

MACBETH

1:1 The Witches are introduced

1:2 Duncan talks about the battle

1:3 Macbeth meets the Witches who tell him he'll be King.



1:4 Macbeth starts to think about killing Duncan.

1:5&6 Lady Macbeth learns of the Witches' prophecy. Duncan arrives at Macbeth's castle

1:7 Lady Macbeth persuades Macbeth to kill Duncan



AO2: Language, structure and form analysis

Metaphors are when one thing is said to be something else. Metaphors about nature are commonly used, especially ones about snakes.

Monosyllabic language is the use of one syllable words. It is often used to show extreme emotions, such as insanity, anger, grief or paranoia.

Similes are when one thing is like something else. Similes are often used as they imply that things don't look or seem like they should.

Hyperboles are examples of excessive exaggeration. Duncan is prone to hyperbole, which hints at his naivety.

Personification is describing something as if it were a person. The earth is personified regularly to show that God is angered by Macbeth

Adjectives are describing words and can often indicate the attitude of one character about another. Examples include: 'brave' Macbeth, 'judicious' Macduff, 'gracious' Duncan, and (ironically) the 'honour'd' Lady Macbeth.

Irony is found in a situation which is strange or interesting because it's the opposite of expectations. There are plenty of interesting and subtle links between characters throughout. For example: LM telling M not to think about the murder of D, or else he'll go mad, or the porter pretending to be the gatekeeper to Hell.

Foreshadowing is when the audience is given a clue about what is coming up later on. Macbeth is full of foreshadowing, albeit subtle. Examples include: Macbeth's violence in 1:2 and Lady Macbeth's isolation in 1:7.

Imperatives command someone to do something. Lady Macbeth's language is full of imperatives as she takes control at the start.

Juxtaposition is where two ideas are contrasted in the same scene or situation. Macbeth is full of contrasts, including the juxtaposition of Macbeth and Banquo's reactions to the Witches.

A **paradox** is a statement which contradicts itself. The whole play is based on the paradox of 'fair is foul, and foul is fair', as everything is not as it seems.

When examining dialogue, look out for **interruptions** by other characters. This can be used to assert dominance.

Euphony is an overwhelming use of pleasing sounds and words. Macbeth and his castle are initially presented as being overwhelmingly positive by Duncan; an ironic misinterpretation.

Rhetorical questions, or questions that do not require answers, can indicate power in conversations. Lady Macbeth frequently uses them in 1:7 to assert her authority over her husband.

Cacophony is an excessive use of harsh sounds and words. The Witches' speech is sometimes jarring and unpleasant, to emphasise how evil they are.

Repetition, when an idea or quote is repeated, can be used to indicate power, or suggest confusion. Repeated questions, such as Macbeth in 1:3, imply weakness, as he doesn't have the answers.

Sibilance is an alliterated 's' sound. It can resemble the hissing of a snake and can often be found in speeches by M and LM.

Dramatic irony is when an audience has more information or knows more than a character on the stage. It is frequently used to build tension, especially at the start where the audience know Macbeth's plan to kill Duncan yet they helplessly watch Duncan walk to his death in 1:6.

Euphemisms make something seem better than what it is. Using euphemisms can represent denial, or that someone is unwilling to accept the reality of a situation.

Exclamative sentences, or sentences ending in an exclamation mark (!), can be used to show extreme emotions, especially if they are used frequently in a short speech. Macduff's immediate reaction to Duncan's death, in 2:3, is a good example of excessive exclamatives representing overwhelming emotion.

A **motif** is a recurring idea in a text and often links different parts of a text together. Recurrent motifs in Macbeth include plants, birds and storms. These natural motifs are often used to imply that nature has been disturbed, and God is not happy.

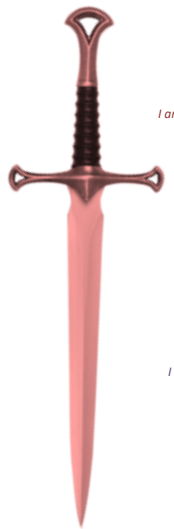
Stage Directions direct the actors throughout the scenes. Often they can be used to infer a mood, such as celebration (hautbois) or tension (thunder). Thunder often accompanies the Witches and can be viewed as a **pathetic fallacy**, to indicate the trouble ahead...

Entrances and exits on the stage are also worth noting. They can sometimes emphasise certain ideas, such as Lady Macbeth's isolation as she enters the stage alone, to face Duncan and his attendants in 1:6.

Soliloquies are speeches by characters when they are either alone on the stage or when no-one else can hear them. Effectively, an audience is able to find out exactly what that character is truly feeling.

Asides are sections of speech where characters speak only to themselves (and the audience), and can reveal their true thoughts and feelings. Macbeth begins to plot against Duncan in an aside in 1:4.

Sentence lengths and punctuation can give a good indication of the emotions of a character. Upon hearing about Duncan's death in 2:3, most characters use short sentences to show their shock (even LM manages to). Macbeth, meanwhile uses longer sentences, which hints that he is not surprised by the death. Also, by disrupting the rhythm of the blank verse, Shakespeare can further emphasise emotions.



So foul and fair a day I have not seen 1:3

art thou but a dagger of the mind 2:1

O, full of Scorpions is my mind, dear wife! 3:2

I am in blood step'd in so far ... 3:4

Life's but a walking shadow, a poor player... 5:5

Fair is foul, and foul is fair 1:1

You secret, black, and midnight hags! 4:1

Loves for his own ends, not for you 3:5

I conjure you...answer me to what I ask you 4:1

Stay, you imperfect speakers, tell me more 1:3

I have begun to plant thee 1:4

whom I built absolute trust 1:4

That summons thee to heaven or to hell 2:1

broke ope The Lord's anointed temple 2:3

After life's fitful fever he sleeps well 3:2

Symbolism:

Light = good

Dark = evil

Nature = correct order

Health / disease = state of Scotland

Blood = guilt

Water = innocence

Masculinity = aggression / courage

Blank verse:

- Used by majority of characters
- Lines don't usually rhyme
- 10 or 11 syllables per line
- Typically iambic pentameter
- Regular rhythm of the lines = characters sound well spoken

Prose:

- Lower class characters use prose
- Speech sounds more natural with no set rhythm
- Porter speaks in prose
- Lady Macbeth speaks in prose when she sleepwalks = insanity.

Rhyme:

- Witches use trochaic tetrameter
- Sometimes rhyme is used for emphasis by other characters

Characters

Macbeth

- Easily manipulated
- Fair but foul
- Corrupted by ambition
- Violent throughout
- Final downfall = hubris

Lady Macbeth

- Cruel, ambitious and ruthless
- Initially in control
- Weaker than she thinks?
- Insomniac
- Insane with guilt

The Witches

- Deliberately vague
- Instruments of fate
- Enjoy causing trouble and chaos
- Manipulate Macbeth's ambition
- One entity?

Banquo

- Macbeth's foil
- Macbeth obsessed by his prophecy
- Loyal and noble
- Terrifying ghost
- Spectral of Witches & Macbeth

Duncan

- Macbeth's antithesis as King
- Popular and fair
- Emotional
- Far too trusting
- His sons are good men

The Macduffs

- Macbeth's antithesis as a man
- Wife contrasts LM
- Country > family
- Loyal and strong
- Sirra's death = ruthless Macbeth

Unsex me here 1:5

Look like the innocent flower, but be the serpent under't 1:5

dash'd the brains out 1:7

...but I shame to wear a heart so white 2:2

Out, damned spot! out, I say! 5:1

Lesser than Macbeth, and greater 1:3

I fear thou play'st most foully for't 3:1

Our fears in Banquo stick deep 3:1

Take any shape but that 3:4

blood-bolter'd Banquo smiles upon me 4:1

The repetition, in a woman's ear, would murder as it fell 2:3

No, cousin, I'll to Fife 2:4

...to do harm is often laudable 4:2 (LM)

But I must also feel it as a man 4:3

...from his mother's womb untimely ripped 5:8

2:1 Macbeth goes to kill Duncan



2:2 Lady Macbeth covers up the murder

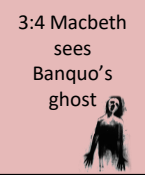
2:3 Macduff finds Duncan's body



2:4 An old man talks about weird events. Macbeth is crowned King

3:1-3 Macbeth realises that Banquo's a threat so has him killed

3:4 Macbeth sees Banquo's ghost



3:5 Hecate plans to ruin Macbeth

The play has a cyclical structure. Macbeth begins and ends in battle (ironically with a beheading too).

5:9 Malcolm becomes King

5:8 Macduff kills Macbeth



5:5&7 Lady Macbeth kills herself and Macbeth kills young Siward.

5:2-4&6 The English army advances, disguised as Birnam Wood

5:1 Lady Macbeth sleepwalks



4:2&3 Macbeth has Macduff's wife and son killed. Malcolm tests Macduff and Macduff learns of the murders

4:1 Macbeth visits the Witches, and is shown three apparitions that predict his future



3:6 Lennox is told of a plot to overthrow Macbeth

(It is an evening in spring, 1912.)

The Birling family are celebrating Sheila's engagement to Gerald Croft. A celebratory mood is established.

Birling makes a lengthy speech, but also congratulating Gerald and Sheila, but also commenting on the state of the nation.

Arthur gives a speech to Eric and Gerald. He says that every man should look after himself.

Inspector Goole arrives and says that a woman called Eva Smith has committed suicide by drinking bleach.

The Inspector begins to question the family members, one by one.

It turns out that Arthur Birling sacked Eva from his factory, for striking in protest against low wages.

Birling accepts no responsibility and acts arrogantly. He then cools, when he finds out he might not be the only one involved.

It also transpires that Sheila asked for Eva to be sacked from Milwards, later that year, due to Sheila's jealousy.

The Inspector explains that Eva then changed her name to Daisy Renton. Gerald appears shocked and Eric leaves.

Although he wanted to keep it a secret, Gerald confesses to keeping Daisy as his mistress last summer.

Gerald is upset. Mrs B attempts to defend him. Sheila returns his engagement ring and then he leaves.

'working together – for lower costs and higher prices.'

'I speak as a hard-headed practical man of business'

'community and all that nonsense'

'Yes, yes. Horrid business'

'just keep quiet Eric, and don't get excited'

'better to ask for the earth than to take it'

How do you get on with our chief constable...?'

'(she almost breaks down)'

'(startled) what?'

'Yes. We can keep it from him.'

AO1: Characters	
Mr Birling -Pleased with life -Ambitious capitalist - No responsibility -Wants control -Anxious underneath -Powerful language	Mrs Birling -Proud of status -Mr B's 'superior' - Strict standards - Superficial charity - Doesn't change - Has her mind made up throughout
Sheila - Different to family - Childish at first - More mature later -Moral standards -Changed by IG -Becomes like the Inspector	Eric - Deeply troubled - Troubles are foreshadowed - Hiding something -Lacks self control -Consequences -Villain & victim?
Gerald - Eligible bachelor -Future is bright -A natural Birling? -No regret? -Thinks he's innocent -Not just bad /good	The Inspector - Goole / Ghoul? - Omniscient - Authoritative - Different world - Classless - Priestley's mouthpiece?

- 1 – Girls of that class
- 2 – I did nothing I'm ashamed of
- 2 – As if a girl of that sort would ever refuse money
- 2 – you're behaving like a hysterical child
- 3 – The rude way he spoke to Mr Birling and me. It was quite extraordinary
- 1 – you're squiffy
- 3 – as if she was an animal, a thing, not a person
- 3 – you're not the kind of father a chap could go to
- 3 – You don't understand anything. You never did.
- 3 – I can't see it like that. The girl's still dead, isn't she?
- 1 – better to ask for the earth than to take it
- 2 – we'll have to share our guilt
- 3 – We are members of one body
- 3 – millions of Eva Smiths and John Smiths
- 3 – fire, blood and anguish

AO2: Language, structure and form (not explicitly marked but still useful)

Priestley's choice to set the entire play in one room creates a claustrophobic and intense atmosphere. It emphasises the privacy and isolation of the upper class and hints at their close-minded nature.	When examining dialogue, look out for interruptions by other characters. This can be used to assert dominance.4	The Birling's use of language makes it obvious that they are upper class characters. Likewise, it's clear to see that Birling is obsessed with his status, through his use of language. Sheila's language changes during the play to emphasise her growing maturity ('mummy' shifts to 'mother'). The Inspector's use of language is perhaps most interesting though. He's concise, to the point and avoids any confusion. He abruptly interrupts the Birling's status quo and asserts his own control. He also manipulates silence well.
Sheila's defiance and Eric's drinking problem are foreshadowed from the beginning.	Euphemisms make something seem better than what it is. Using euphemisms can represent denial, that someone is unwilling to accept the reality of a situation, or an attempt to hide things.	Dramatic irony is when an audience has more information or knows more than a character on the stage. It is often used as a tool to undermine Mr. Birling's authority in Act One, which immediately presents him as a dislikeable and ill-informed character.
The 'pink and intimate' lighting, at the beginning of the play creates the impression that the Birling's view the world as romanticised. The 'brighter' and 'harder' light, upon the Inspector's arrival, means there's no-where to hide.	Exits can indicate a character attempting to escape a situation: running away from reality. The Inspector manipulates the character entrances and exits, in order to shift the focus of his interrogation.	Ensure that you review stage directions carefully. They give a clear insight into the thoughts and feelings of a character, which can often be lost in the quick interchanges between characters. The Inspector is a 'master of cutting in', which acts to re-assert his authority. Sheila's stage directions hint at her increasing maturity and Mrs. Birling's at her unwillingness to change. The opening stage directions are also worth reading carefully. SDs are just as important as any quote that you will analyse, so do not forget them!
The Birling's costumes are obvious signals of wealth and set them apart from IG's much plainer appearance. He has no need for superficial decoration.	The Inspector makes use of imagery to shock the reader or to assert his own control in a situation. His graphic descriptions of Eva's death would shock an audience, as well as distressing Sheila. Additionally, the inspector use religious imagery (especially in his final speech) to make himself seem more powerful. His God-like representation adds authority to his language.	
Priestley builds tension through placing dramatic moments at the beginning and end of each act.	If a character pauses, it might indicate hesitation, suspicion, or nerves.	
Priestley regularly builds tension through his pacing. IG slowly reveals information to assert his control, Gerald's secret is delayed, and all of the character's, despite being seated to begin with, end up standing and shouting.		

'absolutely unshakeable'



Consider the context (AO3)

In 1912, British society was firmly divided along class lines. Women were controlled by their husbands and the wealthy in Britain thought that life couldn't get any better. After the wars, and consequent economic problems, life in Britain completely changed. In 1945, the year that WW2 ended and the play was released, society was almost unrecognisable from 1912. Although there was still a class divide, the boundaries had been obscured by the collective war effort and socialist ideas became much more popular. Right-wing ideas, such as private ownership and wealth, were increasingly viewed as out-dated, as greater social responsibility was widely encouraged by socialist political commentators, like Priestley himself. In terms of family life, 1912 was much more heteronormative (strict roles for men and women). The Birling's epitomise the 'perfect' 1912 upper class family, but it's clear that something was not right. The clear hierarchy is destroyed by the Inspector, as Sheila and Eric begin to think for themselves. Their increasing independence represents the shifting attitude of the (then) younger generation. Their change symbolised the hope for a better society, which, in post-war 1945, was beginning to come to fruition.

Symbolism:
Eva Smith represented the entire of the working class. She's voiceless and mistreated by upper class characters; this mirrors the power exerted over the proletariat (working class) by the bourgeoisie (upper class), at the time.

The Inspector, with his omniscience, is arguably a symbol for God.

The Titanic is symbolic of Mr Birling (and capitalism as a whole), as a once proud vessel is brought crashing down.

Doors symbolise the entry and exits into Eva's life.

Sheila's ring symbolises her growing maturity.



An Inspector Calls

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

- And a police inspector is on his way here – to ask some – questions.'
- '...What? – here - ?'
- 'the famous younger generation who know it all.'
- 'Come on Sheila, don't look like that. All over now'
- 'The story's just a lot of moonshine'
- As Gerald says – we've been had'
- fire, blood and anguish'
- 'We are members of one body'

A young woman has just been found dead, after drinking disinfectant. The police are sending an inspector to question the Birling family.	The phone rings. Birling answers and stands there in shock.	Eric and Sheila, clearly troubled, argue that they are still guilty of treating someone badly.	Birling, Sybil and Gerald all start to relax and make light of the whole situation.	Gerald calls the hospital and finds out that no-one has committed suicide.	Gerald returns, having spoken to a police officer, and says there's no Inspector Goole. Birling confirms this by phoning Col. Roberts.	The Inspector warns that unless everyone learns to look after each other, the lesson will be learned with suffering. He then leaves.	The Inspector reminds the Birlings that we are all responsible for each other.	Eric says Sybil murdered her own grandchild by refusing to give Eva charity.
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'As if a girl of that sort would ever refuse money!'

'I blame the young man who was the father of the child she was going to have.'

'(with sudden alarm) mother – stop – stop!'

'Besides, you're not the type – you don't get drunk'

'You mean – you stole my money?'

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

The Inspector gets Sybil to confess that she persuaded her charity to reject Eva/Daisy's appeal for help

It transpires that Eva/Daisy was pregnant at the time, but Sybil places sole responsibility for her death on the father.

Sheila guesses that the father of the child is Eric and begs her mother to stop making things worse for herself.

Eric returns. He knows that the Inspector has led everyone to the conclusion that he's the father of the unborn child.

He describes how he met Eva at a bar, and drunkenly forced her to have sex. He stole money from Mr B to support Eva.

Eva rejected the stolen money and turned to Sybil's charity for help. Eric and Birling argue over the money.

A Christmas Carol- Knowledge Organiser

Context	<p>The Poor Law - was amended in 1834 to reduce the cost of helping the poor. Those desperate for help were sent to workhouses. The conditions in workhouses were extremely poor and children were sent to work at extremely young ages.</p> <p>Charles Dickens - When Dickens was nine, his family moved to London. At twelve, his father was arrested and sent to debtors' prison. Dickens experienced what it was like to be poor and work as a child. <i>A Christmas Carol</i> was written in 1843, with the intention of drawing readers' attention to the suffering of England's poor.</p>
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Content	Plot	Quotes
	Stave 1	‘Hard and sharp as a flint....solitary as an oyster.’ - Scrooge
	Meet Scrooge – lonely and obsessed with money. Scrooge’s nephew Fred invites him for Xmas dinner. Scrooge refuses. Charity workers ask Scrooge for money. He refuses. Scrooge’s worker Bob treated unfairly and wants Xmas day off work. Lets him have day off. Scrooge visited by ghost of old business partner Jacob Marley. Marley tells him he needs to change his ways and that he’ll be visited by three ghosts.	<p>‘Oh! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!’ – Scrooge</p> <p>‘If they would rather die....they had better do it and decrease the surplus population.’ – Scrooge</p>
	Stave 2	‘A solitary child, neglected by his friends, is left there still’ - Scrooge
	Ghost of Xmas Past arrives. Scrooge taken back to childhood. We see how lonely he was. Meet old employer Fezziwig. Threw great Xmas parties. Meet ex-fiancée Belle. They break up – he’s too obsessed with money. Scrooge upset.	<p>‘and he sobbed’ – Scrooge</p> <p>‘It was a strange figure – like a child; yet not so like a child as like an old man’ – Ghost of Xmas Past</p>
	Stave 3	‘There sat a Jolly Giant’ – Ghost of Xmas Present
	Meet Ghost of Xmas Present. Shows Cratchit Xmas. They are very poor. Tiny Tim will die unless future changes. Taken to Fred’s. Playing games and Fred pities Scrooge. Spirit shows him two children: Ignorance and Want. Ghost of Xmas Yet to Come appears.	<p>‘God bless us everyone!’ – Tiny Tim</p> <p>‘This boy is Ignorance. This girl is Want. Beware them both’ – Ghost of Xmas Present</p>
	Stave 4	‘Legs trembled beneath him’ – Scrooge when he sees ghost
	Spirit shows him people talking about someone who has died. No one cares. Takes him back to Cratchit’s. Tiny Tim dead. Shows Scrooge his own gravestone. Scrooge says he’ll change his ways.	<p>‘It’s likely to be a very cheap funeral’ – about Scrooge</p> <p>‘how green a place it is.’ – about Tiny Tim’s grave</p> <p>‘I hope to live to be another man from what I once was’ – Scrooge</p>
	Stave 5	‘The Spirits of all Three shall strive within me’ - Scrooge
Scrooge wakes up a new man. sends prize turkey to Bob’s house. Donates to charity. Goes to Fred’s and welcomed. Becomes a second father to Tiny Tim.	‘I am as light as a feather, I am a happy as an angel, I am as merry as a school-boy’ – Scrooge	

Key ideas
<p>Redemption - In Scrooge, we see a man who is transformed from a greedy, selfish miser into a generous and good-natured character by the end.</p>
<p>Responsibility – Scrooge learns to take responsibility for the poor, and in doing so redeems himself.</p>
<p>Poverty - Scrooge’s refusal to give to charity highlights the selfishness of the higher classes and the injustice of wealth distribution in Victorian society.</p>
<p>Family - Dickens balances Scrooge’s isolation with vibrant vignettes that show us the positive benefits of a close and loving family life.</p>
<p>Christmas – Dickens uses the ideas of generosity and compassion that we associate with Christmas to highlight the transformation of the main character. We see Scrooge change from a miserly man, contrasting with the spirit of Christmas, to someone who is full of joy.</p>

A POISON TREE

"I was angry with my friend, I told my wrath, my wrath did end"
 "I was angry with my foe, I told it not my wrath did grow"
 "I waterd it in fears"
 "sunned it with smiles"
 "Into my garden stole"
 "My foe outstretched beneath the tree."



DESTRUCTION OF SENNACHERIB

"The Assyrian came down like the wolf on the fold."
 "The sheen of their spears was like stars on the sea."
 "For the Angel of Death spread his wings on the blast."
 "The eyes of the sleepers waxed deadly and chill"
 "Melted like snow in the glance of the Lord!"

PRELUDE

"A little boat tied to a willow tree"
 "It was an act of stealth"
 "She was an elfin pinnacle"
 "She was a huge peak, black and huge"
 "With trembling oars, I turned"
 "Huge and mighty forms that do not live like living men...were a trouble to my dreams"



THE MAN HE KILLED

"Had and I but met by some old ancient inn."
 "Staring face to face, I shot at him as he at me"
 "Killed him in his place"
 "I shot him dead because – because he was my foe"
 "Quaint and curious war is!"
 "You shoot a fellow down you'd treat if met where any bar is."

COUSIN KATE

"I was a cottage maiden"
 "Why did a great Lord find me out?"
 "To lead a shameless, shameful life."
 "He changed me like a glove"
 "Chose you and cast me by"
 "My fair-haired son, my shame, my pride."



HALF-CASTE

"Explain yuself"
 "Mix a black key wid a white key is a half-caste symphony?"
 "I half-caste human being cast half-a-shadow"
 "But yu must come back tomorrow wid de whole of yu eye an de whole of yu ear and de whole of yu mind."

EXPOSURE

"The merciless iced east winds that knive us"
 "But nothing happens..."
 "Attacks once more in ranks on shivering ranks of grey."
 "Flakes that flock, pause and renew"
 "Pale flakes with fingering stealth come feeling for our faces"
 "The burying-party... pause over half known faces."



CHARGE OF THE LIGHT BRIGADE

'Half-a league, half-a league, half-a league onwards.'
 "There's not to make reply, theirs not to reason why, theirs but to do and die"
 "Boldly they rode and well into the jaws of death"
 "Volley'd and thunder'd; storm'd at with shot and shell."
 "Noble six hundred"

CATRIN

"I can remember you, our first fierce confrontation."
 "The tight red rope of love which we both fought over"
 "I wrote all over the walls with my words"
 "We shouted to be two, to be ourselves"
 "Still I am fighting you off"
 "Your rosy defiant glare"
 "That old rope tightening about my life"



WAR PHOTOGRAPHER

"The reassurance of the flame is flexible"
 "I seek out the tragic"
 "She saw me seeing her."
 "the first bomb of the morning shattered the stones"
 "instinct prevailing, she dropped her burden"
 "mouth too small for her dark scream"

BELFAST CONFETTI

"It was raining exclamation marks, nuts, bots, nails, car-keys. A fount of broken type."
 "I was trying to complete a sentence in my head, but it kept stuttering"
 "Why can't I escape?"
 "What is my name?"
 "A fusillade of question marks"



THE CLASS GAME

"How can you tell what class I'm from?"
 "Why do you always wince when you hear me say 'Tara' to me Ma"
 "Don't I crook me little finger when I drink me tea?"
 "Does it stick in your gullet like a sour plum?"
 "I'm proud of the class I come from"

POPPIES

"Poppies had already been placed."
 "Crimped petals, spasms of paper red."
 "Steeled the softening of my face."
 "All my words flattened, rolled, turned into felt"
 "Released a song bird from its cage"
 "I listened hoping to hear your playground voice"





NO PROBLEM

"I am not de problem"
 "Dey got me on the run"
 "You put me in a pigeon hole"
 "An I am positively sure I have no chips on me shoulders."
 "Black is not de problem"
 "An juss fe de record, sum of me best friends are white"

WHAT WERE THEY LIKE?

"Did the people of Viet Nam use lanterns of stone?"
 "Laughter is bitter to the burned mouth"
 "All the bones were charred"
 "When bombs smashed those mirrors there was only time to scream."
 "Who can say? It is silent now"



<p>A POISON TREE</p> <p>A Poison Tree is a short and deceptively simple poem about repressing anger and the consequences of doing so. The speaker tells of how they fail to communicate their wrath to their foe and how this continues to grow until it develops into poisonous hatred.</p>	<p>DESTRUCTION OF SENNACHERIB</p> <p>The Destruction of Sennacherib is a short narrative poem retelling a Biblical story from the Old Testament (2 Kings, chapter 19) in which God destroys King Sennacherib's Assyrian army as they attack the holy city of Jerusalem. It is probably as well-known for the way in which the poem is constructed as it is for its subject matter.</p> 	<p>PRELUDE</p> <p>The poem shows the spiritual growth of the poet, how he comes to terms with who he is, and his place in nature and the world. This extract describes how Wordsworth went out in a boat on a lake at night. He was alone and a mountain peak loomed over him; its presence had a great effect and for days afterwards he was troubled by the experience.</p>	<p>THE MAN HE KILLED</p> <p>The Man He Killed deals with the futility, or pointlessness, of war. It is told from the point of view of an ordinary working-class soldier, who is reflecting on the idea that the man he killed in battle probably had a lot in common with him. The idea of having a drink together suggests a sense of brotherhood between the ordinary soldiers.</p> 	<p>COUSIN KATE</p> <p>A young woman has been jilted by her lover, a "great lord". He seduced her when she was an innocent low-born "cottage maiden". Having set her up as his mistress, in his house, he saw her Cousin Kate one day. Kate is "pure" so the lord casts aside the narrator of the poem, and marries Kate instead.</p>
<p>HALF-CASTE</p> <p>'Half-Caste' is a poem about how language can be used to control, hurt, suppress and demean people. Agard takes the until-recently common term 'half-caste' and unpacks it of its prejudiced associations. With great verve and energy he demolishes these associations, presenting instead 'mixture' as an essential part of nature and great art.</p> 	<p>EXPOSURE</p> <p>Wilfred Owen's poem focuses on the misery felt by World War One soldiers waiting overnight in the trenches. Although nothing is happening and there is no fighting, there is still danger because they are exposed to the extreme cold and their wait through the night is terrifying.</p>	<p>CHARGE OF THE LIGHT BRIGADE</p> <p>'The poem is about the Battle of Balaclava where an order given to the British army's cavalry division (known as the Light Brigade) was misunderstood and 600 cavalymen ended charging down a narrow valley straight into the fire of Russian cannons. Over 150 British soldiers were killed, and more than 120 were wounded.</p> 	<p>CATRIN</p> <p>This intensely personal poem is a mother's reflection upon the changing relationship with her daughter. It does not shy away from talking about the tensions that can arise from time to time but at the same time affirms the permanence of unconditional maternal love. This is also a poem that simultaneously celebrates the individuality of mother and daughter and their shared characteristics.</p>	<p>WAR PHOTOGRAPHER</p> <p>This poem centres around the tragic, comparing poverty to leisure. The words of the poem centres around modern warfare, and explicitly reveal the minor details of the effects war has on individual lives. Rather than seeing war as a whole, the author reveals that the details seen by a war photographer reveal that war is individual and personal.</p> 
<p>BELFAST CONFETTI</p> <p>The poem explores 'The Troubles' in Northern Ireland. British troops became an everyday presence on the streets of Belfast, the Northern Irish capital. Before long they became, to nationalists, symbols of an unwanted army of occupation. Violent clashes between protesters and the 'security forces' (the police and army) were common.</p>	<p>THE CLASS GAME</p> <p>The poem considers the differences in social class and attitudes arising from this difference. This is portrayed by the vocabulary and poetic devices uses in the poem. In particular, the reader experiences the reaction of narrator on being judged by how they speak.</p> 	<p>POPPIES</p> <p>The poem expresses the feelings a mother has about the death of her son in a war far away. The poem is set in the present day but reaches right back to the beginning of the Poppy Day tradition.</p>	<p>NO PROBLEM</p> <p>He writes about his direct experience of racism and prejudice and is politically and socially very active campaigning on a range of issues such as gay rights in Jamaica, voting reform and animal rights.</p> <p>He uses his poetry to speak to ordinary people and works to reject its association with 'dead white men'.</p> 	<p>WHAT WERE THEY LIKE?</p> <p>This poem makes the reader think about the effect war has on the population and culture of a country, with specific reference to the Vietnam War (1955 – 75). Although she is critical about the way a nation and its culture could be disregarded, this is done very subtly through the way the poem is set out.</p>

<p>A POISON TREE - BLAKE Blake was part of the early Romantic Movement. Blake's work often protested against social injustices and the negative effects of the Industrial Revolution. 'A Poison Tree' is taken from his collection of poetry, <i>Songs of Experience</i>, which often presents the world as harmful, cynical and exploitative, especially of young children. Blake once claimed that his ideal reader was a child.</p>	<p>DESTRUCTION OF SENNACHERIB - BYRON In this fast and dramatic narrative poem Byron: Byron's reinterpretation of History. He omits any historical complexities and gives the poem a story about good and evil.</p> <p>The poem conveys a sense of overwhelming awe at the destruction of mighty Sennacherib, destroyer of many other Middle Eastern peoples in his imperialist campaigns.</p>	<p>PRELUDE - WORDSWORTH This extract is from The Prelude where Wordsworth tells the story of his life. He believed that nature had a moral influence on him and made him a better human being. Wordsworth was a Pantheist (someone who thinks that if there is a God then that God must exist in every living thing, every part of the natural world. He was against the Industrial Revolution.</p>	<p>THE MAN HE KILLED - HARDY The Man He Killed was written in 1902, at the time of the Second Boer War. The Boer Wars were fought between the British and the Dutch settlers of the Boer republics in what is now South Africa. Hardy was against the Boer War. Like many liberals of the time, he thought the Boers were simply defending their homes. Why did the British feel the need to keep their territory so strongly? Perhaps the diamond and gold mines of the area had something to do with it.</p>	<p>COUSIN KATE - ROSSETTI Christina Rossetti, was a woman of the Victorian era. Rossetti lived during a time when women had no choice but to be chaste. Anything else was to be outcaste from society. Men, on the other hand, were known to often use prostitutes as an outlet for their sexuality until (and sometimes after) they were married. During this time period, however, women were also thought to be inferior to men in many ways including physically and intellectually.</p>
<p>HALF-CASTE - AGARD John Agard was born in Guyana in 1949 to a Guianese father and a Portuguese mother, so he is of mixed race. When he moved to England in 1977, he was very angry at being referred to by the offensive, derogatory term 'half-caste', so he often targets this subject in his poetry. Agard is an actor and playwright as well as a poet, and his poetry is generally meant to be performed.</p>	<p>EXPOSURE - OWEN Wilfred Owen (1893-1918) was a poet and soldier in the First World War. He wrote shocking and realistic poetry about the horrors of the trenches, which contrasted with the highly patriotic propaganda images of war at the time. Owen died one month before the war ended.</p>	<p>CHARGE OF THE LIGHT BRIGADE - ALT The poem is Tennyson's reaction to a report written by <i>The Times</i> about the Light Cavalry Brigade. It is important to note Tennyson had not been to the Crimea nor had he ever been on a battlefield – his only source was this article. The Light Brigade began the charge with 607 men and only 302 returned.</p>	<p>CATRIN - CLARKE This poem is about the birth of her daughter, Catrin, and her relationship with her. She wrote the poem to answer a question she once asked herself: 'Why did my beautiful baby daughter have to become a teenager?'</p>	<p>WAR PHOTOGRAPHER – SATYAMURTI Carole Satyamurti's poetry does not shy away from distressing subjects and she often explores the fragility of human life. This poem is about a photographer who took a photo of a vulnerable child carrying a baby in a conflict zone and how she then witnessed but did not capture on film the disturbing aftermath.</p>
<p>BELFAST CONFETTI - CARSON Ciaran Carson lived through what became to be known as 'the Troubles'. This was the era of Irish nationalist terrorism that marked UK social and political life from the 1970s to the 1990s. During that time organisations such as the IRA fought to end British rule of Northern Ireland.</p>	<p>THE CLASS GAME - CASEY Not much is known about Mary Casey, except that she was a housewife from Liverpool. Casey was a contributor to a poetry magazine called 'Voices.' 'The Class Game,' published in 1979, was one of four poems of Casey's that appeared in the magazine. 'Voices' published poems by working class writers. These authors were not professional poets and had no literary reputation; they were ordinary people who wrote largely about their everyday experiences.</p>	<p>POPPIES - WEIR Poppies are used as a symbol of both war and sacrifice. The effect of this is to help the reader remember the people who sacrificed their lives for our freedom. Furthermore, the presence of poppies gives the poem multiple meanings and methods of interpretation. Poppies can be seen to symbolise death, eternal sleep or remembrance. All three of these can be applied to the poem.</p>	<p>NO PROBLEM - ZEPHANIAH Zephaniah is a Rastafari and dub poet. He experienced difficulties at school as a black teenager with dyslexia. He was illiterate when he left his 'approved' school (following a criminal conviction) and educated himself as an adult. He writes about his direct experience of racism and prejudice and is politically and socially very active campaigning on a range of issues such as gay rights in Jamaica, voting reform and animal rights.</p>	<p>WHAT WERE THEY LIKE? - LEVERTOV Denise Levertov was active in the protest movement against America's involvement in the Vietnam War in the 1960s and 70s. After the Second World War, Vietnam had declared their independence from the French Empire. America feared Vietnam would become a Communist country and so they supported anti-communist leaders in South Vietnam and gave them money to fight the communist North Vietnamese.</p>