

# AN INSPECTOR CALLS REVISION SHEET FOR CHARACTERS, THEMES AND CONTEXT

| Mr Birling  | Mrs Birling   | Gerald  | Eric   | Sheila   | Inspector   |
|---|---|---|--|--|---|
| <b>Arrogant, selfish, self-important, shallow, hypocritical, ignorant, controlling, traditional, sycophantic.</b>                             | <b>Alloof, cold, self-important, stubborn, dogmatic, unsympathetic, haughty, prejudiced.</b>  | <b>Polite, tactful, traditional, dishonest, self-assured, deceptive, dogmatic, unchanging.</b>                              | <b>Start: Awkward, irresponsible, nervous<br/>Later: repentant, moral, honest.</b>   | <b>Start: Spoilt, selfish, curious, pretty.<br/>Later: repentant, moral, emotional.</b>                    | <b>Serious, moral, aggressive, mysterious, purposeful, authoritative, blunt, controlling.</b>                         |
| <i>Arthur Birling is a heavy looking, rather portentous man but rather provincial in his speech</i>   | <i>His wife is about fifty, a rather cold woman and her husband's social superior.</i>  | <i>...attractive chap...very much the easy well-bred man about town.</i>  | <i>Eric downstage...Not quite at ease, half shy, half assertive.</i>   | <i>A pretty girl in her early twenties, very pleased with life and rather excited</i>                      | <i>He creates at once an impression of massiveness, solidity and purposefulness...He speaks carefully, weightily.</i> |
| Some people say that war's inevitable. And to that I say – fiddlesticks!  | (reproachfully) Arthur, you're not supposed to say such things-   | (laughs) You seem to be a nice well-behaved family.   | <i>Eric suddenly guffaws. His parents look at him.</i>   | 'Yes, go on, mummy...I'm sorry, daddy.'<br>'I think it's perfect. Now I really feel engaged.'              | "Croft...at least had some affection for her and made her happy for a time"   |
| I'm still on the bench – so I know the Brumley police offices pretty well – and I thought I'd never seen you before.                          | When you're married you'll realise men with important work to do have to spend nearly all their time and energy on their business.            | I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty.        | I don't know – really. Suddenly I felt I just had to laugh.  | 'I was absolutely furious I was very rude to both of them.'  | "Don't stammer and yammer at me again, man. I'm losing all patience"  |
| I gather there's a good chance of a knighthood – so long as we behave ourselves, don't get into the police court or start a scandal           | Mrs Birling. Enters, briskly and self-confidently, quite out of key with the little scene that has just passed.                               | And I've told you – I was awfully busy at the works all that time. (surprised) Well, I never said I hadn't. I don't see why | <i>Eric goes for a whisky. His whole manner of handling the drink shows his familiarity with quick heavy drinking.</i>     | 'I told him that if they didn't get rid of that girl, I'd never go near the place again.'                  | "I warn you, you're making it worse for yourself"   |
| 'Clothes mean something quite different to a woman...not only something to make 'em look prettier, but a token of their self-respect.         | Please don't contradict me like that...I don't suppose for a moment we can understand why the girl committed suicide. Girls of that class--   | Unless Eric's been up to something. (nodding confidentially to Birling.) and that would be awkward, wouldn't it?            | Yes, you've piled it on a bit tonight, father.   | '(half serious, half playful) Yes – except for all last summer when you never came near me'                | "She told me nothing. I never spoke to her"<br>"Each of you helped kill her. Remember that."                          |
| If you don't come down sharply on these people, they'd soon be asking for the earth.  | You know... that my husband was lord mayor only two years ago and that he's still a magistrate--  | I have gathered that he does drink pretty hard.   | I'm ashamed of you as well – yes both of you.  | You not only knew her but you knew her very well. Otherwise, you wouldn't look so guilty                   | "I'm waiting...to do my duty...I want to get on..."<br>"I haven't much time"  |
| Look, Inspector – I'd give thousands – yes, thousands-  | (with dignity) Yes. We've done a great deal of useful work in helping deserving cases.  | Don't look like that Sheila.  | Well, I don't think it's very funny.   | 'He never seemed like an ordinary police inspector'  | "One person and one line of enquiry at a time"  |
| Unsinkable, absolutely unsinkable.  | Birling and Mrs Birling exchange bewildered and rather frightened glances.  | Now listen, darling—  | I hate these fat old tarts round the town  | When did you [Gerald] first get to know her [Eva]?   | "Let's leave offence out of it, shall we?"  |
| A man has to mind his own business and look after himself and his own   | I'm very sorry. But I think she had only herself to blame.  | For god's sake – don't say anything to the inspector.   | (miserably) Could I have a drink first?  | "But these girls aren't cheap labour - they're people."  | "We often do on the young ones. They're more impressionable"  |
| If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward'                  | She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of.                    | I think Miss Birling ought to be excused any more of this questioning...She's had a long exciting and tiring day.           | (bursting out) Well, I think it's a dam' shame.  | (rather distressed) Sorry! It's just that I can't help thinking about this girl                            | "if men will not learn that lesson, then they will be taught it in fire and blood and anguish"                        |
| '[to Eric] Look – you just keep out of this. You hadn't even started in the works when this happened.'  | I wasn't satisfied with the girl's claim – she seemed to me not a good case – and so I used my influence to have it refused... I did my duty. | Getting a bit heavy-handed, aren't you, inspector?  | He could have kept her on instead of throwing her out.   | 'She looks at it closely, recognizes it with a little cry, gives a half-stifled sob, and then runs out.'   | "We are responsible for each other"   |
| We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else.                                    | No you haven't. Simply because I've done nothing wrong – and you know it.   | If you must have it. I met her first, sometime in march last year.  | Why shouldn't they try for higher wages? I'd have let her stay.  | 'I'll never, never do it again...I'm desperately sorry'  | "You can't do her any good now...you can't even say 'I'm sorry'"  |
| It's my duty to keep labour costs down.   | I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.  | (startled) What? (pulling himself together) D'you mind if I give myself a drink, Sheila?                                    | I didn't even remember – that's the hellish thing. Oh – my God! - how stupid it all is!                                    | 'We really must stop these silly pretences. This isn't the time to pretend that Eric isn't used to drink.' | CONTEXT A03   |
| I have an idea that your mother – Lady Croft – while she doesn't object to my girl – feels you might have done better for yourself socially . | She was giving herself ridiculous airs. She was claiming elaborate fine feelings that were simply absurd in a girl in her position.           | I'm sorry, Sheila. But it was all over and done with, last summer...I don't come into this suicide business.                | No. she didn't want me to marry her. Said I didn't love her – and all that. In a way, she treated me – as if I were a kid. | 'He's giving us the rope- so that we'll hang ourselves.'   | The author gives a voice to the poor who are normally marginalised in society.  |
| 'Nothing to do with you, Sheila. Run along'   | I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.   | I did for a time. Nearly any man would have done.   | (bitterly) You haven't made it any easier for me, have you, mother?  | 'That's probably about the best thing you've said tonight. At least it's honest'.                          | The text echoes Priestley's belief everyone has a duty and responsibility to each other.                              |
| Perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together.                            | Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!  | <i>She looks at him almost in triumph. He looks crushed.</i>  | Because you're not the kind of father a chap could go to when he's in trouble – that's why.                                | 'I rather respect you more than I've ever done before.'  | The sinking of the Titanic in 1912 acts as a metaphor for the collapse of The Birling family during the play.         |
| (angrily, to Inspector) Look here, I'm not going to have this, Inspector. You'll apologise at once.'  | I blame the young man who was the father of the child she was going to have...he ought to be dealt with very severely                         | You've been through it – and now you want to see somebody else put through it.  | I was in that state when a chap easily turns nasty – and I threatened to make a row.                                       | 'Don't interfere, please, father.'   | It was published at a time when people were optimistic for a fairer society.  |
| 'Be quiet Sheila'   | (agitated) I don't believe it. I won't believe it . . .   | But how do you know it's the same girl?   | Yes. I wasn't in love with her or anything – but she was pretty and a good sport.  | Go on, mother. You might as well admit it.   | It offers a critique of the ruling classes.   |
| 'I've got to cover this up as soon as I can'  | (triumphantly) Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?                            | (Sheila returns ring) Well I wasn't expecting this.   | (almost threatening her) You don't understand anything. You never did.   | 'After all, you didn't come into this, did you, mother?'   | It explores the isolating effects of capitalism.  |
| You'd better ask Gerald for that ring you gave back to him, hadn't you?   | I was the only one of you who didn't give in to him   | (distressed) Sorry... I've suddenly realized.. that she's dead.   | My child – your own grandchild – you killed them both – damn you, damn you-  | 'It frightens me the way you talk'   | It is concerned with social inequality in Britain.  |
| 'We've been had, that's all.'   | (smiling) And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.  | No. I'll just go out – walk about – for a while.  | For God's sake! What does it matter now whether they give you a knighthood or not?   | 'Mother, I think that was cruel and vile'  | It exposes the greed and selfishness of the wealthiest in society.  |
| The famous younger generation who know it all. And they can't even take a joke.'  | They're over-tired. In the morning they'll be as amused as we are.  | Everything's all right now Sheila. What about this ring?  | (unhappily) My God – I'm not likely to forget.   | 'you're beginning to pretend nothing much has happened'  | It generated sympathy for the lower classes in society.   |
| 'That was the police. A girl has just died – on her way to the infirmary.'  | <i>As they stare guiltily and dumbfounded, the curtain falls.</i>   | There isn't any such inspector. We've been had.   | You're beginning to pretend now that nothing's really happened at all.   | Mother, she's just died a horrible death – don't forget.   | It was set just before the start of the first world war when Britain was divided by class.                            |

**WAYS TO USE THIS REVISION SHEET.**

**BRONZE:** For each quotation, apply a word from the grey box of adjectives to show what it reveals about the character.  
**PYT:** Think of your own adjectives.

**SILVER:** Link each quotation to one or more of these themes:  
**R = Responsibility. C = Class. G = Gender. A = Age.**

**Gold:** Write essays on all 6 characters using the quotations to help.

**REVISING THEMES IN 'AN INSPECTOR CALLS' (DRE 2017)**

| CHARACTER          | RESPONSIBILITY  | GENDER  | AGE  | CLASS   | WEALTH, POWER & INFLUENCE  |
|--------------------|---|---|--|---|--|
| <b>Mr Birling</b>  | A man has to mind his own business and look after himself and his own.<br><br>If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward'                  | 'Clothes mean something quite different to a woman...not only something to make 'em look prettier, but a token of their self-respect.<br><br>'Nothing to do with you, Sheila. Run along'<br><br>The girl had been causing trouble in the works. I was quite justified.              | The famous younger generation who know it all. And they can't even take a joke.'<br><br>"Why, you hysterical young fool - get back - or I'll -"<br><br>But you youngsters just remember what I Said. We can't let these Bernard Shaws and H.G.Wellses do all the talking.                                    | If you don't come down sharply on these people, they'd soon be asking for the earth.<br><br>I have an idea that your mother – lady croft – while she doesn't object to my girl – feels you might have done better for yourself socially - | Perhaps I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together sometimes up at the west Brumley.<br><br>And this girl. Eva Smith, was one of them, she'd had a lot to say – far too much – so she had to go.<br><br>Look, Inspector – I'd give thousands – yes, thousands- |
| <b>Mrs Birling</b> | I blame the young man who was the father of the child she was going to have...he ought to be dealt with very severely<br><br>I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.    | I think Sheila and I had better go into the drawing room and leave you men<br><br>When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business  | They're over-tired. In the morning they'll be as amused as we are.<br><br>What an expression, Sheila! Really the things you girls pick up these days!  | Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!<br><br>She was giving herself ridiculous airs. She was claiming elaborate fine feelings that were simply absurd in a girl in her position..            | I wasn't satisfied with the girl's claim – she seemed to me not a good case – and so I used my influence to have it refused... I did my duty.<br><br>You know of course that my husband was lord mayor only two years ago and that he's still a magistrate   |
| <b>Gerald</b>      | For god's sake – don't say anything to the inspector.<br>I'm sorry, Sheila. But it was all over and done with, last summer...I don't come into this suicide business.<br><br>There isn't any such inspector. We've been had | And I've told you – I was awfully busy at the works all that time. (surprised) Well, I never said I hadn't. I don't see why.<br><br>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 | she looked young and fresh and charming and altogether out of place down here.<br><br>Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his--  | I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty.<br><br>You seem to be a nice well-behaved family.  | I did for a time. Nearly any man would have done.<br><br>Getting a bit heavy-handed, aren't you, inspector?  |
| <b>Eric</b>        | 'you're beginning to pretend nothing much has happened'<br><br>"I don't see much nonsense about it when a girl goes and kills herself. You lot may be letting yourselves out nicely, but I can't.                           | Yes. I wasn't in love with her or anything – but she was pretty and a good sport.<br><br>No. she didn't want me to marry her. Said I didn't love her – and all that. In a way, she treated me – as if I were a kid.   | My child – your own grandchild – you killed them both – damn you, damn you<br><br>Because you're not the kind of father a chap could go to when he's in trouble – that's why.<br><br>I hate these fat old tarts round the town   | Why shouldn't they try for higher wages? I'd have let her stay.<br><br>Oh – for God's sake! What does it matter now weather they give you a knighthood or not?  | I was in that state when a chap easily turns nasty – and I threatened to make a row.<br><br>she'd no money left – so I insisted on giving her enough money to keep her going – until she refused to take any more--  |
| <b>Sheila</b>      | 'We really must stop these silly pretences. This isn't the time to pretend that Eric isn't used to drink.<br><br>"All right Gerald, you needn't look at me like that. At least I'm trying to tell the truth."               | You not only knew her but you knew her very well. Otherwise, you wouldn't look so guilty.<br><br>Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight.   | 'Mother, I think that was cruel and vile'<br><br>Mother, she's just died a horrible death – don't forget.  | "But these girls aren't cheap labour - they're people."<br><br>Yes, she was a lucky to get taken on at Milwards.  | 'I told him that if they didn't get rid of that girl, I'd never go near the place again.'<br><br>'I was absolutely furious I was very rude to both of them.'   |
| <b>Inspector</b>   | Each of you helped kill her. Remember that.<br><br>We are responsible for each other.<br><br>Public men, Mr Birling, have responsibilities as well as privileges.   | No. She wanted to end her life. She felt she couldn't go on any longer.<br><br>She wasn't pretty when I saw her today, but she had been pretty – very pretty.   | There are a lot of young women living that sort of existence in every city and big town in this country, miss Birling.<br><br>I've thought that it would do us all a bit of good if we tried to put ourselves in the place of these young women counting their pennies, in their dingy little back bedrooms. | It's better to ask for the earth than to take it.<br><br>She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six.   | <i>He creates at once an impression of massiveness, solidity and purposefulness...He speaks carefully, weightily.</i><br><br>"Don't stammer and yammer at me again, man. I'm losing all patience"  |

|   |  |   |   |   |  |
|---|--|---|---|---|--|
| <b>GCSE<br/>Exam<br/>Style<br/>Question</b> | <b>How does Priestley<br/>present the theme of<br/>responsibility?</b> | <b>How does Priestley<br/>present attitudes to<br/>women?</b> | <b>How does Priestley<br/>present conflict<br/>between young and<br/>old?</b> | <b>How does Priestley<br/>present attitudes to<br/>class?</b> | <b>How does Priestley<br/>present the importance<br/>of power, wealth and<br/>influence?</b> |
|---|--|---|---|---|--|

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| Sheila                   | 'We really must stop these silly pretences. This isn't the time to pretend that Eric isn't used to drink.<br><br>"All right Gerald, you needn't look at me like that. At least I'm trying to tell the truth."               | You not only knew her but you knew her very well. Otherwise, you wouldn't look so guilty.<br><br>Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight.   | 'Mother, I think that was cruel and vile'<br><br>Mother, she's just died a horrible death – don't forget.  | "But these girls aren't cheap labour - they're people."<br><br>Yes, she was a lucky to get taken on at Milwards.  | 'I told him that if they didn't get rid of that girl, I'd never go near the place again.'<br><br>'I was absolutely furious I was very rude to both of them.'   |
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| GCSE Exam Style Question | <b>How does Priestley present the theme of responsibility?</b>  | <b>How does Priestley present attitudes to women?</b>   | <b>How does Priestley present conflict between young and old?</b>  | <b>How does Priestley present attitudes to class?</b>   | <b>How does Priestley present the importance of power, wealth and influence?</b>   |



# MACBETH Knowledge Organiser

| The scenes | Key quotations   |
|------------|--|
| 1.1        | The three witches meet on the heath<br>'Fair is foul, and foul is fair' <i>Paradox; Chiasmus; things aren't what they seem</i>   |
| 1.2        | Macbeth and Banquo are praised as brave and loyal warriors<br>'Like valour's minion carved out his passage'<br>'O valiant cousin! Worthy gentleman!'   |
| 1.3        | Macbeth and Banquo meet the witches who reveal the first set of <b>prophecies</b><br>'So foul and fair a day I have not seen'<br>'All hail Macbeth that shalt be King hereafter'<br>'If good, why do I yield to that suggestion'   |
| 1.4        | Macbeth meets King Duncan and is told that the King will visit him at his own castle<br>'Stars, hide your fires, Let not light see my black and deep desires'<br>'It is a peerless kinsman' ( <i>Duncan praises Macbeth</i> )  |
| 1.5        | Lady Macbeth receives Macbeth's letter and begins her <b>manipulation</b> of her husband<br>'thy nature, it is too full o'th'milk of human kindness'<br>'Come, you spirits, that tend on mortal thoughts, unsex me here'<br>'look like th'innocent flower, but be the serpent underneath'  |
| 1.6        | Duncan arrives at Macbeth's castle<br>'See, see, our honour'd hostess!' <i>Dramatic irony!</i>   |
| 1.7        | Macbeth's <b>soliloquy</b> . Macbeth tells Lady Macbeth he will not commit regicide – but she persuades him to go ahead with the murder<br>'I have no spur to prick the sides of my intent, but only vaulting ambition'<br>'Was the hope drunk wherein you dressed yourself?'<br>'screw your courage to the sticking place, and we'll not fail'          |
| 2.1        | Banquo and Macbeth discuss the witches. Macbeth sees a vision of a dagger<br>'Is this a dagger I see before me, the handle toward my hand?'<br>'I go, and it is done; the bell invites me'   |
| 2.2        | Macbeth murders King Duncan and begins to experience <b>guilt</b> . Lady Macbeth manipulates him and questions his courage<br>'Methought I heard a voice cry, 'Sleep no more, Macbeth does murder sleep'<br>'Will all great Neptune's ocean wash this blood clean from my hand?'<br>'My hands are of your colour, but I shame to wear a heart so white.' |
| 2.3        | Macduff finds Duncan's body. Macbeth and Lady Macbeth pretend to be shocked<br>'Where we are, there's daggers in men's smiles' ( <i>Donalbain suspects that the murderer is amongst them, and that people cannot be trusted</i> )  |
| 2.4        | Macduff suspects that Malcolm and Donalbain are responsible, meaning Macbeth will be King<br>'"'Then 'tis most like the sovereignty will fall upon Macbeth' ( <i>Rosse</i> )   |
| 3.1        | Macbeth is <b>anxious</b> about Banquo and plans to murder him and his son, Fleance<br>'It is concluded. Banquo, thy soul's flight / If it find heaven, must find it tonight'<br><i>Macbeth's rhyming couplet conveys his shift to decisiveness and ruthlessness.</i>  |
| 3.2        | Macbeth tells Lady Macbeth about his guilt and hints at his plan for Banquo and Fleance<br>'O, full of scorpions is my mind, dear wife!'<br>'Come, seeling ( <i>blinding</i> ) night, scarf up the tender eye of the pitiful day'  |
| 3.3        | Banquo is murdered, but Fleance escapes!<br>'We have lost best half of our affair.' <i>Fleance lives an so the witches' prophecy about him becoming King might still come true.</i>  |
| 3.4        | Macbeth learns of Fleance's escape and then sees Banquo's ghost at the banquet<br>'now I am cabined, cribbed, confined, bound in to saucy doubts and fears'<br>'It will have blood they say – blood will have blood. Stones have been known to move and trees to speak'  |
| 3.5        | The witches meet with Hecate, the Goddess of witches<br>'And you all know, security ( <i>over-confidence</i> ) is mortals' chiefest enemy'<br><i>Hecate thinks that Macbeth is trying to beat fate – so she plans his downfall.</i>  |
| 3.6        | Lennox hints that he believes Macbeth committed the murder<br>'How it did grieve Macbeth' <i>He is being ironic, suggesting that Macbeth put on an act of grief when Duncan died.</i>  |
| 4.1        | The witches summon three <b>apparitions</b> , each telling another prophecy to Macbeth<br>'none of woman born shall harm Macbeth'<br>'From this moment, the very firstlings of my heart shall be the firstlings of my hand'  |
| 4.2        | Macbeth has Macduff's wife and children murdered<br>'Why then, alas, do I put up that womanly defence, to say I have done no harm?'<br><i>Lady Macduff serves as contrast to Lady M, embracing her femininity and kindness.</i>  |
| 4.3        | Macduff learns of his family's murder. He and Malcolm vow <b>revenge</b> on Macbeth<br>Malcolm: 'Dispute it like a man' <i>Take revenge by fighting Macbeth</i><br>Macduff: 'I shall do so, but I must also feel it as a man' <i>His emotion contrasts with M.</i>   |
| 5.1        | Lady Macbeth sleepwalks. She is weakened by guilt<br>'Out damned spot!'<br>'What's done cannot be undone. To bed, to bed, to bed'  |
| 5.2        | Malcolm and his English army approach<br>'Those he commands move only in command, nothing in love' <i>M is not respected</i>   |
| 5.3        | Macbeth mocks his servant for being scared of the approaching army<br>'Thou lily-livered boy' <i>A lily is a white flower</i><br>'Put mine armour on [...] Pull't off, I say' <i>Macbeth shows indecision and panic</i>  |
| 5.4        | Great Birnam wood moves<br>'Let every soldier hew ( <i>cut</i> ) him down a bough ( <i>branch</i> )'   |
| 5.5        | Lady Macbeth dies; Macbeth becomes cynical and callous about his own life<br>'Out, out, brief candle'<br>'I 'gin to be weary of the sun' <i>He is tired with life. He now has nothing to lose.</i>   |
| 5.6        | Malcolm and Macduff prepare to attack<br>'Make all our trumpets speak; give them all breath / Those clamorous harbingers of death' <i>Rhyming couplet conveys decisive power</i>   |
| 5.7        | Macbeth kills Young Siward<br>Young Siward: 'Thou liest, abhorred tyrant' <i>Contrast to 'valiant cousin...'</i>   |
| 5.8        | Macbeth chooses to fight to the death and is slain by Macduff<br>'Turn, hell-hound, turn!' <i>Macduff was from his mother's womb untimely ripped</i><br>'I will not yield to kiss the ground before young Malcolm's feet'  |
| 5.9        | Malcolm is crowned king<br>'Malcolm: 'this dead butcher and his fiend-like queen' <i>Their tragic legacy is decided</i>  |

Motifs and symbols



Shakespeare wrote the play around 1606, and uses to explore a number of ideas and issues from that time...

**King James I.** Previously known as King James VI of Scotland, he had recently ascended to the English throne – and Shakespeare sought to impress him by addressing his interests, such as **kingship** and **witchcraft**. King James had a deep interest in the supernatural and had also recently survived the Gunpowder Plot to kill him. He was therefore anxious about threats to his power from witchcraft and other potential assassins. The play also complimented the king's ancestry (Banquo, a noble character, was named after one of James' ancestors).



**The Great Chain of Being.** In **Jacobean** times, people believed that all life was part of a strict hierarchy, with God at the top. Kings were thought to have been appointed by **'divine right'** (selected by God) and therefore higher than the rest of mankind. To challenge one's position – and to challenge the King – was an affront to God and would create great chaos.



**The role of women.** Society was **'patriarchal'** (led by men). Women were said to be lower than men in The Great Chain of Being. A woman's role in Jacobean times was clearly defined. They were expected to marry, to bear children and be subservient to men. Women who challenged this concept were sometimes labelled as witches and ostracised from society, or worse...



**The Gunpowder Plot.** In 1605, a group of rebels, including Guy Fawkes, attempted regicide by plotting to blow up Parliament. Shakespeare shows how those who commit **regicide** will be tormented by guilt and ultimately meet a tragic end.



**Witches and the Supernatural.** There was real superstition and anxiety about the evils of witchcraft, in the lower classes and in royalty. King James had previously written a book called **'Demonology'** which was a study of the evils of magic. He also asked Parliament to pass an anti-witchcraft law, which he then used to execute a number of witches in the North Berwick Witch Trials.



## Character Summaries Remember – each character is **constructed** by the writer for a purpose

|  |   |
|--|---|
| <b>The character of MACBETH</b> represents <b>bravery, ambition, betrayal and guilt</b> . The witches' prophecies transform him from a loyal warrior to a morally weakened and psychotic <b>tyrant</b> . | <b>The character of BANQUO</b> symbolises <b>nobility, loyalty and trust</b> . Through his loyalty and rejection of the prophecies, he is a <b>foil</b> to the character of Macbeth (a contrast).                           |
| <b>The character of LADY MACBETH</b> represents <b>ambition, cunning, manipulation and guilt</b> . She is a <b>rebel</b> , challenging the submissive role of women and the divine right of kings.       | <b>THE WITCHES</b> represent the <b>supernatural, evil and equivocation</b> . The witches' prophecies never give the full answer (they <b>'equivocate'</b> ) and therefore tempt Macbeth towards his tragic end.            |
| <b>The character of KING DUNCAN</b> symbolises <b>nobility, dignity and trust</b> . A compliment to royalty, he is respected and trusting – but then betrayed.   | <b>THE MACDUFFS</b> symbolise <b>family, loyalty and vengeance</b> . The Macduffs serve as a <b>contrast</b> to the Macbeths: they are loyal; they are a loving family; Macduff is the noble warrior when he kills Macbeth. |

## Themes

|  |  |
|--|--|
| <b>The Supernatural</b>                              | The supernatural interacts with key characters in different ways: witchcraft exposes Macbeth's inner evil and directs him to certain deeds; Lady M appeals to the supernatural to possess her and instill power within her; Banquo resists the witches' <b>prophecies</b> , refusing to submit to the supernatural.  |
| <b>Gender, masculinity and femininity</b>            | Lady Macbeth challenges expectations about what it means to be a woman (be submissive, bear children, lack ambition) and challenges the masculinity of male characters (Macbeth, when he doesn't want to commit regicide; Macduff when he flees to England). The play poses the question of what it means to be man (ruthless ambition and violence, or loyalty and honour?) and what it means to be a woman (passivity or ambition?). |
| <b>Fate versus Free Will</b>                         | It is unclear how much control Macbeth has over his own fate. The witches' prophecies may be self-fulfilling as Macbeth's own ambition takes over and he seeks to make the prophecies a reality.   |
| <b>Loyalty and Trust versus Betrayal and Revenge</b> | Macbeth's loyalties are conflicted between his <b>comradeship</b> for Duncan and Banquo and his loyalty to his wife. He makes the fatal decision to trust the witches' prophecies, and so chooses to betray Duncan.  |
| <b>Appearance versus Reality</b>                     | From the very first scene ('Fair is foul...'), things are not what they seem. The natural order of the world cannot be trusted. People are <b>deceitful</b> (the Macbeths pretend to be welcoming and then angry at Duncan's murder); the supernatural interferes with the natural world; people experience visions (daggers, blood and ghosts).   |
| <b>Disorder and inversion of the natural order</b>   | The play <b>subverts</b> natural orders: Macbeth disrupts the natural succession of royalty; Lady M breaks gender norms; the supernatural imposes on the natural world; Macbeth and Lady M struggle with inner turmoil and conflicts.  |

## Shakespeare's use of METER and FORM

|  |  |
|--|--|
| <b>Iambic Pentameter and Blank verse</b> | Most of the play (particularly noble and powerful characters) is written in iambic pentameter and blank verse (not rhyming)<br><b>ba-DUM, ba-DUM, ba-DUM, ba-DUM, ba-DUM.</b><br>This controlled meter conveys <b>power</b> and <b>authority</b> .                               |
| <b>Trochaic tetrameter</b>               | A rhythmic pattern that consist of four 'trochees' per line:<br><b>DUM-da, DUM-da, DUM-da, DUM-da.</b> The Witches speak in this verse, making it sound like eerie chanting.<br><b>"DOUble, DOUble, TOIL and TROUble / Fire BURN and CAULdron Bubble"</b>                        |
| <b>Prose</b>                             | This means <b>normal speech without a set rhythm</b> . Shakespeare uses it to show a <b>lack of power and authority</b> (the drunk Porter, Lady M's attendants, the Murderers) and also a <b>loss of formality or control</b> (Macbeth's letter to Lady M; Lady M sleepwalking). |
| <b>Soliloquy</b>                         | A <b>speech to oneself</b> – but overheard by the audience, allowing them to understand the character's inner thoughts, like Macbeth in Act 1.7.   |

## The structure of a TRAGEDY *Macbeth is a 'tragic hero'*

|   |
|---|
| <b>Hamartia (tragic flaw)</b> Macbeth's hamartia is his <b>'vaulting ambition'</b> which ultimately leads to his tragic downfall.   |
| <b>Hubris (excessive pride and confidence)</b> Macbeth is instilled with excessive confidence when the witches tell him that 'none of woman born shall harm Macbeth'.   |
| <b>Peripeteia (a turning point)</b> For example, when Macbeth realises that 'I am in blood / Stepp'd in so far, that should I wade no more, / Returning were as tedious as go o'er'   |
| <b>Anagnorisis (crucial discovery)</b><br>An example is Macbeth realising that he is not invincible: 'Macduff was from his mother's womb untimely ripped'   |
| <b>Catharsis (a cleansing of anxiety)</b><br>This occurs for the audience at the end of the play when Macbeth is killed: justice is done and a moral balance is restored.   |
| <b>Also.... Shakespeare uses CIRCULAR STRUCTURE</b><br>The play starts and ends on a <b>battlefield</b> , with Macbeth showing <b>great courage and violence</b> . However, by the end, he has no loyalty, no comrades and dies alone. This is part of his tragedy. |

## THEME MAPPING THROUGH MACBETH

| <b>Theme</b>            | <b>Act 1</b>  | <b>Act 2</b>   | <b>Act 3</b>  | <b>Act 4</b>   | <b>Act 5</b>  |
|-------------------------|---|--|---|--|---|
| <b>Gender</b>           | Macbeth is shown to have typically masculine qualities.                         | Lady Macbeth desires masculine qualities to make her more powerful.        | Macbeth tells Lady Macbeth that he will take control when he murders Banquo.                      | Lady Macduff, an innocent woman, is murdered.  | Macbeth bravely fights to the death even though he is defeated.         |
| <i>Find a quote</i>     |   |  |   |  |   |
| <b>Ambition</b>         | Macbeth thinks about killing King Duncan after hearing the witches' prophecies. | Macbeth states that the only reason he has to kill Duncan is his ambition. | Macbeth does not want Banquo's children to be kings.  | Macbeth is pleased after hearing that he cannot be killed by a man born "naturally". | Macbeth is killed, defeated by his own ambition.                        |
| <i>Find a quote</i>     |   |  |   |  |   |
| <b>The Supernatural</b> | Macbeth meets the witches.  | Macbeth sees a floating dagger.  | Macbeth sees Banquo's ghost at the banquet.   | Macbeth receives the prophecies from the witches.                                    | The prophecies come true implying that the witches held a lot of power. |
| <i>Find a quote</i>     |   |  |   |  |   |
| <b>Loyalty</b>          | Banquo is extremely loyal to King Duncan.                                       | Macbeth says he should be loyal to King Duncan.                            | Macbeth betrays his best friend.  | Malcom is loyal to his country and returns to Scotland to defeat Macbeth.            | Macduff avenges his wife and family by killing Macbeth.                 |
| <i>Find a quote</i>     |   |  |   |  |   |
| <b>Guilt</b>            | Macbeth doesn't want anyone to know that he is planning to kill Duncan.         | Macbeth hesitates before killing Duncan.                                   | Macbeth is haunted by Banquo's ghost. This can be interpreted as madness brought on by his guilt. | Macbeth loses his ability to feel guilt and empathise.                               | Lady Macbeth feels so guilty that she kills herself.                    |
| <i>Find a quote</i>     |   |  |   |  |   |

**Paper 1 (Shakespeare and Post-1914 Literature)**

- **Section A – *Macbeth* (2 questions) – 55 minutes on this section.**
- **Section B – *An Inspector Calls* (choice of two questions). 50 minutes on this section.**

Macbeth: Part A (20 marks)

- You will be given an extract to help you answer the first part of the Macbeth question.
- You will need to answer the question using textual evidence from **the extract to support your views. You should use subject terminology (techniques).**
- Since you've been given an extract, you will be expected to analyse form, language and structure using PETER paragraphs.
- You should write at least 3 or 4 **STEEL** style paragraphs to answer this question.

**Statement**

**Technique**

**Evidence**

**Explain (multiple)**

**Link**

Macbeth: Part B (20 marks)

- You will not be given an extract for this part of the question. You will need to consider how a theme is shown **in the rest of the play.**
- **You can use quotes to support your views or you can use your own words.**
- You will need to relate your analysis to **context (e.g. views of the time).**
- You should write at least 3-5 paragraphs to answer the question. Each paragraph should focus on a different reference to the play.

**Statement**

**Evidence (quote or own words)**

**Explain**

**Link to audience/context**

An Inspector Calls (40 marks – includes 8 marks for SPaG)

- You will be given a choice of 2 questions to answer on *An Inspector Calls*.
- **You must answer one.**
- You will not be given an extract but will be provided with a quotation that is linked to the question. You can use this within your response.
- Since you have not been provided with an extract, you will not be expected to analyse form, language and structure. Instead, you will be expected to relate your answers to **context** (e.g. Priestley's views, views of the time) and to **give a personal response.**
- **You can use quotations or your own words.**
- This question is also assessed for SPaG. To access full marks for SPaG, you need to ensure you are **spelling and using punctuation accurately. You should also try and use a range of sentence types and impressive vocabulary.**
- You should aim to write at least 4-6 paragraphs to answer this question. Each paragraph should focus on a different reference to the play.

**Statement**

**Evidence (quote or own words)**

**Explain (multiple)**

**Link to audience (Priestley's intentions)/context**