begged like a boy to be allowed to stay’
“I am sorry for him; I couldn’t be angry with him if I tried. Who suffers by his ill whims! Himself, always” (<i>Fred</i>)
Ignorance and Want
‘Yellow, meagre, ragged, scowling, wolfish’
‘Where angels might have sat enthroned, devils lurked’
“Have they no refuge or resource?” (<i>Scrooge</i>)
“Are there no prisons?”, “Are there no workhouses?” (<i>Spirit repeats Scrooge’s words</i>)
Stave 4
The Ghost of Christmas Yet to Come
‘The Phantom slowly, gravely, silently, approached’
“Lead on! Lead on! The night is waning fast, and it is precious time to me” (<i>Scrooge</i>)
Scrooge’s Envisioned Death
‘unwatched, unwept, uncared for, was the body of this man’
‘neglected grave’, ‘It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation’s death, not life; choked up’



Tiny Tim’s Envisioned Death
‘Quiet. Very quiet. The noisy little Cratchits were as still as statues in one corner’
“he was very light to carry” (<i>Mrs Cratchit about Tim</i>)
“how green a place it is. But you’ll see it often. I promised him that I would walk there on a Sunday. My little, little child! My little child!” (<i>Bob Cratchit</i>)
‘They drew about the fire, and talked; the mother and girls working still’
Scrooge’s Vow
“I am not the man I was”, “I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future” (<i>Scrooge</i>)
Stave 5
Scrooge’s Rebirth
“I am as light as a feather, I am as happy as an angel”, “I’m quite a baby” (<i>Scrooge</i>)
‘No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky’
“A great many back-payments are included in it, I assure you” (<i>Scrooge</i>)
“It is I. You uncle Scrooge. I have come to dinner. Will you let me in, Fred?” (<i>Scrooge</i>)
“I’ll raise your salary, and endeavour to assist your struggling family” (<i>Scrooge</i>)
“Make up the fires, and buy another coal-scuttle before you dot another i, Bob” (<i>Scrooge</i>)
‘to Tiny Tim, who did not die, he was a second father’
‘His own heart laughed: and that was quite enough for him.’
Dickens’ Purpose
Teaches that everybody is capable of redemption – it is never too late to change
Teaches the need for social responsibility , charity, and Christian values
Teaches readers about the value of human connection (family and friendship)
Exposes the consequences of leading a selfish existence
Criticises those who demonstrate a lack of care towards the suffering of others



Key Context	
Published: 1606 – Jacobean era Set: Medieval Scotland and England Genre: tragedy Structure: five-act play with a cyclical structure (order – chaos – order)	
King James I	King of Scotland and became King of England in 1603. Two big interests: kingship (wrote ' <i>Basilikon Doron</i> ') and witchcraft (wrote ' <i>Daemonologie</i> '). Many questioned his legitimacy and there were numerous attempts on his life, such as the Gunpowder Plot of 1605.
Witches and the supernatural	Jacobeans were superstitious. They believed that witches were agents of the devil and gained their power by selling their souls to the devil. King James I passed an anti-witchcraft law.
Divine Right of Kings	The belief that kings were chosen by God (they are God's representative on earth).
Natural Order	The belief that everything on earth was part of a strict hierarchy (order) with God at the top.
The Role of Women	Society was patriarchal (men had dominance). Women were expected to marry, bear children and be subservient to (serve) their husbands.
The Tragic Hero	Tragic heroes are characters who die due to their own hamartia (fatal flaw). Macbeth's hamartia is his unchecked ambition.
Machiavellian	Someone seen as cunning, scheming and unscrupulous.

Key Characters	
Macbeth	Thane of Glamis, Thane of Cawdor, king. From loyal warrior to tyrannical king.
Lady Macbeth	Macbeth's wife. An Eve-like temptress who persuades Macbeth to murder Duncan.
Macduff	Foil to Macbeth. Loyal to Scotland. Kills Macbeth at the end.
Banquo	Initially Macbeth's closest friend and fellow captain. Not seduced by the witches.
King Duncan	King at the start. Betrayed by Thane of Cawdor and Macdonwald. Killed by Macbeth.
Malcolm	Duncan's eldest son. Named as heir to the throne. Becomes king and restores order.
The Witches	Supernatural. Never give the full truth (they 'equivocate').

Example Themes	
Ambition	'whose horrid image doth unfix my hair and make my seated heart knock at my ribs' (<i>Macbeth</i>, 1.3) 'Stars, hide your fires, let not light see my black and deep desires' (<i>Macbeth</i>, 1.4) 'shalt be what thou art promised' (<i>Lady M</i>, 1.5) 'Look like the innocent flower but be the serpent' (<i>Lady M</i>, 1.5) 'vaulting ambition, which o'erleaps itself, and falls' (<i>Macbeth</i>, 1.7) 'False face must hide what the false heart doth know' (<i>Mac</i>, 1.7)
Guilt	'Is this a dagger which I see before me' (<i>Macbeth</i>, 2.1) 'gouts of blood' (<i>Macbeth</i>, 2.1) 'Amen stuck in my throat' (<i>Macbeth</i>, 2.2) 'Will all great Neptune's ocean wash this blood' (<i>Macbeth</i>, 2.2) 'A little water clears us of this deed' (<i>Lady Macbeth</i>, 2.2) 'O full of scorpions is my mind, dear wife' (<i>Macbeth</i>, 3.2) 'Never shake thy gory locks at me' (<i>Macbeth</i>, 3.4) 'Out, damned spot! Out, I say!' (<i>Lady Macbeth</i>, 5.1)
Lady Macbeth subverting stereotypes	'Yet do I fear thy nature, it is too full o' the milk of human kindness' (1.5) 'that I may pour my spirits in thine ear' (1.5) 'Come you spirits [...] unsex me here' (1.5) 'take my milk for gall' (1.5) 'look like the innocent flower but be the serpent under it' (1.5) 'Leave all the rest to me' (1.5) 'When you durst do it, then you were a man' (1.7) 'dashed the brains out, had I so sworn' (1.7) 'Give me the daggers' (2.2)
Supernatural	'<i>Thunder and lightning. Enter three Witches</i>' (1.1) 'Fair is foul, and foul is fair' (<i>Witches</i>, 1.1) 'So foul and fair a day I have not seen' (<i>Macbeth</i>, 1.3) 'All hail, Macbeth, thou shalt be king hereafter!' (<i>Witches</i>, 1.3) 'he seems rapt withal' (<i>Banquo</i>, 1.3) 'instruments of darkness' (<i>Banquo</i>, 1.3) 'from his mother's womb untimely ripped' (<i>Macduff</i>, 5.8)

Key Moments

Act 1

Scene 2 – Battle Report

‘but all’s too weak for brave Macbeth – well he deserves that name – disdaining fortune, with his brandished steel, which smoked with bloody execution’ (*Captain*)

‘unseam’d him from the nave to the chaps and fix’d his head upon our battlements’ (*Captain*)

‘Till that Bellona’s bridegroom, lapp’d in proof, confronted him’ (*Ross*)

Scene 3 – Meeting Witches

‘So foul and fair a day I have not seen’ (*Macbeth – mirrors witches*)

‘he seems rapt withal’, ‘Look how our partner’s rapt’, ‘instruments of darkness’ (*Banquo*)

‘Why do I yield to that suggestion whose horrid image doth unfix my hair and make my seated heart knock at my ribs’ (*Macbeth – shaken by thought of regicide*)

Scene 4 – Malcolm named as King Duncan’s Heir

‘Stars, hide your fires, let not light see my black and deep desires’ (*Macbeth*)

Scene 5 – Lady Macbeth’s Ambition

‘and shalt be what thou art promised. Yet do I fear thy nature; it is too full o’ the milk of human kindness to catch the nearest way’ (*Lady Macbeth – soliloquy*)

‘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’, ‘Come, thick night’ (*Lady Macbeth – soliloquy*)

‘Look like the innocent flower, but be the serpent under’t’ (*Lady Macbeth – to Macbeth*)

Scene 7 – Macbeth Wrestles with Conscience

‘his virtues will plead like angels [...] against the deep damnation of his taking off’ (*Macbeth*)

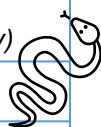
‘I have no spur to prick the sides of my intent, but only vaulting ambition, which o’erleaps itself, and falls on the other’ (*Macbeth*)

‘We will proceed no further in this business’ (*Macbeth – to Lady Macbeth*)

‘When you durst do it, then you were a man’ (*Lady Macbeth*)

‘screw your courage to the sticking place, and we’ll not fail’ (*Lady Macbeth*)

‘I am settled’, ‘False face must hide what the false heart doth know’ (*Macbeth*)



Act 2

Scene 1 – Dagger Soliloquy

‘Is this a dagger which I see before me, the handle toward my hand?’ (*Macbeth*)

‘on thy blade and dudgeon gouts of blood’ (*Macbeth*)

Scene 2 – Immediate Aftermath of Regicide

‘Amen stuck in my throat’, ‘Macbeth does murder sleep’ (*Macbeth*)

‘Will all great Neptune’s ocean wash this blood clean from my hand? No’ (*Macbeth*)

‘My hands are of your colour, but I shame to wear a heart so white’ (*Lady Macbeth*)

‘A little water clears us of this deed’ (*Lady Macbeth*)

Scene 3 – Disruption to Natural Order

‘Some say the earth was feverous and did shake’ (*Lennox*)

Act 3

Scene 1 – Macbeth and Banquo’s Fears

‘I fear thou play’dst most foully for’t’ (*Banquo – soliloquy*)

‘May they not be my oracles as well, and set me up in hope? But hush! No more’ (*Banquo – soliloquy*)

‘To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep’ (*Macbeth – soliloquy*)

‘Upon my head they placed a fruitless crown’ (*Macbeth*)

Scene 2 – Macbeth and Lady Macbeth’s Troubles

‘Nought’s had, all’s spent, where our desire is got without content’ (*Lady Macbeth – soliloquy*)

‘Tis safer to be that which we destroy than by destruction dwell in doubtful joy’ (*Lady Macbeth – soliloquy*)

‘What’s done is done’ (*Lady Macbeth – to Macbeth*)

‘O full of scorpions is my mind, dear wife!’ (*Macbeth – fearful of Banquo and Fleance*)



Scene 4 – Banquet

‘I am cabin’d, cribb’d, confined, bound in to saucy doubts and fears’ (*Macbeth – to murderers*)

‘Thou canst not say I did it: never shake thy gory locks at me’ (*Macbeth*)

‘I am in blood stepp’d in so far that, should I wade no more, returning were as tedious as go o’er’ (*Macbeth*)



Act 4

Scene 1 – Witches

‘By the pricking of my thumbs, something wicked this way comes’ (*Witches – about Macbeth*)

Scene 3 – England

‘Bleed, bleed, poor country!’ (*Macduff*)

‘I think our country sinks beneath the yoke; it weeps, it bleeds, and each new day a gash is added to her wounds’ (*Malcolm*)

‘Fit to govern? No, not to live’ (*Macduff, deceived by Malcolm momentarily*)

‘Devilish Macbeth’ (*Malcolm*)

‘O hell-kite! All? What, all my pretty chickens’ (*Macduff – learning of his family’s murder*)



Act 5

Scene 1 – Lady Macbeth’s Soliloquy and Sleepwalking

‘she has light by her continually; tis her command’ (*Gentlewoman*)

‘Out, damned spot! Out, I say!’ (*Lady Macbeth*)

‘Here’s the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand’ (*Lady Macbeth*)



‘What’s done cannot be undone’ (*Lady Macbeth*)

Scene 2 – Thanes Prepare

‘Meet we the medicine of the sickly weal’ (*Caithness – about Malcolm and Macbeth*)

‘dew the sovereign flower and drown the weeds’ (*Lennox – about Malcolm and Macbeth*)

Scene 5 – Macbeth Learns of Lady Macbeth’s death and Approaching Army

‘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 heart no more’ (*Macbeth*)

‘it is a tale told by an idiot, full of sound and fury, signifying nothing’ (*Macbeth*)

Scene 7 and 8 – Order is Restored

‘Tyrant, show thy face!’ (*Macduff*)

‘Turn, hell-hound, turn!’ (*Macduff*)

‘this dead butcher and his fiend-like queen’ (*Malcolm – about Macbeth and Lady M*)

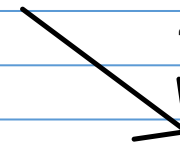
Animal Imagery to describe Macbeth

‘eagle’ (*Captain, Act 1 Scene 2*)

‘mousing owl’ (*Old Man, Act 2 Scene 4*)

‘hell-kite’ (*Macduff, Act 4 Scene 3*)

‘hell-hound’ (*Macduff, Act 5 Scene 8*)



Shakespeare’s Purpose

Warns audiences about the terrible consequences of disrupting the natural order.

Warns about the destructive consequences of engaging with the supernatural.

Warns that ambition, when unchecked, can corrupt even the most noble.

Teaches audiences that ungodly and treasonous deeds do not go unpunished.

Criticises the ease with which mankind can abandon morality in the pursuit of power.

Shakespeare uses Macbeth’s role as a tragic hero to highlight our vulnerability to the destructive temptation of power.

Key Methods

Shakespeare uses the motif of blood to symbolise guilt.

Shakespeare uses apparitions to present the consequences of ungodly behaviour.

Shakespeare’s characterisation of Macbeth and Lady Macbeth establishes the idea that ungodly deeds do not go unpunished.

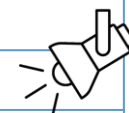
An Inspector Calls

Key Context	
Written: 1945 – post-war Set: 1912 – pre-war – Edwardian Era	
Socialism	When trade and industry is controlled by the government, and profits are used to benefit the whole of society.
Capitalism	When trade and industry is controlled by private owners trying to make profit for themselves. It is an ideology about personal gain.
Social and moral responsibility	Pre-war: 1912 – strong distinctions between upper and lower classes, and society was deeply patriarchal. The general attitude of those with social status and wealth was towards looking after one's own. Post-war: Labour Party under Clement Attlee won a landslide election. Attlee announced that he would introduce a Welfare State. This included the establishment of a National Health Service (NHS) and a system of benefits to support individuals from 'cradle to the grave'.
Gender	Two groups of women were campaigning for the right to vote: the suffragists and the suffragettes. In 1918, the government finally passed a law giving some women the right to vote for the first time.

Key Characters	
The Birling Family	Represent upper-middle class selfishness and social irresponsibility.
Eva Smith	Represents the suffering working classes, exploited by the capitalist system in Edwardian England.
Inspector Goole	Represents morality and justice. Mouthpiece for Priestley's socialism.

Key Moments	
Act 1	
Opening Stage Directions	
<i>'The general effect is substantial and heavily comfortable, but not cosy and homelike.'</i>	
Mr Birling: <i>'a heavy-looking, rather portentous man', 'rather provincial in his speech'</i>	
Mrs Birling: <i>'A rather cold woman and her husband's social superior'</i>	
Sheila: <i>'A pretty girl in her early twenties, very pleased with life and rather excited'</i>	
Gerald: <i>'Very much the easy well-bred young-man-about-town'</i>	
Eric: <i>'Not quite at ease, half shy, half assertive'</i>	

Sheila and Gerald's Engagement Celebration	
'men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had' (Mrs Birling, to Sheila)	
'I don't believe I will. <i>(Half playful, half serious, to Gerald)</i> ' (Sheila)	
'You're just the kind of son-in-law I've always wanted' (Mr Birling)	
'Oh – Gerald – you've got it – is it the one you wanted me to have?' (Sheila)	
' <i>(who has put on the ring admiringly)</i> I think it's perfect. Now I really feel engaged'	
Birling's Ideology	
'we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices' (Mr Birling)	
'I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war' (Mr Birling)	
'unsinkable, absolutely unsinkable' (Mr Birling)	
'There'll be peace and prosperity and rapid progress everywhere' (Mr Birling)	
'you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive - community and all that nonsense' (Mr Birling)	
Inspector's Arrival	
'pink and intimate' to 'brighter and harder'	
'a man has to mind his own business and look after himself and his own – and – <i>(We hear the sharp ring of the doorbell)</i> ' (Mr Birling)	
'he creates at once an impression of massiveness, solidity and purposefulness'	
Eva's Death Revealed	
'Burnt her inside out, of course', 'Suicide, of course' (Inspector)	
' <i>(rather impatiently)</i> Yes, yes. Horrid business.' (Mr Birling)	
Mr Birling's Interrogation	
'I can't accept any responsibility' (Mr Birling)	
'it's my duty to keep labour costs down' (Mr Birling)	
'she'd had a lot to say – far too much – so she had to go' (Mr Birling)	
'It's better to ask for the Earth than to take it' (Inspector)	



An Inspector Calls

'I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together' (Mr Birling about Colonel Roberts)

'Why shouldn't they try for higher wages? We try for the highest possible prices' (Eric)

'There isn't the slightest reason why my daughter should be dragged into this unpleasant business' (Mr Birling)

'But these girls aren't cheap labour – they're people' (Sheila)

Sheila's Interrogation

'So I'm really responsible?' (Sheila)

'if they didn't get right of that girl, I'd never go near the place again and I'd persuade mother to close our account' (Sheila)

'I went to the manager and told him that this girl had been very impertinent' (Sheila)

'It's the only time I've ever done anything like that, and I'll never, never do it again.' (Sheila)

Sheila Learns about Gerald's Affair

'I don't come into this suicide business' (Gerald, to Sheila)

'So – for God's sake – don't say anything to the Inspector' (Gerald, to Sheila)

Act 2

Class Conflict

'Girls of that class' (Mrs Birling)

'You mustn't try to build up a kind of wall between us and that girl' (Sheila)

'Impertinent is such a silly word' (Sheila)

Gerald's Interrogation

'I think Miss Birling ought to be excused any more of this questioning. She'd nothing more to tell you. She's had a long, exciting and tiring day' (Gerald)

'I hate those hard-eyed dough-faced women' (Gerald)

'She looked young and fresh and charming' (Gerald)

'Old Joe Meggarty, half drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his' (Gerald)

'I insisted on Daisy moving into those rooms and I made her take some money' (Gerald)



'I didn't install her there so that I could make love to her' (Gerald)

'I became at once the most important person in her life' (Gerald)

'You were the wonderful Fairy Prince. You must have adored it, Gerald' (Sheila)

'I'm rather more – upset – by this business than I probably appear to be – and – well, I'd like to be alone for a while – I'd be glad if you'd let me go' (Gerald)

Inspector's Moral Authority

'Public men, Mr Birling, have responsibilities as well as privileges' (Inspector)

Mrs Birling's Interrogation

'She'd impertinently made use of our name' (Mrs Birling)

'naturally that was one of the things that prejudiced me against her case' (Mrs Birling)

'I did nothing I'm ashamed of' (Mrs Birling)

'I used my influence to have it refused' (Mrs Birling)

'You have no power to make me change my mind' (Mrs Birling)

'Go and look for the father of the child. It's his responsibility' (Mrs Birling)

'As if a girl of that sort would ever refuse money!' (Mrs Birling)

'I accept no blame for it at all' (Mrs Birling)



Act 3

Eric's Interrogation

'You know, don't you?' (Eric)

'I insisted – it seems.' (Eric)

'I was in that state when a chap easily turns nasty – and I threatened to make a row' (Eric)

'I wasn't in love with her or anything – but I liked her – she was pretty and a good sport' (Eric)

'Just used her for the end of a stupid drunken evening, as if she as an animal, a thing, not a person' (Inspector)

'you're not the kind of father a chap could go to when he's in trouble' (Eric)

An Inspector Calls



Inspector's Final Message

'Each of you helped to kill her. Remember that. Never forget it.' (Inspector)

'Look Inspector – I'd give thousands – yes, thousands –' (Mr Birling)



Inspector's Final Message

'Each of you helped to kill her. Remember that. Never forget it.' (Inspector)

'Look Inspector – I'd give thousands – yes, thousands –' (Mr Birling)

'We don't live alone. We are members of one body. We are responsible for each other' (Inspector)

'If men will not learn that lesson, then they will be taught it in fire and blood and anguish' (Inspector)

Reactions After Inspector Leaves

'There'll be a public scandal' (Mr Birling)

'There's every excuse for what your mother and I did – it turned out unfortunately, that's all' (Mr Birling)

'Oh – for God's sake! What does it matter now whether they give you a knighthood or not?' (Eric)

'The fact remains that I did what I did. And mother did what she did. And the rest of you did what you did' (Eric)

'(Shouting) And I say the girl's dead and we all helped to kill her – and that's what matters' (Eric)

'It's you two who are being childish – trying not to face the facts.' (Sheila)

Reactions to the Fake Inspector Reveal

'(Triumphantly) There you are! Proof positive. The whole story's just a lot of moonshine.' (Mr Birling)

'(He looks round triumphantly at them)' (Gerald)

'(Triumphantly) Didn't I tell you?' (Mrs Birling)

'(Sheila moves towards the door)' (Sheila)



'It frightens me the way you talk' (Sheila)

'I agree with Sheila. It frightens me too.' (Eric)

'I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish.' (Sheila)

'They're over-tired. In the morning they'll be as amused as we are' (Mrs Birling)

'the famous younger generation who know it all. And they can't even take a joke –' (Mr Birling)

The Second Inspector

'(The telephone rings sharply)' (Stage directions)

'(As they stare guiltily and dumbfounded, the curtain falls)' (Stage directions)

Motif of the Engagement Ring

Act 1: '(Excited) Oh – Gerald – you've got it – is it the one you wanted me to have?' (Sheila)

Act 2: 'I think you'd better take this with you. (She hands him the ring)' (Sheila)

Act 3: 'Everything's alright now, Sheila. What about this ring?' (Gerald)

Act 3: 'No, not yet. It's too soon. I must think.' (Sheila)

Priestley's Purpose

Promotes a socialist ideology in which he argues for collective and social responsibility.

Challenges existing social hierarchies of class and gender.

Warns that ignoring social responsibility leads to widespread harm and suffering.

Teaches that change is possible, and that hope lies with the younger generation.

Warns about the damaging consequences of pursuing a life of greed/selfishness.

Criticises those who abuse their power – power must be used responsibly.

Key Methods

Priestley uses Eva Smith as a microcosm for the suffering of the lower classes.

Priestley uses the Inspector as his mouthpiece, promoting socialist ideology.

Priestley establishes the Inspector and Mr Birling as dramatic foils.

Priestley uses entrances and exits as a means of building dramatic tension.

Power and Conflict Poetry

Key Quotations					
1. Ozymandias Shelley	2. London Blake	3. My Last Duchess Browning	4. The Prelude Browning	5. Storm on the Island Heaney	6. Exposure Owen
- Control and oppression - Power corrupts - Nature vs human power - Nature's destructive power - Man's transient power	- Loss of personal identity - Control and oppression - Corruption (of institutions) - Power can be abused - Powerlessness (the poor)	- Control and oppression - Power corrupts - Power can be abused - Powerlessness (women) - Patriarchal control	- Nature vs human power - Nature's unpredictability - Man's vulnerability - Nature's destructive power - Man's transient power	- Nature vs human power - Nature's unpredictability - Man's vulnerability - Nature's destructive power - Man's transient power	- Nature vs human power - Nature as an opponent - Brutal reality of warfare - Physical impact of war - War's psychological impact
'Two vast and trunkless legs of stone'	'I wander through each charter'd street'	'My Last Duchess'	'One summer evening (led by her)'	'We are prepared'	'Our brains ache in the merciless iced east winds that knife us'
'Half sunk, a shattered visage lies'	'Near where the charter'd Thames does flow'	'I call that piece a wonder, now'	'small circles glittering idly in the moon'	'we build our houses squat, sink walls in rock and roof them with good slate'	'Dawn massing in the east her melancholy army'
'sneer of cold command'	'in every face I meet marks of weakness, marks of woe'	'(since none puts by the curtain I have drawn for you, but I)'	'sparkling light'	'leaves and branches can raise a tragic chorus in a storm'	'We cringe in holes, back on forgotten dreams'
'stamped on these lifeless things'	'The mind-forged manacles I hear'	'as if she ranked my gift of a nine-hundred-years-old-name without anybody's gift'	'She was an elfin pinnace; lustily I dipped my oars into the silent lake'	'spits like a tame cat turned savage'	'Slowly our ghosts drag home'
'The hand that mocked them, and the heart that fed;'	'In every cry of every man'	'here you miss, or there exceed the mark'	'a huge peak, black and huge'	'We just sit tight while wind dives and strafes invisibly'	'We turn back to our dying'
'And on the pedestal these words appear:'	'the chimney sweeper's cry, every black'ning church appalls'	'This grew; I gave commands; then all smiles stopped together.'	'like a living thing, strode after me. With trembling oars I turned'	'Space is a salvo'	'For love of God seems dying'
'My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!'	'the hapless soldier's sigh runs in blood down palace walls'	'his fair daughter's self, as I avowed at starting, is my object'	'O'er my thoughts there hung a darkness'	'blows', 'blast', 'exploding', 'bombarded'	'But nothing happens'
'Nothing beside remains. Round the decay of that colossal wreck'	'blights with plagues the marriage hearse'	'Notice Neptune, though, taming a sea-horse, thought a rarity'	'No familiar shapes remained, no pleasant images'	'Strange, it is a huge nothing that we fear'	'All their eyes are ice'
Enjambment: infinite flow – of time, nature's power Breaks conventions of traditional sonnet form: reflects broken statue/power	Uniformed quatrains, iambic tetrameter, regular rhyme: reflects control Cyclical structure: cycle of suffering	Dramatic Monologue: only voice is the Duke's – control Rhyming couplets: control; almost rehearsed	Enjambment: infinite flow – nature's power Volta: shift in poem mirrors shift in nature	Blank verse (unrhymed iambic pentameter): chaos and unpredictability of nature Single stanza: isolation – vulnerable to attack	Refrain: 'But nothing happens' – lack of progress; hopelessness Cyclical structure: cycle of suffering

Power and Conflict Poetry

Key Quotations					
7. <i>The Charge of the Light Brigade</i> , Tennyson	8. <i>Bayonet Charge</i> Hughes (set WW1)	9. <i>Remains</i> Armitage	10. <i>War Photographer</i> Duffy	11. <i>Poppies</i> Weir	12. <i>Kamikaze</i> Garland (set WW2, Japan)
- Physical impact of war - War's psychological impact - Power of authority - Power of patriotism - Futility of blind obedience	- Brutal reality of warfare - Physical impact of war - War's psychological impact - Breakdown of ideologies - Loss of personal identity	- Brutal reality of warfare - War's psychological impact - Widespread impact of war - Internal conflict and guilt - Memories can be painful	- Brutal reality of warfare - Physical impact of war - War's psychological impact - Widespread impact of war - Memories can be painful	- War's psychological impact - Widespread impact of war - Memories bring comfort - Enduring power of memory - Power of propaganda	- War's psychological impact - Widespread impact of war - Breakdown of ideologies - Loss of personal identity - Power of institutions
'Into the valley of Death rode the six hundred'	'Suddenly he awoke and was running – raw / In raw-seamed hot khaki'	'Remains'	'In his darkroom he is finally alone / with spools of suffering set out in ordered rows.'	'disrupting a blockade of yellow bias binding around your blazer'	'a shaven head full of powerful incantations'
'Theirs not to make reply, Theirs not to reason why, Theirs but to do and die'	'He lugged a rifle numb as a smashed arm'	'probably armed, possibly not'	'hands, which did not tremble then / though seem to now'	'Sellotape bandaged around my hand'	'enough fuel for a one-way journey into history'
'Cannon to the right of them, Cannon to the left of them, Cannon in front of them'	'The patriotic tear that had brimmed in his eye / Sweating like molten iron'	'One of my mates goes by and tosses his guts back into his body'	'Rural England. Home again to ordinary pain which simple weather can dispel'	'I resisted the impulse to run my fingers through the gelled blackthorns of your hair'	'little fishing boats strung out like bunting on a green-blue translucent sea'
'Volley'd and thunder'd; Storm'd at with shot and shell'	'In what cold clockwork of the stars and the nations / Was he the hand pointing that second'	'End of story, except not really. His blood-shadow stays on the street'	'explode beneath the feet of running children'	'I was brave, as I walked with you, to the front door, threw it open'	'shoals of fishes flashing silver as their bellies swivelled towards the sun'
'Into the jaws of Death, Into the mouth of Hell Rode the six hundred'	'his foot hung like statuary in mid-stride'	'Sleep, and he's probably armed, possibly not. Dream, and he's torn apart'	'a half-formed ghost'	'A split second and you were away, intoxicated.'	' <i>my mother never spoke again in his presence</i> '
'Sabring the gunners there'	'Threw up a yellow hare that rolled like a flame and crawled in a threshing circle'	'And the drink and the drugs won't flush him out'	'the blood stained into foreign dust'	'reinforcements of scarf'	' <i>the neighbours too, they treated him as though he no longer existed</i> '
'Then they rode back, but not Not the six hundred'	'King, honour, human dignity, etcetera / Dropped like luxuries'	'he's here in my head when I close my eyes dug in behind enemy lines'	'A hundred agonies in black-and-white / from which his editor will pick out five or six'	'leaned against it like a wishbone'	' <i>we too learned to be silent, to live as though he had never returned</i> '
'Honour the charge they made!'	'His terror's touchy dynamite'	'here and now, / his bloody life in my bloody hands.'	'The reader's eyeballs prick with tears'	'I listened, hoping to hear your playground voice catching on the wind'	'he must have wondered which had been the better way to die.'
Dactylic dimeter: mimics the relentless galloping of horses Refrain: 'rode the six hundred' – unwavering determination	In medias res opening: chaos and unpredictability of trench life Free verse: chaos; soldier's lack of control	Refrain: 'probably armed, possibly not' – haunting doubt Dramatic monologue: the speaker's voice is colloquial, conversational	Enjambment: infinite flow – speaker relives events Consistent stanza and rhyme scheme: attempt to impose order and calm	Dramatic monologue: son's voice is absent – reflects the mother's sense of loss Enjambment: outpouring of grief	Third person narrative: the pilot is voiceless Free verse: reflects freedom the pilot chooses

Power and Conflict Poetry

Key Quotations		
13. Checking Out Me History , Agard - Loss of personal identity - Importance of identity - Reclaiming identity - Control and oppression - Power of institutions	14. The Emigree Rumens - Widespread impact of war - Importance of identity - Preservation of identity - Enduring power of memory - Memories bring comfort	15. Tissue Dharker - Nature vs human power - Fragility of human constructs - Man's transient power - Man's reliance of physical representations of power
'Dem tell me Dem tell me Wha dem want to tell me'	'There once was a country... I left it as a child'	'Paper that lets the light shine through, this is what could alter things'
'Bandage up me eye with me own history'	'It may be at war, it may be sick with tyrants'	'pages smoothed and stroked and turned transparent with attention'
'Blind me to me own identity'	'but I am branded by an impression of sunlight.'	'If buildings were paper, I might feel their drift, see how easily they fall away'
'Dem tell me bout de dish ran away with de spoon'	'Soon I shall have every coloured molecule of it.'	'Maps too. The sun shines through their borderlines'
'a healing star among the wounded' (Mary Seacole)	'my city comes to me in its own white plane'	'Fine slips from grocery shops' 'might fly our lives like paper kites'
'a yellow sunrise to the dying' (Mary Seacole)	'I comb its hair and love its shining eyes'	'let the daylight break through capitals and monoliths, through the shapes that pride can make'
'But now I checking out me own history'	'My city takes me dancing through the city of walls'	'find a way to trace a grand design with living tissue'
'I carving out me identity'	'They mutter death, and my shadow falls as evidence of sunlight.'	'raise a structure never meant to last'
Caribbean dialect: pride; act of personal rebellion Rhyme: in stanzas about figures from British history – trivialises/mocks them	Motif: each stanza ends with 'sunlight' Enjambment: infinite flow – speaker's thoughts wander between past and present	Free verse: reflects the freedom nature has Enjambment: infinite flow – nature is free and unrestricted

Power of Humans and Nature
Ozymandias Power can corrupt man; nature's power will always be the dominant force.
London Widespread corruption and suffering caused by corrupt institutions.
The Prelude Humanity's fragility and powerlessness compared to the dominance of nature.
Storm on the Island Destructive and unpredictable power of nature and man's vulnerability in comparison.
Exposure Suffering of soldiers in war; man's vulnerability compared to nature's strength.
My Last Duchess Power can corrupt man (the Duke abuses his power over women).



War and Conflict
The Charge of the Light Brigade Exposes the mistakes of military leadership and the bravery and obedience of soldiers.
Exposure Suffering of soldiers in war; man's vulnerability compared to nature's strength.
Bayonet Charge Fear and confusion of a soldier fighting without a clear sense of purpose.
War Photographer Emotional burden carried by war photographers who witness the horrors of war.
Remains Examines the lasting psychological trauma and guilt caused by violence and conflict.
Poppies Personal pain and emotional impact of war on families left behind.



Individuals and Identity
Checking Out Me History Critical of Eurocentric teaching of history; celebrates personal and cultural identity.
Kamikaze Conflict between societal expectations and personal choices.
The Emigree Identity and memories of home bring comfort when displaced due to conflict.
Tissue Fragility of human power and the dominance and freedom of nature.



Unseen Poetry

Key Terms: Language	
Alliteration	Repeated consonant sounds, <i>e.g. Tragedy travelled through our trivial tale.</i>
Assonance	Repeated vowel sounds.
Extended Metaphor	The continuation of a metaphor across several lines or stanzas.
Hyperbole	Deliberate exaggeration.
Imagery	Visually descriptive or figurative language, <i>e.g. animal imagery.</i>
Internal rhyme	Rhyme on the same line.
Juxtaposition	Placing contrasting ideas close together in a text.
Metaphor	Comparing one thing to another, <i>e.g. The sky was a blanket of darkness.</i>
Motif	A recurring theme or symbol.
Oxymoron	Combining contradictory terms to create a phrase, <i>e.g. pretty ugly.</i>
Personification	An object is given human qualities, <i>e.g. the moon <u>was suffocated</u> by cloud.</i>
Plosive	Sounds created through a burst of air, <i>e.g. p, t, k, d</i> – harsh, forceful
Repetition	A pattern of repeated words/ideas/sounds.
Semantic field	A group of words which all relate to the same subject.
Sibilance	Repeated <i>s, sh, ch, z</i> sounds.
Simile	Comparison using like or as, <i>e.g. The sky was like a blanket of darkness.</i>

Unseen Poetry [24 marks]
- Writing about one poem you haven't studied before. - Analysing language, structure, form in answer to an essay question.

Unseen Poetry Comparison [8 marks]
- Comparing methods used in the previous poem and a second unseen poem. - Common methods used: titles, tone, regular/irregular structure, imagery, metaphors

Key Terms: Structure and Form	
Alternate rhyme	Every other line rhymes.
Anaphora	Lines beginning in the same way.
Caesura	A break in the middle of a line using punctuation.
Dramatic monologue	A single, fictional speaker addresses a silent audience.
Elegy	A poem written to mourn the death of a person.
End-stopped	A pause at the end of a line signalled with punctuation.
Enjambment	When a sentence runs over into a new line or stanza.
First person	Using the pronouns I/me/my.
Refrain	A repeated line.
Rhyming couplet	Two lines next to each other that rhyme.
Third person	Using the pronouns he/she/they.
Volta	A turning point in a poem.

Monostich	1 line stanza	Triplet	3 line stanza
Couplet	2 line stanza	Quatrain	4 line stanza

Free verse	No regular rhyme or rhythm.	Positive: <i>freedom, unrestricted</i> Negative: <i>chaos, lack of control/order</i>
Structured verse	Contains regularity (<i>e.g. in lines, stanza, rhyme</i>)	Positive: <i>order, routine, predictability</i> Negative: control, restriction