

Things Fall Apart



INTRODUCTION

BRIEF BIOGRAPHY OF CHINUA ACHEBE

Achebe was raised by his parents in the Igbo town of Ogidi in southeastern Nigeria. Although his parents were Protestant and practiced the Christian faith, Achebe and his siblings were also exposed to traditional Igbo culture, which included a heavy emphasis on storytelling. Achebe excelled in school and began writing stories as a university student. After graduation, he worked first as an English teacher in the town of Oba. Later, he worked for the Nigerian Broadcasting Service (NBS) in the metropolis of Lagos. He published and gained worldwide attention for *Things Fall Apart* in 1958. Over the next several decades, Achebe was involved in a mix of academia and Nigerian politics, publishing a number of short stories, children's books, and essay collections and splitting his time between Nigeria and the United States until 1990, when he returned to the US after a car accident left him partially disabled. Achebe continued to publish and held a faculty position at Brown University from 2009 until his death in 2013.

HISTORICAL CONTEXT

Things Fall Apart is set in 1890, during the early days of colonialism in Nigeria. Achebe depicts Igbo society in transition, from its first contact with the British colonialists to the growing dominance of British rule over the indigenous people. Literary works about this period often painted stereotypical portraits of native Africans as primitives—even works that were critical of the European colonizers, such as *Heart of Darkness* by Joseph Conrad depicted Africans as savages who were both oppressed by and excited the savagery of white Christian Europeans (see “Joseph Conrad: ‘A Bloody Racist’” below). Achebe's novel is a response to these colonialist works of literature—*Things Fall Apart* is a *postcolonial* novel that strives to revise previous stereotypes by portraying both cultures with a neutral eye, focusing on the complexity of Igbo traditions.

RELATED LITERARY WORKS

While Achebe was working on *Things Fall Apart*, he had very few models of African fiction written in English. Two notable exceptions were Amos Tutuola's *Palm-Wine Drinkard* and Cyprian Ekwensi's *People of the City*. However, though Achebe appreciated the work of these fellow Nigerian writers, he worked to develop a style of his own. In 1962, Achebe also had the opportunity to attend a conference with several contemporary African writers in English, including Ghanaian

poet Kofi Awoonor, Nigerian playwright and poet Wole Soyinka, and US poet Langston Hughes. At the conference, Achebe was asked to read a student's manuscript, and impressed with the work, he forwarded it to an agent. The student was Ngũgĩ wa Thiong'o, who is now a widely recognized Kenyan writer, and the manuscript was his first published work, [Weep Not, Child](#).

KEY FACTS

- **Full Title:** *Things Fall Apart*
- **When Written:** 1957
- **Where Written:** Nigeria
- **When Published:** 1958
- **Literary Period:** Post-colonialism
- **Genre:** Novel / Tragedy
- **Setting:** Pre-colonial Nigeria, 1890s
- **Climax:** Okonkwo's murder of a court messenger
- **Antagonist:** Missionaries and White Government Officials (Reverend Smith and the District Commissioner)
- **Point of View:** Third person omniscient

EXTRA CREDIT

Joseph Conrad: “A Bloody Racist”. Chinua Achebe delivered a lecture and critique on Joseph Conrad's [Heart of Darkness](#), calling Conrad “a bloody racist” and provoking controversy among critics and readers. However, Achebe's criticism of Conrad has become a mainstream perspective on Conrad's work and was even included in the 1988 Norton critical edition of [Heart of Darkness](#).

Achebe as Politician. Achebe expressed his political views often in writing, but he also involved himself actively in Nigerian politics when he became the People's Redemption Party's deputy national vice-president in the early 1980's. However, he soon resigned himself in frustration with the corruption he witnessed during the elections.



PLOT SUMMARY

As a young man, Okonkwo becomes one of the greatest wrestlers in the clan. Okonkwo values strength and aggression, traits he believes are masculine, and his worst fear is to be thought of as feminine or weak, like his father, Unoka.

Okonkwo's wealth and status within the tribe grow, and he becomes one of the greatest men in the land, with three wives

and a large stock of **yams**. He treats his family with a heavy hand, believing that the only emotion worth showing is anger. Okonkwo is particularly worried about his eldest son, Nwoye, in whom he sees signs of laziness reminiscent of Unoka.

One day, the clan settles an argument with a neighboring village by demanding the sacrifice of a virgin and a 15-year-old boy named Ikemefuna, who lives with Okonkwo's family for the next three years.

While living with Okonkwo's family, Ikemefuna becomes very close to Nwoye, sharing folktales and encouraging him to enjoy masculine tasks. Okonkwo approves of his influence on Nwoye and grows fond of Ikemefuna himself. Ikemefuna soon starts to call Okonkwo "father."

After three years, when the oldest man of the tribe, Ezeudu, informs Okonkwo that Ikemefuna must be killed, he advises him not to participate in the killing, since "the boy calls you father." Okonkwo ignores this advice, fearing that others will find him weak or effeminate, and he proceeds to strike the killing blow when they take Ikemefuna out to be killed the next day.

Soon, Ezeudu passes away, and his funeral celebration draws the entire clan. During the burial, Okonkwo's gun explodes, killing Ezeudu's 16-year-old son. Having killed a fellow clansman, Okonkwo has no choice but to flee the clan with his family. Because the crime is a "female," or accidental, crime, they may return in seven years.

During their time in exile, Okonkwo and his family work hard to start a new farm in Okonkwo's motherland, Mbanta. His mother's kinsmen treat them kindly, but Okonkwo is extremely discouraged by the circumstances. He plans for the day he can return to his rightful place in Umuofia.

While he works in Mbanta, the white men begin to appear among neighboring clans, causing stories to spread about their power and destruction. When they finally arrive in Mbanta though, the clan is fascinated but finds their religion ridiculous. Nwoye, however, is captivated by the hymn he hears on the first day, and soon joins the Christians to get away from his father, who is outraged.

When Okonkwo finally returns to Umuofia, the white men have changed his clan as well. Mr. Brown, a white missionary who is popular for his patience and understanding approach, has built a school and hospital, and many clan members are enrolling their children in the school so that they can one day become clerks or teachers. However, soon after Okonkwo's return, Mr. Brown leaves the country due to health reasons, and Reverend Smith replaces him.

Reverend Smith is uncompromising, encouraging acts among the converted clan members that provoke the rest of the clan. When Enoch, a fanatical convert, rips the mask off of one of the clan's masked *egwugwu* during a ceremony, the clan retaliates by **burning** down the church. Reverend Smith reports this

transgression, and the District Commissioner tricks the clan's leaders into meeting with him before handcuffing them. The clan leaders, including Okonkwo, suffer insults and beatings before they are released once the village pays the fine.

The morning after their release, the clan leaders speak of war before they are interrupted by the arrival of court messengers. Full of hate, Okonkwo confronts the leader, who says that the white man commands the meeting to stop. In a flash, Okonkwo strikes down the messenger with his machete. Seeing that none of his clansmen support him in his violent action, Okonkwo walks away and hangs himself.

When the District Commissioner comes to fetch Okonkwo the next day, the clansmen lead him to his hanging body instead, saying that they cannot touch it, since it's an abomination for a man to take his own life. The District Commissioner finds this custom interesting, making note of it for his book on Nigeria, which he plans to title *The Pacification of the Primitive Tribes of the Lower Niger*.



CHARACTERS

MAJOR CHARACTERS

Okonkwo – The novel's main character and an influential clan leader, Okonkwo fears becoming an unsuccessful, weak man like his father, Unoka. As a result, Okonkwo is hardworking and aggressive, traits that bring him fame and wealth at the beginning of the novel. This same fear also causes Okonkwo to be impatient and brash, however, leading to his eventual downfall when he can't adjust to the changes occurring in the clan.

Nwoye – Nwoye is Okonkwo's eldest son. Nwoye resembles his grandfather Unoka, in that he's drawn to gentleness and music, even though he recognizes that his father disapproves. This tension between Okonkwo and Nwoye leads to an eventual split when Nwoye becomes one of the clan members who leave the clan to join the Christians.

Ikemefuna – Ikemefuna is the ill-fated boy the Mbaino sacrifice to Umuofia in order to prevent war. Ikemefuna is unaware that his father had a hand in killing one of the daughters of Umuofia and doesn't understand why he's taken away from his mother and sister. He settles into Okonkwo's household for three years and comes to consider Okonkwo his true father. Nwoye looks up to Ikemefuna, and the two become inseparable. At the end of three years, the clan decides that the boy must be killed, and Okonkwo deals the killing blow.

Ogbuefi Ezeudu – Ezeudu is oldest man in the village and a great orator. He warns Okonkwo not to take part in the killing of Ikemefuna, but Okonkwo pays no heed. Ezeudu passes away shortly afterwards, and Okonkwo accidentally kills one of Ezeudu's sons when his gun splinters at Ezeudu's burial.

Okonkwo and his family are exiled for seven years.

Ekwefi – Ekwefi is Okonkwo's second wife and the mother of Ezinma. Once the village beauty, Ekwefi ran away from her first husband to live with Okonkwo. Ezinma is her only surviving child, and the two share a close relationship. Having lost her first nine children to death in infancy, Ekwefi fears that she will lose Ezinma too.

Ezinma – Ezinma is Okonkwo's eldest daughter and Ekwefi's only child to survive past infancy. Ezinma resembles her mother who was once the village beauty. She understands her father well, and he in turn wishes that she had been born a son. Ezinma also shares a close relationship with her mother, who considers Ezinma to be a companion as well as a daughter.

Mr. Brown – Mr. Brown, the first white missionary to travel to Umuofia, institutes a policy of respect and compromise between the church and the clansmen. He engages in long religious discussions with Akunna in order to understand the Igbo traditions, and he builds a school and a hospital in Umuofia. Unlike Reverend Smith who arrives later, Mr. Brown avoids resorting to violence and harsh methods of enforcing church beliefs, attempting to use his understanding of the Igbo faith to convert clansmen.

Reverend James Smith – Reverend Smith replaces Mr. Brown after the latter departs for health reasons. Unlike Mr. Brown, Reverend Smith is impatient and strict, showing no respect for indigenous customs or culture. He criticizes the way Mr. Brown interacted with the Umuofia people before his arrival, and he encourages extreme tactics to provoke change in the clan.

District Commissioner – The District Commissioner shows up in Umuofia after Okonkwo murders a white man towards the end of the novel. The District Commissioner plans to write a book on his experiences in Nigeria, and the title he chooses—*The Pacification of the Primitive Tribes of the Lower Niger*—reveals his superior attitude towards the Igbo people, whom he treats as objects of study rather than as actual people with their own complex customs and beliefs.

MINOR CHARACTERS

Unoka – Unoka is Okonkwo's father. Though a talented musician in life, he was also lazy and irresponsible, accumulating many debts. Unoka dies a shameful death, still in debt and without title. His death haunts Okonkwo, who vows to hate everything that his father loved, including gentleness and idleness.

Obierika – Obierika is Okonkwo's close friend. He questions clan tradition at times, choosing not to take part in the killing of Ikemefuna, for example, and wondering why Okonkwo's accidental crime should merit exile for seven years. He helps Okonkwo by selling his yams and visiting him in exile.

Akunna – Akunna, a respected man of the clan, discusses

religious beliefs with Mr. Brown. During these discussions, Akunna brings up some striking similarities between their methods of worship.

Uchendu – Uchendu is the younger brother of Okonkwo's mother. Uchendu attempts to reassure Okonkwo after he arrives with his family in Mbanta, advising him to be grateful for the comfort his motherland offers.

Enoch – Enoch is a fanatical convert to the Christian church in Umuofia. While Mr. Brown disapproves of Enoch's blatant disrespect for Igbo traditions, Reverend Smith encourages Enoch's provocative behavior.

Chielo – Chielo is a widow who also serves as a priestess in Umuofia. She is dedicated to the Oracle of the goddess Agbala. Chielo is friends with Ekwefi and cares for Ezinma, whom she calls “my daughter.”

Nwakibie – Nwakibie, a wealthy clansman, lends Okonkwo 800 **seed-yams** when Okonkwo is still young, helping him build the beginnings of his personal wealth and status. However, the year that Nwakibie lends Okonkwo the seed-yams turns out to be the worst year for harvest in living memory.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.



TRADITION VS. CHANGE

The novel's title is a quote from a poem by the Irish poet W.B. Yeats called “The Second Coming”: “Things fall apart; the center cannot hold; / Mere anarchy is loosed upon the world.” Much of the novel centers on Umuofia traditions of marriage, burial, and harvest. Achebe's decision to use a third-person narrator instead of writing the book from Okonkwo's perspective demonstrates just how central the idea of tradition is to the book, since the third-person narrator can more objectively describe facets of Umuofia society—their love of proverbs or how they make judicial decisions, for example—to the reader than Okonkwo could as an insider to these rituals. As the quote in the epigraph suggests, though, these traditions that form the center of Umuofia society cannot survive in the face of major changes occurring around them. As the white men enter the clans and impose their world order upon them, Umuofia society spirals apart.

Okonkwo and his son Nwoye also symbolize tradition and change, respectively. Okonkwo's character represents tradition, since he holds conventional ideas of rank, reputation,

and masculinity in high esteem. As the book progresses, however, Okonkwo begins to fall out of favor with the clans, and his descent signals the crumbling of traditional Umuofia society. His adherence to tradition also drives him to kill his own surrogate son, Ikemefuna, driving away Nwoye in the process. Nwoye feels cold when he contemplates certain aspects of Umuofia society—such as leaving infant twins out to die and the idea of sacrificing innocents like Ikemefuna—and this pushes him to join the Christians when he's given the chance later in the novel.



FATE VS. FREE WILL

From the start, Okonkwo's will seems to drive his ascent in Umuofia society. He rises from being the son of a debtor to being one of the leaders of the clan, thanks to his hard work and aggression. He becomes known for his wrestling prowess, and we are told that this cannot be attributed to luck: "At the most one could say that his *chi* or personal god was good. But the Ibo people have a proverb that when a man says yes his *chi* says yes also. Okonkwo said yes very strongly; so his *chi* agreed."

However, once things start turning sour for Okonkwo, he begins to blame his fate. This begins with Ikemefuna's death. Ikemefuna, along with the infant twins of the novel, represent the most straightforward victims—they aren't given a chance to act, but are instead acted upon violently. ("The ill-fated lad was called Ikemefuna.") Okonkwo blames the Oracle for his part in murdering Ikemefuna, though it could be argued—and *is* argued by the clan's oldest member, Ezeudu, and by Okonkwo's neighbor Obierika—that he had a choice in whether to take part or not. Later, when Okonkwo's gun splinters and he accidentally kills one of Ezeudu's sons, Okonkwo faces exile. Although his crops do well in the neighboring clan and he is allowed to return in seven years, Okonkwo is completely discouraged by the experience, and we find a reversal of the earlier quote: "A man could not rise beyond the destiny of his *chi*. The saying of the elders was not true—that if a man said yea his *chi* also affirmed. Here was a man whose *chi* said nay despite his own affirmation."



LANGUAGE

Language is a vital part of Umuofia society. Strong orators like Ogbuefi Ezeugo are celebrated and given honorable burials. Because clan meetings are so important for organization and decision-making, these speakers play an important role for society. Storytelling is also a form of education for the clan—whether they're masculine war stories or feminine fables, storytelling defines different roles for clan members and moves them to action. Even western religion takes hold because of story and song: when Nwoye first hears a hymn, it marks the beginning of his transition from

clan member to Christian.

The white District Commissioner also notes the importance of language to the Umuofia, but in a less generous light. When speaking with Obierika, he thinks: "One of the most infuriating habits of these people was their love of superfluous words," suggesting both the white men's condescension towards the Umuofia and how white language and culture will come to overtake that of Umuofia. At the end of the novel, the District Commissioner mentions the title of the book he plans to write about his experiences in Nigeria: *The Pacification of the Primitive Tribes of the Lower Niger*. The District Commissioner's proposed title here is itself wordy and grandiose—i.e. superfluous. But what distinguishes it from the Umuofia language is that it's book-learned—and it will be written down. The ability to read and write in English begins to represent power, as the white men provide more financial incentives for learning their language and more clan members choose to enroll in their schools.

Achebe's decision to transcribe several words from the Igbo language throughout the novel takes back some of this power, however, by suggesting that there are African ideas that cannot be adequately described in English. Achebe also uses repetition and idioms to create a more African style while writing in English. To add to this, what colonial rule and education unwittingly gave Nigerians was a common language with which to communicate with one another—by writing in English, Achebe is telling a story that people across Nigeria can comprehend, and by shaping it to his purposes, Achebe is claiming what was originally imposed.



MASCULINITY

Okonkwo dedicates himself to being as masculine as possible, and through his rise to become a powerful man of his tribe and subsequent fall both within the tribe and in the eyes of his son Nwoye, the novel explores the idea of masculinity. Okonkwo believes in traditional gender roles, and it pains him that his son Nwoye is not more aggressive like he is. As a result, it's revealing that he expresses the wish that his daughter Ezinma were a boy—from this we know how fond he is of her. Additionally, in a meeting towards the very beginning of the book, Okonkwo insults a man without title by calling him a woman, demonstrating how much masculinity is valued when ranking those in Umuofia society. Ultimately, though, Okonkwo's adherence to masculinity and aggression leads to his fall in society—he becomes brittle and unable to bend with the changes taking place in his clan. In keeping with this principle of masculinity, Okonkwo forces himself to kill his own surrogate son, murder the white man against his better judgment, and hang himself before a punishment can be imposed by others. Okonkwo's aggression makes him weak in the end—it leaves him with no room to maneuver against the more subtle ways of the white man.

Nwoye struggles with this idea of masculinity, as he wants to please his father by being aggressive and traditional, but ultimately, he's repelled by the violence in Umuofia rituals and joins the Christians. Nwoye's departure can also be linked to this idea from Okonkwo's uncle, Uchendu, after the family is exiled from Umuofia: "It's true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut." Likewise, after being beaten by his father, Nwoye leaves to seek solace in the more feminine and seemingly gentle Christian religion.



RELIGION

Religion is the main arena where both cultural differences and similarities play out at the end of the novel. Religion represents order in both societies, but they manifest differently. While religion in Umuofia society is based on agriculture, religion is seen as education in the white man's world. As a result, the gods in Umuofia society are more fearsome, since clan members are at the mercy of natural cycles for their livelihood. Mr. Brown, the white missionary, condemns this idea of fearing your god, but in fact the white man's religion takes root using fear tactics as well. When clan members break certain laws or displease the white men, they're locked up, starved, and beaten.

The dialogue between one of the clan leaders of a neighboring tribe, Akunna, and Mr. Brown reveals how much both systems of religion have in common. Akunna agrees, for example, that their wooden carvings of deities are just that—wooden carvings—but he likens it to the figure of Mr. Brown: he's also just a conduit or symbol for the western God. Akunna expresses what the narrator has already suggested—that the Umuofia people only pretend to believe in certain aspects of their religion, such as the masked gods who are really tribe members wearing masks. This dialogue about religion does a lot to carry out Achebe's mission of depicting Nigerian society as one that's far from primitive—depicting it instead as a culture with mythologies and rituals and an understanding of the mythologies behind those rituals. It's also one of the moments when more similarities than differences are stressed between the two cultures.

Religion also returns us to the Yeats poem quoted in the epigraph. The poem uses plenty of ominous Biblical language in describing an apocalyptic scenario, which parallels the situation in the novel where religion is the vehicle for the fall of Umuofia society. Western religion breaks order in the Umuofia society by taking in outcasts and clan members without title and giving them power. By taking power away from the clan's authorities, western religion destroys the clan's old methods of justice and order, creating an apocalyptic scenario for the clan's former way of life.



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



YAMS

Towards the beginning of the novel, Achebe's narrator refers to yam as "the king of crops," emphasizing both its importance in Umuofia society and its masculine status. The clan's year is divided according to the planting and harvesting of yams, and Okonkwo's mood and actions vary whether it's the Week of Peace, the planting season, or the Feast of the New Yam. During the Feast of the New Yam, for example, Okonkwo grows restless with celebrations and the lack of work, and his temper flares, creating an episode of violence against Ekwefi. During the planting season, Okonkwo berates Ikemefuna and Nwoye for mishandling the seed-yams, but he's actually the most content during this period of labor, since he can work tirelessly. Yams are labor intensive and considered a man's crop. Only men plant yams, and their ability to support their family with their yam harvest is a sign of wealth and ability.



FIRE

Okonkwo and his fellow clansmen liken him to a "Roaring Flame"—aggressive, powerful, and strong-willed. For Okonkwo, these are all positive, masculine traits, and he laments the fact that his son Nwoye doesn't possess the same fiery spirit. However, Okonkwo has a revelation in Chapter 17, as he gazes into the fire after his son joins the Christians: "Living fire begets cold, impotent ash." He realizes that his aggression could foster the opposite in Nwoye, but he never makes the connection that fire eventually exhausts its source as well. All of Okonkwo's impatience and aggression eventually lead to his own destruction after a spectacular final flare of anger when he murders the white messenger.



QUOTES

Note: all page numbers for the quotes below refer to the Anchor Books edition of *Things Fall Apart* published in 1994.

Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten.

Related Themes:



Page Number: 7

Explanation and Analysis

When Okoye visits Unoka to collect a debt, he couches his request in an extensive set of proverbs. The narrator reflects, as a result, on the way local business is conducted indirectly, with a high value placed on the language that facilitates the deal.

Proverbs are one of the main structuring elements of this novel: They appear both in the interactions between characters and in the language of the narrator himself. Here, their importance is explicitly marked within the larger subset of the “art of conversation”—a phrase that renders minute interactions a matter of ritual and practice. Furthermore, a proverb—“the palm-oil with which words are eaten”—is used to describe the functioning of proverbs themselves. This meta-textual trick only further stresses the centrality of this stylistic device, and it also asserts that proverbs function as a kind of mitigation of what might otherwise be harsh or overly-direct statements.

The structural importance of proverbs is particularly important to note, because of how they operate differently from metaphorical or allegorical language the reader might expect in their place. Proverbs are similar to these devices because they use language or an image from another realm to reflect on an event, but they are tied to a specific shared cultural history—whereas metaphoric language tends to value originality and departure from shared history. Achebe thus fuses local artistic tradition with the form of the novel—which derives from European heritage—to fashion his own hybrid work.

●● Age was respected among his people, but achievement was revered. As the elders said, if a child washed his hands he could eat with kings.

Related Themes:   

Page Number: 8

Explanation and Analysis

Here the narrator reflects on Okonkwo’s rapid ascent in Ibo society. He stresses how personal prowess may grant someone a position above that normally permitted by his age.


This statement addresses a pre-conceived idea a reader might have about the Igbo society: that a constant hierarchy is maintained between elders and youth. Although that

hierarchy is “respected,” the fact that “achievement was revered” grants personal acts a relatively higher status—and the following proverb reasserts how differences in position may be transcended if certain rules are heeded. Thus Igbo culture is shown to be dynamic and merit-oriented, a society in which mobility is permitted and encouraged based on personal achievement.

One should also note, however, that the proverb itself is said by “elders,” which seems to reinstate their relative power. That is to say, although their age is only respected and not revered—they are the ones selecting the exact proverbs and cultural norms that would allow someone like Okonkwo to gain power.

Chapter 2 Quotes

●● Dangerous animals became even more sinister and uncanny in the dark. A snake was never called by its name at night, because it would hear. It was called a string.

Related Themes: 

Page Number: 9

Explanation and Analysis

After Okonkwo hears a call summoning the men to the marketplace, the narrator observes the symbolic importance of darkness in Umuofia society. He stresses the fears its citizens feel in the night, particularly that of wild animals.

These lines help clarify the way Umuofia society conceives of both superstition and language. In the first case, a dark environment generates increased paranoia: The animals are not simply perceived to be more sinister, but they actually “became” so. (Notably, the narrator himself is shown to be an outside observer on this cultural association, while the Umuofia citizens are fully imbedded in it.) Similarly, those of Umuofia believe there to be an inherent link between the language they use and its effects on the spiritual functioning of the world. As when the narrator stressed the importance of proverbs, this line confirms the central role of language in Umuofia society. Indeed, it is believed to be capable of altering the course of actual events, such as causing a snake to hear—instead of just playing a communicative function.

●● ...[Okonkwo] was not afraid of war. He was a man of action, a man of war. Unlike his father he could stand the look of blood. In Umuofia's latest war he was the first to bring home a human head.

Related Characters: Okonkwo, Unoka

Related Themes: 

Page Number: 10

Explanation and Analysis

Okonkwo wonders about the nature of the town meeting, guessing, perhaps, that it will bring news of a war. These thoughts cause him to reflect on his recent successes, and to offer a brazen confidence in future battles.

This passage reiterates how Okonkwo is both brave and violent; his strength is impressive but also takes rash and aggressive forms. He first defines himself in terms of “action” and “war,” indicating that these are the primary components of his identity. Next, he contrasts these features with those of his father, reiterating the way Okonkwo chooses assertive behaviors as a way to distance himself from his father’s weakness. The reference to a “human head” both serves as an example of this military strength and adds a further piece of information about Umuofia society: warfare includes the taking of prizes and trophies to demonstrate one's military prowess.

Yet we should note that Okonkwo does not pause to consider other reasons a meeting would have been called—instead he immediately jumps to a violent conclusion. Although Okonkwo is indeed correct that the call signals conflict with another clan, his tendency to jump to aggressive conclusions foreshadows how his defaulting to violence will bring his downfall.

●● And in fairness to Umuofia it should be recorded that it never went to war unless its case was clear and just and was accepted as such by its Oracle – the Oracle of the Hills and the Caves. And there were indeed occasions when the Oracle had forbidden Umuofia to wage a war. If the clan had disobeyed the Oracle they would surely have been beaten, because their dreaded *agadi-nwayi* would never fight what the Ibo call a *fight of blame*.

Related Themes:   

Page Number: 12

Explanation and Analysis

As the people of Umuofia make their demands on Mbaino, the narrator observes how the decision of going to war is made. He explains that it rests on the resolution of the Oracles, and that their affirmation is necessary for a successful campaign.

These lines point to the complex and mediated system in Umuofia for deciding whether to engage in violence. The town does not act immediately, but rather must consult a spiritual authority—in addition to calling together the members of the town to offer their opinions. After establishing this process, the narrator is careful to offer examples of its efficacy—the moments when war was “forbidden.” And finally, he observes the reason for their listening: they would lose the war, for it would be a “flight of blame” and thus one not based on honor or divine-sanctioned need. The term “*agadi-nwayi*” here means literally “old woman,” but it symbolizes the “medicine” or magic power of each clan.

This final note on losing unsanctioned battles is an important clarification. It shows the Oracles not simply to be bureaucratic steps intended to slow down decision-making, but rather to be invested with actual prophetic and spiritual power. In this way, the narrator shows Umuofia to hold a compelling justification and decision-making process for their battles—and he also foreshadows the shock the characters will feel when the Oracles are incapable of predicting the actions of the white men.

●● Even as a little boy he had resented his father's failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was *agbala*. That was how Okonkwo first came to know that *agbala* was not only another name for a woman, it could also mean a man who had taken no title. And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

Related Characters: Okonkwo, Unoka

Related Themes:   

Page Number: 13

Explanation and Analysis

As the narrator describes the harsh way Okonkwo organizes his family, he makes repeated reference to the character’s childhood. He claims that Okonkwo’s actions today result from wishing to distance himself from a father

he perceived as weak.



Okonkwo's great aversion to weakness can, here, be pinpointed to a single memory, and indeed a similar word: *agbala*. Once more, the narrator stresses the importance of language within Umuofia society, for the label "*agbala*" to designate a feminine and untitled man is sufficient to structure Okonkwo's entire relationship to his father and to his own identity. That one word defines the "one passion" that controls Okonkwo, indicating that his personality is singularly driven—and thus corroborating the way he is remarkably strong but unable to deviate from this harsh singular viewpoint. He can see no need for "gentleness" or "idleness" in any setting whatsoever.

This passage implies that Okonkwo's strict personality is neither an inherent quality he was born with nor a reflection of Umuofia society, but rather a reaction to his father. It also gives a complicated image of gentleness in Umuofia society, and the narratorial distance from Okonkwo's perspective implies that his may not be the only pertinent viewpoint. Indeed, the text implies that Okonkwo's single-mindedness may have left him blind to the way that gentleness may indeed be an effective element of his household.

Chapter 3 Quotes

☞☞ Unoka was an ill-fated man. He had a bad *chi* or personal god, and evil fortune followed him to the grave, or rather to his death, for he had no grave. He died of the swelling which was an abomination to the earth goddess.

Related Characters: Unoka

Related Themes:  

Page Number: 18

Explanation and Analysis

The narrator continues to recount Unoka's backstory and his effect on Okonkwo's development. He observes that Unoka's failures were the result of a bad fate and personal god—both of which became visualizable in his death.

Whereas earlier descriptions of Unoka blame personality flaws for his failure, this passage attributes responsibility far more to destiny: in particular, "ill-fated" and "evil fortune" position blame on an external sources. Yet, the idea of "bad *chi* or personal god" is more ambiguous: the phrase implies that Unoka was born into his state, but it also equates that state directly with his personality, for the god is "personal." That is to say, Unoka cannot blame his actions on external

and universal gods, but rather experiences ill will due to one more intimately tied with his identity. The passage thus leaves a level of ambiguity on where to position personal accountability within Umuofia society. Although much value is attributed to holding an excellent work ethic, here that ethic itself seems to come from destiny.

The role of destiny is highlighted by the importance placed on Unoka's cause of death. That he "died of the swelling" is naturally not a result of personal inadequacy, but rather an external curse. Yet it is also "an abomination to the earth goddess," as if Unoka himself had been in cahoots with the "personal god." Due to his cause of death, Unoka has to be buried in the Evil Forest instead of in a grave, which only verifies how separate he is from Umuofia society. Thus although the passage seems to absolve him of some guilt, it also reinstates the harsh social reaction—which extends even into his death.

☞☞ But the Ibo people have a proverb that when a man says yes his *chi* says yes also. Okonkwo said yes very strongly; so his *chi* agreed.

Related Characters: Okonkwo

Related Themes:   

Page Number: 27

Explanation and Analysis

The narrator offers this proverb to help contextualize why Okonkwo has been so successful. He confirms the importance of fate, but also notes that Okonkwo's personality has itself shaped fate.

These lines clarify the perceived role of destiny in Umuofia society. For while "*chi*" might seem to prescribe one's experiences, here it is revealed to be in a more dynamic relationship with the characters' identities. They can influence it by saying yes—that is to say by working hard, exhibiting motivation, and demanding personal success. Furthermore, the text reiterates why Okonkwo's prowess is met with acclaim by the society—because it reveals both a good *chi* and a personality that has said "yes very strongly." Thus the text seeks to, if not resolve, at least mediate between accounts of fate and of personal success, by stressing how the two intertwine in one's *chi*.

Okonkwo did as the priest said. He also took with him a pot of palm-wine. Inwardly, he was repentant. But he was not the man to go about telling his neighbors that he was in error. And so people said he had no respect for the gods of the clan.

Related Characters: Okonkwo

Related Themes:    

Page Number: 31

Explanation and Analysis

After Okonkwo beats his wife during the Week of Peace, he repents before the priest of Aní. Yet his pride prevents him from showing this repentance publicly, which earns him a level of social admonishment.



This moment demonstrates the importance in Umuofia society of external performance: although Okonkwo is repentant “inwardly,” his response is deemed unacceptable because it does not include a corresponding act for “his neighbors.” Thus religion is presented as a both private and public act—and remorse becomes something that must be externalized for the entire society.

We see here, too, a notable shift in the society’s image of Okonkwo. Whereas before he has been presented in generally complimentary terms, here we have a clear instance where his personality has left him out of step with social norms: first, his insistence on aggression and rigidity prevents him from observing the Week of Peace, for he is unable to recalibrate his actions based on the circumstance. And second, his wish to remain ever-strong in front of his neighbors similarly causes them to misinterpret him as having “no respect for the gods of the clan.” Thus Okonkwo’s personal prowess may make him the epitome of certain Umuofia masculine values, but it also brings him into conflict with other spiritual and social norms.

Chapter 7 Quotes

Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell...

Related Characters: Nwoye

Related Themes:  

Page Number: 53

Explanation and Analysis

Although Nwoye has begun to take on more masculine tasks in Okonkwo’s household, he still retains a preference for the more stereotypically “feminine” pursuits.

This passage corroborates the strict divide between masculine and feminine in Umuofia society: certain chores and behaviors are deemed one or the other, and various characters are categorized according to which actions they perform. It is notable that biological sex does not necessarily correlate to the gender of the tasks that one prefers: Nwoye is a boy, but his preference for “the stories that his mother used to tell” reveals a feminine tendency that Okonkwo hates.

We should not forget, however, that the labeling of storytelling as feminine occurs in a novel—and indeed in a novel that constantly prizes proverbs and the way that Umuofia citizens (men and women alike) place a high value on language. Thus the reader should be cautious not to take the supposedly feminine quality of storytelling as negative, or even inappropriate for Nwoye. Indeed, the lasting power of the novel to have encapsulated the tale of Okonkwo indicates that storytelling has a longevity that will outlast the temporary masculine exertion of force.

And at last the locusts did descend. They settled on every tree and on every blade of grass; they settled on the roofs and covered the bare ground. Mighty tree branches broke away under them, and the whole country became the brown-earth color of the vast, hungry swarm.

Related Themes: 

Page Number: 56

Explanation and Analysis

The arrival of the locusts brings a source of welcome food, but also a nuanced omen for Umuofia society.


It is important to differentiate between the meaning of the locusts in Achebe’s text and the symbolism many readers might expect: though locusts in a Judeo-Christian context are a plague and an indication that a society has sinned, here they are welcomed as nourishment. Although their presence may be oppressive, they are not taken as the same negative omen as one might expect. That symbolic distance is particularly notable considering the way Christianity will later enter into the novel through the missionaries: here Umuofia exists independently of the missionaries and thus has not included the Christian meaning of locusts into its symbolic system.

Instead, the narrator points out an identification of the culture with the locusts—"the whole country" changes color and the physical environment is "covered" entirely by them. The repetition of "every" in "every tree" and "every blade of grass" only serves to reiterate this universality. They thus represent a widespread shift in society, foreshadowing a significant event, which will come to be the decision, at last, to kill Ikemefuna.

Chapter 8 Quotes

🗨️ Ezinma took the dish in one hand and the empty water bowl in the other and went back to her mother's hut. "She should have been a boy," Okonkwo said to himself again. His mind went back to Ikemefuna and he shivered.

Related Characters: Okonkwo, Ikemefuna, Ezinma

Related Themes:  

Page Number: 64

Explanation and Analysis

Enzima gives Okonkwo a dish of plantains to break his fast, and she assertively commands him to finish them. Their exchange makes Okonkwo ruminate on her masculine qualities.

This passage further clarifies the gender roles in Umuofia society. Once more, the text divorces the sex of a character from the type of action he or she performs. It is possible for Enzima, for instance, to take on stereotypical masculine characteristics by being assertive with Okonkwo. This behavior earns her respect, for Okonkwo both follows the command and then praises her for making it. Yet when Okonkwo adds that "she should have been a boy," the tone of the text changes: the masculine behaviors may be desirable, but they only make Okonkwo wish that they were housed in a male body as well. Thus even as the narrative breaks down some of the gender binaries at play, it also reaffirms them. Ultimately, at least for Okonkwo, the gender of actions and the sex of the character should conform to each other.

🗨️ "The world is large," said Okonkwo. "I have even heard that in some tribes a man's children belong to his wife and her family."
"That cannot be," said Machi. "You might as well say that the woman lies on top of the man when they are making the children."

Related Characters: Okonkwo

Related Themes:  

Page Number: 74

Explanation and Analysis

During the bride-price negotiation for Obierika's daughter, a conversation begins on similar practices in other cultures. The characters recount a variety of customs and struggle to reconcile how other societies could behave so differently from their own.

This exchange focuses specifically on gender roles as they manifest differently across cultures. As an example of the broad range of customs, Okonkwo describes a more matriarchal one. This comparison causes Machi to respond with shock, and to compare familial ownership to sexual positions. Both characters find such dynamics unbelievable, even appalling, for they would attribute more social power to woman. Thus the passage serves first and foremost to reaffirm the highly patriarchal nature of Umuofia society: Machi is so set in his ways that he considers bedroom politics that are quite common in other places to be entirely outlandish.

More broadly, this exchange shows the simultaneous attempt and difficulty for Umuofia members to make sense of other cultures. Although the bride-price bit provokes a useful comparative reflection, it also stresses the narrowness of these characters' perspectives. Achebe thus stresses the relative difficulty of accepting cultural practices that lie outside one's familial experience and subtly hints at the importance of being able to negotiate with other norms.

Chapter 13 Quotes

🗨️ It was a crime against the earth goddess to kill a clansman, and a man who committed it must flee from the land. The crime was of two kinds, male and female. Okonkwo had committed the female, because it had been inadvertent. He could return to the clan after seven years...

Related Characters: Okonkwo

Related Themes:    

Page Number: 124

Explanation and Analysis

The narrator describes the social impact and symbolic significance of how Okonkwo accidentally kills Ezeudu's



son, and clarifies the necessary punishment in terms of the gendered nature of the act.


As before, Okonkwo performs an act that is “a crime against the earth goddess,” only here the punishment is far harsher than personal repentance. The distanced language of the phrase “a man who committed it” highlights how the punishment is not tied specifically to Okonkwo’s identity, but is rather an application of a universal law to his specific case. Next, the narrator delineates between male and female crimes: Since Okonkwo killed Ezeudu’s son by accident, his act is deemed “female,” but the murder is also presumably “male” due to its violent nature.

That Okonkwo has committed an act representative of both genders is quite revealing: if before, his character had been fully and overly identified with masculine acts, instead here we see the influx of the very thing he most fears: femininity. Yet the female crime is not the result of weakness, but rather the way that Okonkwo’s obsession with violence and strength has caused him to act rashly. Beyond reasserting the way every act is coded based on gender in Umuofia society, this passage indicates that Okonkwo is far from immune to female qualities.

As soon as the day broke, a large crowd of men from Ezeudu's quarter stormed Okonkwo's compound, dressed in garbs of war. They set fire to his houses, demolished his red walls, killed his animals and destroyed his barn. It was the justice of the earth goddess, and they were merely her messengers. They had no hatred in their hearts again Okonkwo. His greatest friend, Obierika, was among them. They were merely cleansing the land which Okonkwo had polluted with the blood of a clansman.

Related Characters: Okonkwo, Obierika

Related Themes:  

Related Symbols: 

Page Number: 124-125

Explanation and Analysis

After Okonkwo and his family depart Umuofia, this group of men destroy his household. Their actions are described as neither malicious nor particularly voluntary, but rather as the necessary result of fate.

This language stresses how the citizens of Umuofia often do not identify their acts as individual choices motivated by

emotions, but rather as the result of a divine system of justice. Describing them simply as “a large crowd of men” and repeatedly as “They” reiterates this dehumanizing bit—except for Obierika, who stands for a source of independent and questioning thought on the culture’s traditions. That these men “were merely [the earth goddess’s] messengers” corroborates how characters often play two roles: individual actors in society, and supernatural agents organized by a higher power.

As a result, they can retain an emotional distance from the act, continuing to hold “no hatred” for Okonkwo. The trivializing language—“merely cleansing”—only serves to reiterate how inconsequential the action seems. Although previous passages have valued the role of individual agency in Umuofia society, this one reverts power back to fate, as a social organizer that enacts justice without personal implication.

Why should a man suffer so grievously for an offense he had committed inadvertently? But although he thought for a long time he found no answer.

Related Characters: Obierika (speaker)

Related Themes: 

Page Number: 125

Explanation and Analysis

As the Umuofia mob destroys Okonkwo’s compound, Obierika questions their actions. He wonders whether their society should really punish accidental behavior.

Obierika is presented again as a critical eye on the functioning of Umuofia society. As opposed to the other characters, who obey traditions directly and assume they are inflexible, Obierika wonders whether the rules might not be modified to be more just. He thus embodies an important nuance in Umuofia: its ability to self-assess and potentially change. Though it would be easy to interpret the society as rigid and unchanging, Obierika is proof that the people of Umuofia can cultivate the independent thought necessary to alter its traditions.

Despite this potential for revision, however, Obierika’s thoughts are generally presented as hopeless musings rather than affirmative shifts. His rhetorical question gives him “no answer,” and while this lack of closure may signal his independence, it also reiterates his relatively passive position. Okonkwo’s punishment, nonetheless, serves as an opening for both reader and narrator to examine the state

of Umuofia and to test the limits of its cultural norms.

Chapter 14 Quotes

☞ A man could not rise beyond the destiny of his *chi*. The saying of the elders was not true—that if a man said yea his *chi* also affirmed. Here was a man whose *chi* said nay despite his own affirmation.

Related Characters: Okonkwo

Related Themes:   

Page Number: 131

Explanation and Analysis

As Okonkwo begins his new life in Mbanta, he reflects on his disheartened and disenfranchised existence. Denying the active role that men have in their fate, he now considers “chi” to be an independent force ordaining one’s life.



This line turns an earlier proverb on its head: whereas before Okonkwo’s character was used as an example of someone who had said yes to his chi and therefore experienced corresponding positive effects, here he becomes the counterexample of that same saying. This passage shifts control to the power of destiny over individual agency, claiming that men and chi are not in a dynamic relationship—but rather that chi is capable of ignoring men’s affirmations.

To deny such a proverb is radical and somewhat blasphemous, in particular considering the high stakes of language and of the “elders” from which this “saying” comes. Thus Okonkwo seems to renounce not only his previous work ethic but also some key tenants of the society from which he hails. Indeed, this aligns closely with his earlier ambivalent relationship to language, in which Okonkwo often saw it as superficial or empty. Yet these lines mark a more complete renunciation of its expressive power.

Chapter 15 Quotes

☞ “...I forgot to tell you another thing which the Oracle said. It said that other white men were on their way. They were locusts, it said, and that first man was their harbinger sent to explore the terrain. And so they killed him.”

Related Characters: Obierika (speaker)

Related Themes:  

Page Number: 139

Explanation and Analysis

When Okonkwo visits Obierika, he tells of how the clan of Abame was destroyed by white men. The Oracle, he explains, predicted their arrival, and the clan interpreted the warning as a sign to kill the first white man.



In recounting the story, Okonkwo poses a complex question about the fate of the Abame clan. Ironically, it was in following their Oracle’s orders that the men brought about their destruction—but it remains unclear what this implies. Either they they misinterpreted the Oracle, acted according to fate, or followed mistaken advice from the Oracle. In the first case, we could say that the men reacted overly violently to what was only a warning; in the second, the Oracle’s comment on “harbinger” and “locusts” implied that the men could not be stopped, no matter what; in the third, the entire spiritual system would seem fated for collapse. In a sense all three are true, as will play out in the coming chapters.


The passage also reverses the symbolism of the locusts from before: whereas in both cases, the bugs represent a force that covers the land, here they are a pest that overpowers the people of Umuofia—whereas before they were subservient and served as a food source. Thus the white men represent not only an existential threat, but also a radical change to the symbolic and spiritual structures of Umuofia society.

Chapter 16 Quotes

☞ He told them that the true God lived on high and that all men when they died went before Him for judgment. Evil men and all the heathen who in their blindness bowed to wood and stone were thrown into a fire that burned like palm-oil. But good men who worshipped the true God lived forever in His happy kingdom.

Related Characters: Mr. Brown

Related Themes:  

Related Symbols: 

Page Number: 145

Explanation and Analysis

When Obierika visits Okonkwo, he witnesses the arrival of missionaries in Umuofia. He focuses, here, on the tenants of

the Christian religion that have been evangelized in Igbo society.

This description of Christianity shows how cultural and religious norms will be interpreted differently as they manifest in different societies. For instance, consider how Obierika uses the proverb “burned like palm-oil” to translate the Christian concept of Hell into symbolism that functions in Igbo society. Similarly, the tenets of Christianity are rephrased so that they juxtapose directly with Igbo beliefs. That “God lived on high” contrasts directly with the Igbo Earth goddess who lives among the Umuofia people, and the Christian divine justice system similarly conflicts with the way law is meted out in Umuofia.

Instead of a set of oracles and society members who enact the will of the gods, Christianity holds only a single divine judgement that separates evil from good. Here we can see the glimmers of the ideological conflicts between the two: Christian missionaries will assert a single divine authority that directly opposes the social and polytheistic model embraced by Umuofia. Furthermore, by defamiliarizing these components of Christian doctrine, Achebe gives us a sense of how both missionaries and indigenous cultures would have perceived each other: as confusing and heretical.

But there was a young lad who had been captivated. His name was Nwoye, Okonkwo's first son. It was not the mad logic of the Trinity that captivated him...It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul – the question of the twins crying in the bush and the question of Ikemefuna who was killed.

Related Characters: Okonkwo, Nwoye

Related Themes:   

Page Number: 147

Explanation and Analysis

As Obierika continues to recount the arrival of the missionaries, he notes that Nwoye has been brought into their fold. Nwoye is, we learn, fascinated by the aesthetics of Christianity, as well as by the way their doctrine may resolve his own spiritual doubts.

A sharp differentiation occurs here between the spiritual beliefs of Christianity and the religion's artistic creations: the first is deemed “the mad logic of the Trinity,” for it seems

inherently self-contradictory, and directly conflicts with Igbo beliefs. Yet the second is “the poetry of the new religion” and “the hymn”: both neutral or positive terms. They highlight a universal artistic quality that can cross different systems of cultural belief. Achebe thus stresses how it is this more aesthetic material brought by the missionaries that aids them in their evangelizing endeavors, more than simple dogma or preaching.

Yet Nwoye also shows an attraction to some actual facets of Christian belief. That the religion offers an “answer” to the “question that haunted his young soul” indicates that it brings a quality Nwoye has found lacking in Ibo society: Specifically, it gives a model in which the abandoned twins would be treated with compassion instead of neglect. Achebe thus presents the missionaries' beliefs as attractive to locals because they gave those who felt out-of-step or at-odds with certain practices an alternative framework with which to make sense of the world.

Living fire begets cold, impotent ash.

Related Characters: Okonkwo (speaker), Nwoye

Related Themes:   

Related Symbols: 

Page Number: 153



Explanation and Analysis

Okonkwo thinks of this phrase as he reflects on the way Nwoye has converted to Christianity. Its image encapsulates how Okonkwo's potent, ardent personality could give rise to a son deemed extremely weak.

This line marks a turning point in the text because it is the first instance of Okonkwo using metaphorical language—indeed, he seems to have invented his own proverb—indicating a source of genuine linguistic creativity. One might thus interpret this line as an indication that Okonkwo has embraced the softer, “feminine” characteristics associated with storytelling and language—yet the phrase itself implies just the opposite. Rather, it reinstates the hierarchy between Okonkwo's masculine personality as “living fire” versus the weak, feminine Nwoye, who is “cold, impotent ash.” Though Okonkwo may have finally engaged in the game of imagistic language valued throughout the text, the way he does so only reaffirms his harsh and divisive views on the world.

Chapter 19 Quotes

“But I fear for you young people because you do not understand how strong is the bond of kinship...And what is the result? An abominable religion has settled among you. A man can now leave his father and his brothers. He can curse gods of his fathers and his ancestors, like a hunter's dog that suddenly goes mad and turns on his master. I fear for you; I fear for the clan.”

Related Themes:  

Page Number: 167

Explanation and Analysis

One of Okonkwo's kinsmen gives this speech during the feast thrown as they depart Mbanta. He acknowledges the importance of holding fast to rituals, particularly given the current presence of the Christian missionaries.

This passage shows both the importance of tradition in Mbanta society and the significant threat posed by the arrival of the white men. Although the reflection may be prompted by how well Okonkwo has observed traditional practices, its very articulation in the ritual points to a pervasive anxiety about the “abominable religion.” Thus even when Christianity is not directly present in the text, it holds a ghostly cultural power due to the fear it has provoked.

More specifically, the kinsman is apprehensive about the way traditions and practices have radically shifted in such recent times. Though earlier in the text, Umuofia was presented as holding the capacity to slowly alter its cultural beliefs, Christianity has clearly caused radical and fast-paced ruptures with old practices: familial abandonment and rejection are now commonplace, and the narrator stresses the cannibalistic and self-harming nature of these practices. Thus Christianity is presented as an affront to Ibo society not only for the way it has induced a revision of various cultural practices, but specifically because the new practices have divided the society.

“The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.”

Related Characters: Okonkwo (speaker)

Related Themes:   

Page Number: 176

Explanation and Analysis

When Okonkwo returns to Umuofia, he broods with Obierika over the increasing presence of the white men. Their power, he claims, comes from the way they have fractured Umuofia and thus prevented the clan from mounting any genuine resistance.

Whereas earlier descriptions of the white men cast them as irrational and silly, Okonkwo here displays a level of respect: he notes they are “very clever” and interprets their actions not as weak but rather as a clever form of subterfuge through a false “foolishness.” This observation is surprising considering how Okonkwo always prioritizes brute strength—and it indicates a character development in that he is learning to value other types of power.

More specifically, the white men's power originates from division: for instance how they have separated the Ibo Christian converts from those who respect Umuofia tradition—dividing Nwoye and Okonkwo himself. Variations on the phrase “put a knife on” reappear often throughout the novel's closing chapters, thus stressing how subtly undermining the local culture can be its own form of violence. Thus Achebe highlights how colonialism's strength came in many ways, not just from explicit force, but rather in subtle manipulation of local cultures that prevented them from forming a unified front.

Chapter 22 Quotes

“One of the greatest crimes a man could commit was to unmask an *egwugwu* in public, or to say or do anything which might reduce its immortal prestige in the eyes of the uninitiated. And this was what Enoch did.”

Related Characters: Enoch

Related Themes:  

Page Number: 186

Explanation and Analysis

Under the inflammatory guidance of Reverend Smith, Enoch harshly violates Ibo religious norms. As an act of defiance, he removes the mask of an *egwugwu*—an act which will at last incite a retaliation against the white men.

That the unmasking of an *egwugwu* marks the greatest violation to Ibo religion deserves a bit of consideration:

burning down a church might seem to be a far more aggressive act, but evidently they are held to be of equal significance. Why? Recall that both Ibo justice and spiritual systems are based on the ability for citizens to play two roles: they must at the same time be individual agents in society and de-personalized representations of larger social forces. By unmasking the egwugwu, Enoch destroys this careful calibration—equating the normal man with the incarnation of the divine. “The immortal prestige” vanishes, to be replaced by a simple human face.

His act, then, serves to demystify the entire religion and deprive it of its social power. Achebe stresses the social stakes of how a spiritual system presents itself to the “uninitiated.” The power of a religion, he implies, comes from not only from its aesthetics and credos, but also from the way it maintains a sense of mystery from the broad population. To have stolen that from Umuofia is the greatest sin Enoch could commit.

Chapter 25 Quotes

●● One of the most infuriating habits of these people was their love of superfluous words, he thought.

Related Characters: District Commissioner (speaker)

Related Themes: 

Page Number: 206

Explanation and Analysis

When the District Commissioner speaks to Obierika about Okonkwo’s hiding location, he becomes frustrated at the clan’s ways of eluding direct questions. This annoyance leads to a general criticism on their love of proverbs.

Achebe encapsulates here the deep sense of cultural misunderstanding that has emerged between the white men and Ibo people. Describing proverbs as “superfluous words” entirely misses the series of complex social ceremonies that center around language—and reduces these practices to a set of unnecessary delays. To call into question the very nature of communication is to radically misunderstand the Ibo.

This preference for actions over words is also somewhat ironically in accord with Okonkwo’s beliefs. In a sense, both Okonkwo and the District Commissioner hold a preference for aggression that is simultaneously effective and narrow-minded. Both value straightforward communication in a way that alienates them from others, and both implicitly deny the efficacy of a novel as a form itself—for *Things Fall Apart* is itself full of proverbs, metaphors, and other language that would be deemed “superfluous words” by the Commissioner. Achebe’s text itself thus becomes an affront to the white men and a way for the Ibo linguistic culture to live on.



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1

At just eighteen, Okonkwo wins fame as the strongest wrestler in nine villages and beyond, throwing Amalinze the Cat, who for seven years had been unbeaten. Okonkwo's fame continues to grow over the next decades as he takes several wives and has children, but he lacks patience and is easily provoked into aggression, using his fists when he can't get his words out quickly enough. He also quickly grows impatient with unsuccessful men like his father.

Okonkwo's father, Unoka, died ten years earlier. He was known for being lazy and irresponsible, owing all his neighbors money. Unoka loved music, playing the flute with the village musicians after harvest. He lived a carefree life as a young man, visiting different markets to play music and feast. However, as a grown man, Unoka was considered a failure, and his wife and children had barely enough to eat. Even though people laughed at him and swore never to lend him more money, Unoka always succeeded in borrowing more and piling up his debts.

The narrator tells us of a day when Unoka's neighbor Okoye comes to visit, bringing his goatskin to sit on, and Unoka takes out a kola nut for his guest. Unoka and Okoye argue about who should break the kola nut, and then speak for some time about health, harvest, and war. The last subject makes Unoka uncomfortable because he dislikes war, and so he changes the subject to music. Finally, Okoye comes to the point of his visit—he wants to collect Unoka's debt of 200 cowries. Okoye approaches the subject in lengthy proverbs, which the narrator describes as “the palm-oil with which words are eaten,” and when Unoka finally understands what Okoye wants, he bursts out laughing. Unoka points to chalk lines on his wall that represent his debts and settles the matter by saying that he will pay his big debts first. Okoye rolls up his goatskin and leaves.

When Unoka died, he had no titles and was still heavily in debt. Okonkwo is very ashamed of his father, but wins fame for himself as the greatest wrestler in nine villages and as a wealthy farmer with three wives, two barns full of **yams**, and two titles. Although still young, Okonkwo is already one of the greatest men of his time. As a result, he comes to look after Ikemefuna, the doomed boy who is later sacrificed to the village of Umuofia by their neighbors in order to avoid war.

Okonkwo's strength, impressive will, and aggressiveness all help him find success as a young man. However, certain negative traits exist on the other side of this strength—traits like impatience and hotheadedness. This, in turn, suggests that strength might not be as universally positive as Okonkwo seems to believe.



Okonkwo is explicitly contrasted to his father, suggesting that Okonkwo's strength is an effort to redeem himself from his father's legacy. Unoka lacked a strong will and neglected his masculine responsibilities, such as taking care of family or trying to amass power or respect. Instead, Unoka loved music, which Okonkwo probably considers a more feminine pursuit.



Unoka and Okoye's meeting demonstrates several traditions of Umuofia society here. They both remain polite by arguing that the other should break the kola nut. Once the nut is broken, they speak at length instead of getting to the point of the visit, using proverbs instead of talking bluntly. Unoka also demonstrates again how he disdains masculine topics like war in favor of more feminine subjects like music. Unoka also shows how he evades paying back his debts and even succeeds in borrowing more by saying that he will pay back larger debts first.



Okonkwo's strength and determination stem from the shame he feels towards his father—giving that strength a hint of brittleness, which we see when Okonkwo fails to protect Ikemefuna from his doom just as Unoka failed to protect Okonkwo as a boy. The narration also takes on a cyclical structure that recalls the oral traditions of the Igbo language, repeating the facts of Unoka's death and Ikemefuna's arrival.



CHAPTER 2

Okonkwo is just settling into bed one night when he hears the *ogene* of the town crier, who summons all the men of Umuofia to the marketplace the next morning. Okonkwo hears an overtone of tragedy in the crier's voice and wonders what might be amiss.

The narrator describes how quiet and dark the night is without moonlight. Children avoid whistling so as not to call evil spirits, dangerous animals become even more dangerous in the dark, and snakes are not referred to by their real names in case they hear. Okonkwo tries to figure out what the meeting might be about, and thinks that there might be war with a neighboring clan. He remembers his own prowess in war, being the first to bring home a human head in the last war—his fifth head.

In the morning, the market place is full. Ogbuefi Ezeugo bellows “Umuofia kwenu” four times to get the clan's attention and silence the talk. He bellows the words a fifth time before pointing in the direction of Mbaino and describing how the sons of Mbaino have dared to murder a daughter of Umuofia—the wife of Ogbuefi Udo. The crowd then begins to shout in anger. In the end, it's decided that Mbaino will either choose war or offer a young man and a virgin as compensation for their crime.

Umuofia's neighbors fear it as a powerful clan and try to avoid going to war with the Umuofia. The Umuofia, for their part, only go to war when their Oracle accepts it. When Okonkwo arrives at Mbaino as the emissary of war, he is treated with respect, returning two days later to Umuofia with a 15-year-old boy and a virgin. The boy's name is Ikemefuna, and the narrator reveals that Ikemefuna's sad story will continue to be told in Umuofia until the narrator's present day.

The elders, or *ndichie*, meet and decide that the girl should go to Ogbuefi Udo to replace his murdered wife. As for the boy, the clan decides that Okonkwo will look after him until the elders decide his fate. For the next three years, Ikemefuna lives in Okonkwo's household.

The clan traditionally relies on a town crier to spread news and gather clan members for meetings, demonstrating the importance of speech in Umuofia society.



The narrator describes more traditions of Umuofia society, including fear of the dark. Again, the importance of language is emphasized, as the clan believes one can summon a snake just by speaking its name. Okonkwo reveals more of his aggressiveness, which has brought him success in the traditional masculine arena of war.



In the morning, the town's best speaker gets everyone's attention with a traditional cry and dramatically reveals the Mbaino's crime, inspiring clan members to anger. His speech shows how language moves the clan to action, and we also get a glimpse of how their justice system works. The clan collectively decides what a fair punishment will be.



The Umuofia have great respect for their Oracle, who often holds religious power in their decision-making. Okonkwo's power is once again made evident by the respect shown to him by the Mbaino. The narrator also emphasizes again how ill-fated Ikemefuna is by foreshadowing his doom.



Ikemefuna's fate here is decided by others—the elders, in this case. Okonkwo, with all his strength, becomes Ikemefuna's protector.



Okonkwo rules his household with a heavy hand and short temper, instilling fear in his wives and children. The narrator suggests that this might not indicate that Okonkwo is a cruel man at heart, but Okonkwo's whole life is dominated by the fear of failure and of weakness. Okonkwo still remembers a time when a playmate told him that his father was *agbala*, and Okonkwo came to know that *agbala* was not only another name for a woman, but also the name for a man with no titles. Since then, Okonkwo vowed to hate everything that his father Unoka had loved, including gentleness and idleness.

During planting season, Okonkwo works long daily hours on his farm and rarely feels fatigue. His wives and young children suffer, however, and are afraid to complain openly. Okonkwo's first son, Nwoye, is twelve years old and already worries Okonkwo with his laziness, which Okonkwo seeks to correct with nagging and beating.

Okonkwo's wealth is clearly visible in his household. He has his own hut, or *obi*, and behind the *obi*, each of his three wives has a hut. He also owns a barn with long stacks of **yam** standing inside, a shed for goats, and a “medicine house” or shrine where he keeps the wooden symbols of his personal god and ancestral spirits.

When Ikemefuna joins Okonkwo's household, Okonkwo hands him over to his most senior wife, who asks if he'll be staying long. Okonkwo, who doesn't have an answer, tells her to do as she's told, so she takes him in with no further questions. Ikemefuna, still unaware that his father had a hand in killing one of the daughters of Umuofia, is terribly afraid and doesn't understand what's going on. He only knows that he's been taken away from his mother and that he traveled to Umuofia with another girl, who he never sees again.

CHAPTER 3

Okonkwo did not inherit a barn from his father, since Unoka had no barn to pass on. There is a story in Umuofia of how Unoka went to consult the Oracle of the Hills and the Caves to find out why he always had a miserable harvest. As Unoka began to describe the situation to the priestess, she interrupted to tell him that he had offended neither the gods nor his fathers, but that he was known for being lazy and weak. “Go home and work like a man,” she concluded.

The story of “Agbala” reveals how masculinity and rank are tied together in traditional Umuofia, as well as the origin of Okonkwo's obsession with strength—the shame he felt when his playmate mocked his father's failure as feminine. But in devoting himself to strength for these reasons, strength becomes a sort of weakness: if Okonkwo shows strength because he fears failure, then it will make him rigid, as he will always have to act in ways that make him look strong even if such behavior leads to bad outcomes.



Nwoye doesn't embrace the traditional Umuofia values of aggression and masculinity the way Okonkwo wants him to, and Okonkwo begins to sow the seeds for Nwoye's resentment later in the book by beating and nagging him.



Okonkwo has claimed that his fortune—which is considerable—comes from hard work, not luck. But it's worth noting that he devotes an entire shrine to his personal god and ancestral spirits.



Okonkwo's interaction with his wife demonstrates his power in the relationship. He's flabbergasted that she, as a woman and his wife, even questions him at all. Ikemefuna is described as being truly weak, truly alone. He is someone who needs a protector, which the strong Okonkwo seems like a good candidate to be. Yet the narrator foreshadows Ikemefuna's doom—and that Okonkwo won't ultimately protect the boy—by mentioning with finality that Ikemefuna never sees the girl from his village again.



Okonkwo made his fortune himself, with no help from his father. The story describes how Unoka did the opposite, relying on outside help before being rebuffed and told to work and do his masculine duty. The Oracle's response to Unoka shows how mystical aspects of Umuofia religion support practical societal customs and beliefs.



Unoka is described as an ill-fated man with a bad chi or personal god. He died of swelling in his stomach and limbs, which is an abomination to the earth goddess and prevented him from having a proper burial. He was instead carried to the Evil Forest and left to die. When they carried him away, he brought his flute with him.

Despite Unoka's laziness, his sad end is still attributed to his personal god. When he dies, he carries his flute with him—an object he loves, but also a symbol of his failings in life.



Okonkwo did not inherit a barn, title, or wife from his father, but in spite of these disadvantages, he began to sow the seeds for a successful future even during his father's lifetime. He threw himself into work, out of fear of his father's pitiful life and shameful death.

Okonkwo wills himself to work hard and become successful. He throws himself into manly duties of labor.



Okonkwo worked to earn his first **seed-yams** with Nwakibie, a wealthy man in his village. Okonkwo brought him a kola nut and waited until the meal and small talk were finished before asking for some yams to sow. Nwakibie granted him 800 yams, a more generous offer than Okonkwo had thought he would receive, and Okonkwo left feeling happy. With his meager harvest, he hoped to feed his mother, two sisters, and father, as well as himself.

Okonkwo demonstrates his strong will and initiative by asking Nwakibie for seed-yams to sow. He follows tradition, bringing a kola nut and waiting until the end of the meal to make his request. His strength inspires others, and results in Nwakibie giving him more seeds than he asks for.



The year Okonkwo took the **seed-yams** from Nwakibie turned out to be the worst year for harvesting in living memory. Flooding and drought killed most of his yams, despite Okonkwo's best efforts. One man hanged himself because of the year's terrible harvest. Okonkwo later says that since he survived that awful year, he'll survive anything.

Despite Okonkwo's hard work, he can't predict the weather, and he runs into very bad luck. Okonkwo attributes his survival of that year to his own strong will, but in doing so he does not learn the lesson that even great strength, will, and hard work are not always enough to withstand greater forces of fate or luck such as the whims of nature.



CHAPTER 4

People are struck by Okonkwo's roughness in dealing with less successful men. An old man uses the following proverb to describe him: "Looking at a king's mouth, one would think he never sucked at his mother's breast." A week earlier, a man with no titles contradicted Okonkwo at a meeting, and Okonkwo responded that the meeting was for men. Everyone took sides with the other man, and Okonkwo apologized before the meeting continued.

Okonkwo's insult echoes the childhood insult of "agbala" directed at his father, showing how much that wound still stings. Yet from their response it is clear that his fellow clansmen do not share Okonkwo's absolute attitude towards less successful men. The old man's proverb also emphasizes the importance of language—which Okonkwo struggles to use.



Okonkwo struggled against poverty and misfortune, earning success at an early age as the greatest wrestler in the land. The narrator asserts that this wasn't luck. At most, one could say that Okonkwo's personal god or *chi* was good, but the Ibo proverb says that "when a man says yes his *chi* says yes also." The clan chooses Okonkwo to carry a message of war to the Mbaino unless they agree to give up a young man and a virgin to make up for the murder of Udo's wife.

The virgin is given to Udo as a wife, and Ikemefuna is placed in Okonkwo's care until the clan can decide what to do with him, which ends up taking three years. Ikemefuna is afraid at first, even though Nwoye's mother treats him kindly. When Okonkwo hears that Ikemefuna is refusing to eat, he stands over Ikemefuna with a big stick while he eats. Ikemefuna becomes sick for three weeks, but when he recovers, he's no longer afraid or sad.

Ikemefuna becomes popular in the household, and he grows very close with Nwoye in particular. Even Okonkwo grows fond of Ikemefuna, though he refuses to show it, since he believes that showing affection is a sign of weakness. However, he lets Ikemefuna accompany him to big village meetings or ancestral feasts, and Ikemefuna calls him father.

Ikemefuna came to the household only a few days before the Week of Peace, during which no work is done and no violence is tolerated in anticipation of the planting season. However, Okonkwo is provoked when his youngest wife goes to a friend's house and doesn't return in time to cook the afternoon meal. He beats her heavily when she returns, breaking the peace of the sacred week. The priest of the earth goddess, Ani, berates him and commands that he bring sacrifices to Ani's shrine to repent. Okonkwo does so and feels apologetic; however, he doesn't tell his neighbors this, and they conclude that he doesn't respect the gods of the clan. Everyone gossips about the transgression over the week.

After the Week of Peace, Okonkwo begins preparing his **seed-yams** for planting. Nwoye and Ikemefuna help by counting, and occasionally Okonkwo allows them to prepare a few yams each. However, he always finds fault in their efforts and berates them, even though he knows they're too young to fully grasp the art of preparing seed-yams. Still, because yams are a measure of manliness and ability, Okonkwo wants his son to start early.

The proverb about chi is akin to the American saying "fate favors the bold," implying that a person can make their own fate by being aggressive. And this seems to be the case for Okonkwo, who earned his fame by working and struggling from poverty. The clan chooses him to carry the message of war based on his strength. Here we also see an example of Umuofia's response to an inter-clan transgression.



Ikemefuna is again the perfect example of a character who lacks free will. Also note that the girl from Mbaino is given to Udo without dispute and considered a full replacement for his murdered wife, giving us a glimpse into Umuofia gender roles and the bias in favor of masculinity. The women are treated as interchangeable.



Okonkwo's idea of masculine strength prevents him from showing affection towards Ikemefuna, even though he allows Ikemefuna to take his son's place in accompanying him to events.



Religion and nature are closely linked for the Igbo, since their survival depends on the land for harvest—the earth goddess is therefore very important. When Okonkwo angers her, he does feel sorry—but his ideal of manliness prevents him from saying so, and his lack of language makes him appear disrespectful to his neighbors. The fact that everyone gossips about the transgression shows how major it is—and how carried away Okonkwo gets with his anger and desire to look strong, even when it would be better to hold back.



Okonkwo wants to help his son by giving him skills his own father didn't give him, but his method is harsh, alienating his son instead. Also, Okonkwo has fully accepted Ikemefuna into the family by now, including him in activities with his own son.



The planting of **yams**—“the king of crops”—begins, and is very labor intensive. The men plant them, and then as the rain grows heavier, women plant other crops between the yam mounds—maize, melons, and beans. As the rain increases even more and the village rainmaker no longer claims to be able to intervene without danger to his health, children sit inside and listen to stories. The heavy rain season brings a brief period of rest between planting and harvest.

Ikemefuna feels like a member of the family, telling his own folktales from the Mbaino. He and Nwoye have become very close. Nwoye looks back on this period fondly. As the rain lightens and children go out to play, they sing a song about someone named Nnadi cooking and eating alone as the rain is falling. Nwoye wonders why Nnadi should live by himself and concludes that he belongs in the land of Ikemefuna's favorite folktale.

CHAPTER 5

The Feast of the New **Yam**, during which Umuofia celebrates the earth goddess, Ani, approaches. Everyone in the clan looks forward to the festival, since it heralds a season of plenty, but Okonkwo can never match this enthusiasm for feasting. He prefers working on his farm. His wives and children, however, are excited with the preparations, cleaning and decorating, and Ikemefuna in particular is excited to experience the feast.

Okonkwo finds an outlet for his anger, accusing his second wife of killing the banana tree—even though she only cut a few leaves off to wrap food. He beats her, leaving her and her daughter weeping. Okonkwo then decides to go hunting with a rusty gun, even though he's never killed anything with his gun, which prompts his second wife to murmur about guns that never shoot. Okonkwo hears this and shoots his loaded gun at his wife, who scrambles away. He misses and goes off to hunt.

The New **Yam** Festival is celebrated with joy, with in-laws arriving from different villages on the first day, before heading home after feasting. The second day brings the greatest wrestling match between Okonkwo's village and its neighbors, and Okonkwo's second wife Ekwefi is most excited by the wrestling. Many years ago, she had been the village beauty, and Okonkwo had won her heart by throwing the Cat. She married someone else because Okonkwo was too poor to pay her bride-price, but she ran away to live with Okonkwo a few years later.

Note how only the men are allowed to handle the yams—the most important crop in Umuofia—reflecting both their strength and status in society relative to women. Also note how storytelling is the main activity for children in the extreme rainy period, emphasizing the oral culture.



Nwoye's attachment to Ikemefuna becomes very important to his later development and his further detachment from Okonkwo. His deep affection for Ikemefuna is demonstrated by the folktale he immediately thinks of upon hearing the children's song.



Okonkwo's uneasiness towards feasting likely has to do with his discomfort with language—since feasts are just food and talk—which again separates him from his clan. Ikemefuna, on the other hand, is fully immersed in the activities of Umuofia.



Whenever Okonkwo feels uncomfortable it drives him to anger, just as how his shame at the mockery of his father made him angry when young. And when he is angry he loses control and gets violent. The anger that he considers masculine turns out to have a lot of destructive potential—when he loses control, like he did during the Week of Peace, he's unable to stop himself from acting.



Wrestling is a big tradition for Umuofia, demonstrating masculine strength. Ekwefi's story demonstrates her own strong will, running away from her first husband to be with Okonkwo, even though he couldn't afford to be with her before. She was attracted to his strength.



On the morning of the second day of the festival, Ekwefi and her only daughter Ezinma talk as she prepares a fowl to eat. Ezinma asks many questions, calling her mother by her first name and wondering why the pot doesn't burn Ekwefi even though she handles it with bare hands. Nwoye's mother calls and asks Ezinma to bring her live coals, which Ezinma stokes into a live **flame**. The drums begin beating to signal the wrestling match, and as Ekwefi prepares the meal, she hears Nwoye's sister weeping. Ikemefuna and the first wife's children file in with dinner pots, but Nwoye's sister comes empty-handed. She had been showing off to the other children when she broke her pot, but she makes up a sad story to tell her mother. When her brothers are about to tell on her, Ikemefuna silences them with a look.

Ezinma brings Okonkwo a bowl of the pottage Ekwefi prepared and waits as he finishes his first wife's bowl. Her father is stern with her, berating her to sit like a woman and telling her she has little sense, but inwardly, he has a soft spot for Ezinma, who looks very much like her mother.

CHAPTER 6

The whole village attends the wrestling match. The initial matches begin with younger boys—15 or 16—and these matches are generally just to set the scene, but Obierika's son Maduka wins some fame by finishing his match extremely quickly. During a break in the wrestling, Ekwefi speaks with Chielo, the priestess of the Oracle of the Hills and the Caves. Chielo calls Ezinma “my daughter,” and asks about the girl's health. She tells Ekwefi that she thinks Ezinma will stay—or live—since children usually don't die after the age of six.

The drumming begins again after the break, and two wrestling teams face off. The last match is between the leaders of the teams, and the year before, neither had thrown the other, and the judges had decided they were evenly matched. As the two leaders, Ikezue and Okafu, struggle, it looks like they will be evenly matched again this year—until Ikezue grows desperate and makes a mistake, and Okafu wins the match. Everyone carries him off, singing a song celebrating the strength and fighting prowess of Okafu.

Names have power in Umuofia, and Ezinma calls her mother by her first name, showing how much power she has in the relationship. Also, both Ekwefi and Ezinma handle fire deftly here, and fire is often compared to Okonkwo's spirit. This makes sense, since he is particularly fond of both of them, even though he tried to shoot Ekwefi earlier. The scene with Ikemefuna also shows how much Ikemefuna has become part of the family. He has a leadership role among the siblings, silencing the younger ones when he has to in order to keep the peace.



Okonkwo's idea of masculinity again keeps him from expressing his affection. He cares for Ezinma, but treats her sternly, just as he treats the other members of his household.



Masculinity and strength are valued in Umuofia culture, so it makes sense that wrestling is such a big tradition. Here we also meet the priestess Chielo, who embodies the way in which ordinary people of the clan represent gods and goddesses (the egwugwu are another example). As she and Ekwefi discuss Ezinma, the question of fate appears—they are unsure whether she will live or die, and it is out of their hands.



Drums appear during most festivals and celebrations in the novel, and they also signal town meetings. Here, they signal the start of the wrestling match, and two of the village leaders wrestle in a show of masculine strength.



CHAPTER 7

Ikemefuna has spent three years in Okonkwo's household, becoming a part of his new family. He is especially close to Nwoye, who begins to enjoy performing more masculine tasks around the house, pleasing his father. Okonkwo realizes that this is due to Ikemefuna's influence, and he encourages the boys to sit with him in his obi as he tells war stories. Nwoye inwardly prefers his mother's folktales, but he pretends to disdain women's stories in order to please Okonkwo.

The locusts arrive in Umuofia. They come once in a generation, and their arrival is celebrated as a new source of food. They arrive in the cold season after the harvests, as Okonkwo and the boys are working on the outer walls of the compound. They come in a small swarm at first, but then they descend and settle in on all the outer surfaces of the compound. As Okonkwo and the boys are enjoying their feast of locusts, Ogbuefi Ezeudu arrives to speak with Okonkwo, informing him that the clan has decided to kill Ikemefuna. Ezeudu advises him not to participate in the killing, since Ikemefuna calls him father.

A group of elders arrive at Okonkwo's house early the next morning to discuss Ikemefuna's fate. After they leave, Okonkwo calls Ikemefuna to tell him that he'll be taken home the next day. Nwoye bursts into tears upon hearing the news, and Okonkwo beats him heavily. The rest of the household intuits the truth, and even Ikemefuna feels that he will not really be going home.

The next day, the party sets out with Ikemefuna and Okonkwo, who disregards Ezeudu's advice. Ikemefuna is reassured by Okonkwo's presence, feeling that Okonkwo truly is his father. He imagines what it will be like to see his mother and sister again, and worries that his mother might be dead now. As he's thinking, he hears a man behind him clear his throat. When he looks back, the man growls at him to go on, and then he slices Ikemefuna with his machete. Ikemefuna cries for Okonkwo, running towards him, and Okonkwo strikes the killing blow, afraid that other will find him weak.

When Okonkwo walks into the house at night, Nwoye knows that Ikemefuna has been killed, and he feels something give way inside him—the same way he felt when he came across a set of twins left to die in the forest during the last harvest season.

Ikemefuna not only has fit into the family, he has a kind of healing effect between Nwoye and Okonkwo. Okonkwo now tries to teach the boys about how to be men by telling them about war—an activity in which strength and aggression is key. While Nwoye prefers more peaceful "feminine" stories, his attachment to Ikemefuna and father inspire him to hide this fact.



Ikemefuna again represents doomed fate, or the lack of free will. The fact that he calls Okonkwo "father" is significant, especially since names are so important in Umuofia culture. By calling Okonkwo father, Ikemefuna is creating a bond that's as strong as blood. Ezeudu advises Okonkwo not to break or betray that bond. Okonkwo could even use his strength and prestige to refuse or try to change the verdict from the clan leaders.



Again, others come in to discuss Ikemefuna's fate; he has no say in what will happen to him. Okonkwo's beating of Nwoye seems like it is an example of Okonkwo trying to look strong even though he himself feels emotions similar to Nwoye.



Ikemefuna's fate is finally carried out in this passage, and he's killed by none other than Okonkwo, who deals the killing blow because he's afraid of seeming feminine and weak. This is a critical point: Okonkwo is more concerned with looking strong to others than in protecting those whom he loves or in doing the right thing. His shame at the prospect of looking weak makes him kill a boy who had come to trust him and see him as a father, and who he saw as a son.



Although Ikemefuna is a victim of fate, Okonkwo made the choice to strike him down. Nwoye begins to detach himself from tradition as well, repulsed by the violent customs of his people against those who are weak.



CHAPTER 8

Okonkwo doesn't eat for two days, drinking only palm-wine instead. He calls Nwoye to sit with him in his *obi*, but Nwoye is afraid of him and slips out whenever Okonkwo dozes. Okonkwo stops sleeping at night as well. On the third day, he asks Ekwefi to roast plantains for him, and Ezinma delivers the dish, telling him to finish it, since he hasn't eaten in two days. Okonkwo eats and thinks repeatedly that Ezinma should have been a boy.

Okonkwo wishes for work to distract him, but this is the season of rest between the harvest and the next planting season. He calls himself a woman for his reaction to killing Ikemefuna and decides to visit his friend Obierika. Okonkwo shakes hands with Obierika's son and then talks with Obierika about Okonkwo's worries for his children. Eventually, Obierika mentions that Okonkwo should not have participated in killing Ikemefuna—he calls it “the kind of action for which the goddess wipes out whole families.”

Ofoedu comes in to tell of the simultaneous passing of Ogbuefi Ndulue—the oldest man in a neighboring village—and his first wife. They discuss how close Ndulue and his wife were in their youth, and Okonkwo regards this as a sign of weakness, even as Obierika and Ofoedu discuss how strong Ndulue was, leading Umuofia to war as a young man.

Okonkwo begins to feel better, and he leaves to tap his palm trees. Only men without title are allowed to climb the trees to tap them, and Obierika says that he wishes he had not taken the *ozo* title sometimes, since it pains him to see inexperienced young men killing the trees in the name of tapping. Okonkwo defends this as the law of the land, however, and says it is good that their clan holds the *ozo* title in high esteem.

Okonkwo returns to Obierika's hut later, when Obierika's daughter's suitor arrives with his relatives. They survey his daughter's body before drinking palm-wine and eating. After the pot is emptied, the suitor's family and Obierika work out his daughter's bride-price by passing broomsticks back and forth. After they settle on a bride-price of 20 bags of cowries, they criticize the bride-pricing customs of other clans. They discuss other cultures that seem strange to them, and Obierika mentions the story of white men who have no toes. One of the others makes a joke, saying that he's seen such a white man—a leper named Amadi.

The killing of Ikemefuna shakes Okonkwo, and he responds by reaching out to his son Nwoye. Yet what Okonkwo has done makes Nwoye want only to avoid him. Okonkwo seems to respect Ezinma's no-nonsense words, but his gender bias does not allow him to accept her as she is. Instead he wishes she were a boy.



Okonkwo believes that he had no other choice when it came to striking down Ikemefuna, since the Oracle announced that Ikemefuna had to be killed—Okonkwo doesn't acknowledge that he was afraid of being seen as feminine. However, Obierika points out that just because Ikemefuna had to die does not mean Okonkwo had to participate in killing him. It is never clear whether Okonkwo's fall from this time on is a fate handed down by the goddess or the result of the same shame/violence dynamic that made Okonkwo kill Ikemefuna.



Okonkwo's vision of masculinity is not one that's shared by everyone in the clan. Okonkwo sees weakness in consulting a woman, whereas the other men don't believe that such behavior lessens Ndulue's achievements.



Okonkwo acknowledges that it's a shame to kill palms, but the value of titles are very important to him, and he's willing to defend the law in order to maintain his status. Okonkwo is unwilling to think critically about any of his clan's traditions, unlike Obierika.



We see the negotiations for the bride-price here, as well as an interesting discussion on different cultures. While we may see the broomstick method of haggling as rather demeaning, they clearly find that it is more respectful than other forms of haggling. It's also worth noting that the women have very little to do with this negotiation—in many ways in Umuofia society women are treated as objects to be traded by the men.



CHAPTER 9

Okonkwo begins to sleep well again after three nights, but then Ekwefi wakes him in the morning by banging on his door. She says that Ezinma is dying, and Okonkwo rushes to Ekwefi's hut. He begins preparing a medicine of leaves and grasses and barks, while Ekwefi kneels beside Ezinma, measuring her fever. Ekwefi and Ezinma have a very close relationship that encompasses the companionship of equals in some ways, in addition to the mother-daughter bond. Her daughter calls her by her first name, and she sneaks Ezinma delicacies such as eggs.

Ekwefi's nine previous children died in infancy, and a medicine man said that each child was in fact the same *ogbanje*, one of the wicked children who died and entered their mothers' wombs to be born again. By the time Ezinma was born, Ekwefi had lost hope, but when Ezinma lived past the age of six, she became determined to nurse her child to health. A year ago, a medicine man had also dug up Ezinma's *iyi-uwa*, a smooth pebble that held her connection to the world of *ogbanje*, giving Ekwefi further hope. However, with this new fever, Ekwefi begins to worry again.

Okonkwo returns with ingredients, and he and Ekwefi prepare the medicine. Once the medicine is ready, he forces Ezinma to sit under a blanket with the steaming pot. She struggles, but is held down, and when at least the blanket is removed, she falls asleep on a dry mat.

The fact that Ezinma calls Ekwefi by her first name is significant because it demonstrates how their relationship is that of equals in some ways. Okonkwo also demonstrates that he cares for Ezinma when he springs to action, gathering medicines. This is still in keeping with his idea of masculinity, since he is more comfortable with actions than he is with words.



*Here we see an example of some of the beliefs that the Umuofia hold regarding childbirth and deaths. Although they believe that Ekwefi is cursed with an *ogbanje*, she fights back with the medicine man's ritual. There is some question as to how much she can actually control the fate of her child.*



This is a traditional form of medication, and again Okonkwo demonstrates his care through more masculine actions as opposed to feminine words.



CHAPTER 10

Large crowds gather around the *ilo*, or the village playground, as soon as the sun's heat starts to soften. The ceremony is for men, but women look on from the fringe of the crowd. The ceremony turns out to be a trial between one group, consisting of a woman, Mgbafo, and her brothers, and another group made up of Mgbafo's husband, Uzowulu, and his family.

The gong sounds and the nine *egwugwu* run out of the house. The nine *egwugwu* represent the nine villages of Umuofia, and their leader is called Evil Forest. The narrator points out that one of the *egwugwu* has the springy walk of Okonkwo, but if anybody notices, they keep this fact to themselves.

The men are more involved in the justice system, with the women only participating on the edges of the ceremony. Yet it is important to note that the clan does have a justice system, a fact not necessarily understood by white men who treat the Umuofia as savages.



*The justice system is combined with the religion in Umuofia, just like it is in the white man's society. Also note how the clan knows that the *egwugwu* are really just symbols, are men in masks that they know and have elevated to these positions. There is sophistication to this sort of understanding that most white men never seem to recognize.*



The trial begins with a ritual introduction during which Evil Forest questions Uzowulu. He says that Mgbafo is his wife and that his in-laws came to his house, beat him up, and took his wife and children away one day. Odukwe, Mgbafo's brother, concedes that he took the wife and children away, but he explains that it is because Uzowulu brutally beat his wife every day, even causing a miscarriage and almost killing her once. Uzowulu's neighbors are called as witnesses, and they agree that he beat his wife. The *egwugwu* decide that Uzowulu should bring an offering of palm-wine to his in-laws and beg for his wife to return, and that the in-laws should let Mgbafo go if Uzowulu brings the wine, ending this case. As the chapter closes, another trial over land begins.

Note how Mgbafo is not allowed to speak for herself at the trial. It is her brother who defends her, showing again that men dominate the government. The trial takes a complicated situation and works out a solution among those involved that keeps the peace, cements social bonds, and does so without imprisonment or violent punishment. In some ways, this justice system could be seen as being just as sophisticated and perhaps more merciful than that of the white man.



CHAPTER 11

One moonless night, Ezinma and Ekwefi sit in their hut telling stories. Ekwefi tells the story of a clever tortoise who tricks the birds into helping him get a feast in the sky. He tricks them by convincing them to take on different names, while he takes on the name "All of you." When he asks the people of the sky for whom they have prepared the feast, they say they've prepared it for "all of you," and as a result, the tortoise eats his fill before any of the birds can. In their anger, the birds tell the tortoise's wife to put out all the hard things in the house to break the tortoise's fall, which ends up shattering his shell, resulting in its broken appearance.

Ekwefi and Ezinma share the tradition of storytelling in their hut at night. Ekwefi's story emphasizes the importance of names, since the tortoise manages to trick everyone by changing their names. This story also explains the world around them: why the tortoise shell looks the way it does. This telling of stories between mother and child is universal, no different than what goes on in households across the world.



Ezinma complains that there is no song in the story, and she begins her turn to tell. Suddenly, a high-pitched voice breaks off her storytelling, and Chielo arrives. She says that the god Agbala wants to see Ezinma in his house in the hills and the caves. Ekwefi says that she will go too, but Chielo curses her and commands her not to go. Chielo tells Ezinma, who is very afraid, to climb on her back. Together, they depart. Ekwefi makes up her mind to follow, and Okonkwo doesn't stop her.

It seems that once religion commands that something is done, it becomes fated. In this way, once the Oracle demands to see Ezinma, she can't refuse, and her parents can't refuse to let her go. Yet also notice that, unlike Okonkwo, who gave in to the rule of the clan leaders and killed Ikemefuna, Ekwefi defies Chielo's orders and follows after. She has a mind to protect her daughter.



The night is very dark, and Ekwefi has to run to keep up with Chielo. She becomes more and more afraid, wondering what she should do when they reach the cave. At some point, Chielo realizes that someone is walking behind her and screams for Agbala to curse the presence. Ekwefi is afraid—she continues to follow but at a greater distance. The journey is long, and late in the night they finally approach their destination in the caves. Chielo chants continuously.

Chielo seems to have supernatural strength here, infused by the gods. Ekwefi decides to fight fate with her strong will, following Chielo against her wishes.



Ekwefi begins to doubt herself, wondering if she can do anything if something happens to Ezinma in the caves. When Chielo and Ezinma enter the cave mouth, however, Ekwefi vows that if she hears Ezinma cry, she'll rush into the cave to defend her. She sits and waits for a long time and then spins around when she hears noise behind her. It's Okonkwo.

Okonkwo sits down to wait with Ekwefi, and she recalls their younger days together, when she ran away from her first husband to be with Okonkwo. She had knocked at his door on the way to fetch water, and he carried her into his bed, untying her cloth.

Ekwefi continues to follow Chielo despite her doubts and fears, revealing how strong her will is. She comes to the conclusion that she is willing to protect her daughter no matter the consequences. Again note the contrast to Okonkwo and Ekwefi. Though it appears that Okonkwo has come this time to support her.



As they wait, Okonkwo and Ekwefi tell stories—a story of her attraction to Okonkwo's masculinity. Even then, she took matters into her own hands and ran away from her husband in a show of free will.



CHAPTER 12

The next morning, the neighborhood is celebrating Obierika's daughter's *uri*—the day on which her suitor brings palm-wine to her kinsmen. Women and children begin to gather to help the bride's mother cook for the whole village. Ekwefi is exhausted from the previous night. Chielo had crawled out of the shrine with Ezinma sleeping on her back in the morning and walked back to the village with Okonkwo and his wife trailing behind at a distance. Chielo put Ezinma to bed and walked away in silence.

As the women head out, Okonkwo feels very tired and sleepy, since he didn't sleep at all the night before, out of worry for Ezinma. Obierika's compound is busy with preparations for the *uri*, cooking **yams** and cassava, preparing goats for the soup. Things are going smoothly until a cow gets loose, and most of the women go out to chase it back to its owner, who pays a heavy fine.

Early in the afternoon, the first two pots of palm-wine from Obierika's in-laws arrive, and they're presented to the women. Obierika's friends and relatives arrive soon afterwards and discuss how many pots of wine the in-laws might bring. They worry that the in-laws might be closefisted, but the in-laws end up bringing fifty pots in total, when Okonkwo had only predicted thirty.

Obierika presents kola nuts to his in-laws, and their families formally announce their alliance. The families and friends feast, and as night falls, the girls begin to dance. The bride comes out with a rooster in her right hand, presenting it to the musicians before she also begins to dance. When the guests leave, they take the bride with them to spend seven market weeks with her suitor's family. Okonkwo makes them a gift of two roosters.

Chielo is still in priestess mode as she returns Ezinma to her bed and leaves without a word. The neighborhood is also celebrating Obierika's daughter, and we get a glimpse into how the women and children work together to finish the preparations.



Okonkwo once again hides his worry, because he considers showing any emotions other than anger to be feminine. We also see another example of how Umuofia preserves order by extracting fines from those who break the structure of their society.



Another Umuofia custom is described in great detail. Through all the ceremonies and traditions described in the book, Achebe shows us that the Igbo people aren't "primitive" and simple, as the white men think of them. In fact, these traditions aren't all that dissimilar from Western traditions.



We see more Igbo traditions described here, including the one that says the bride will live with the suitor's family for seven market weeks. The fact that the bride is the one who is obligated to leave her family once again reveals the power dynamic to lean in favor of the man of the household.



CHAPTER 13

Drums and cannons signal the death of Ezeudu, the oldest man in the village. Okonkwo shivers as he remembers the last time the old man had visited him and advised him not to participate in the killing of Ikemefuna.

The entire clan attends Ezeudu's funeral, as he was a great warrior and held three titles, and even *egwugwu* show up to pay their respects. The ceremony involves a lot of tumult—the beating of drums, firing of guns, clanging of machetes. In the midst of the last gunshots and cannon fire, it's discovered that Ezeudu's sixteen-year-old son has been killed by a piece of iron from Okonkwo's gun.

Because Okonkwo has killed a fellow clansman, he must flee the clan, but since the crime is of the “female” variety—meaning it's accidental—he's allowed to return after seven years. He and his family pack up their belongings, and friends help them store their **yams** in Obierika's barn. Just before dawn, they flee to Okonkwo's motherland, Mbanta.

As the day breaks, a crowd of men from Ezeudu's quarter set **fire** to Okonkwo's houses, killing his animals and destroying his barn. They do this simply out of justice for the earth goddess rather than out of personal anger. Obierika joins in but wonders why a man must be so severely punished for an accidental crime. He thinks back to his wife's twin children, whom he had been forced to leave to die in the forest because of the law of the land.

CHAPTER 14

Okonkwo's kinsmen in Mbanta receive him and his family kindly. Uchendu, Okonkwo's mother's younger brother, is now the eldest surviving member of that family. Okonkwo is given a plot of ground to build his compound, and two or three pieces of land to farm during the planting season. Uchendu's sons even contribute **seed-yams** for Okonkwo to farm.

After the rain, Okonkwo and his family work hard to plant a new farm, but Okonkwo is discouraged by his circumstances and no longer takes the same pleasure in labor. He concludes that the saying that if a man says yes his *chi* also says yes is not a true saying, since in his case, his *chi* said no despite his own affirmation.

Drums and cannons traditionally signal that there is news in the village. Okonkwo's killing of Ikemefuna continues to affect him, though he would never show or admit this to anyone.



The masked gods show up to honor Ezeudu, showing how important he was in the clan. Okonkwo's accident with the gun is a turning point in the plot that can be said to be purely an act of fate, also, since he couldn't control the splintering of the gun. On the other hand, it could also be seen as just an accident.



The fact that the type of crime is described in gendered terms shows how much masculine/feminine ideals are embedded even in the language. A “female” crime is an accident, committed without intent, whereas a “male” crime is more aggressive and purposeful.



The clan feels a sense of inevitability when they carry out traditional punishments such as this one, since they believe that the gods will punish the entire land otherwise. They act not out of personal malice or anger but because they feel they must. Yet there are those who question these traditions, such as Obierika.



In Umuofia tradition, family is very important, and Okonkwo's mother's kinsmen receive him kindly as part of the family, even though Uchendu hasn't seen him in years.



The proverb about chi is repeated here, but this time it's reversed, as Okonkwo has fallen upon hard times. In his sadness, he has come to believe that he cannot in fact control his fate. Instead, he believes that it controls him.



Uchendu sees Okonkwo's despair and decides he will talk to him after the ceremony for his youngest son, who is marrying a new wife. The ceremony of confession is the last step in the marriage, and all the daughters of the family sit in a circle with the bride and Uchendu in the center. The bride must confess whether she has slept with any other men. She says she has not, and so she is fit to marry.

Uchendu calls Okonkwo together with his relatives. He tells his family why Okonkwo is now living with them and then asks whether they know why Nneka, or “Mother is Supreme” is a common name for children, when men are always the head of families. No one answers, and Uchendu asks another question. He asks why a woman is buried with her own kinsmen rather than with her husband's kinsmen. Again, Okonkwo and the others do not know. Uchendu advises Okonkwo to be grateful for the comfort his motherland provides. He says that while a child belongs to his father when things are good, it's the mother who is there to protect and comfort in times of need.

CHAPTER 15

In the second year of Okonkwo's exile, Obierika comes to visit him, bringing two heavy bags of cowries. Okonkwo and his family are very happy to see Obierika, and Okonkwo presents him to Uchendu, who speaks of Obierika's father and the old days when people would visit distant clans. As he's talking, Uchendu mentions the clan of Abame, and Obierika says that their clan has been wiped out.

Obierika tells of how a white man visited Abame during the last planting season. Their Oracle said that the strange man would destroy their clan, so the Abame killed the white man and tied his iron horse, or bicycle, to a tree. Then one day, three other white men came by, saw the bicycle, and went away again. For weeks, nothing else happened, but then, on a big market day, the white men came back with a large number of others and surrounded the market. They began to shoot and everybody was killed, except for those who had not been in the market that day.

Uchendu bursts out that they should not have killed the first white man in Abame. “Never kill a man who says nothing,” he says. Okonkwo agrees that they were fools and should have armed themselves in preparation.

Here is another part of the marriage ceremony. Note how the bride must be “pure” in order to be fit to marry. No such questions appear to be put to the groom.



Uchendu is a great talker, often telling stories and speaking at length. Here he tells Okonkwo to be grateful for his motherland, and he does so in a roundabout way that examines the role of mother and father—one is there to protect, and the other is there to own and claim. Uchenda's appreciation for the role of mothers—of women—is notable in that Okonkwo seems only to value men rather than women. Uchenda's view is more balanced.



Uchendu's character is older and can speak of how the clans' traditions and customs have been changing over time. Okonkwo, however, seems to want traditions to never change—he has a rigid desire to try to keep things exactly as they are. This stands in contrast to Uchendu and Obierika, who seem to have a more nuanced understanding that things do change over time, according to necessity and changing ideas.



The Abame kill the white man because their Oracle said he would destroy their clan. But in killing the white man the tribe set in motion the events that really do destroy the clan. In killing the white man were they fulfilling or fighting fate? It is also worth noting that the first real story of the white man among the Igbo is one of conflict, violence, and destruction.



Uchendu uses a folktale to illustrate the importance of language—he depicts silence as ominous. And it is true—the white men arrive quietly, and the clan allows them to stay, but they soon take over. Okonkwo agrees that the Abame were foolish, but only because they did not arm themselves to fight the white men. He sees violence as the answer.



Okonkwo's first wife cooks dinner and Nwoye brings the wine. After dinner, Obierika mentions that the money in the bags is for Okonkwo's **yams**. Obierika says that he will continue to sell them in Umuofia every year until Okonkwo's return. Okonkwo thanks him.

Yams are the most traditional meal and a measure of wealth, providing Okonkwo with currency to use. Obierika offers Okonkwo true friendship.



CHAPTER 16

Two years later, Obierika returns to Mbanta to visit Okonkwo, this time with news that the white missionaries have come to Umuofia. Furthermore, he reports that Okonkwo's eldest son, Nwoye, is among them, which is why Obierika has come to see Okonkwo. Okonkwo refuses to discuss Nwoye, so it is only from Nwoye's mother that Obierika hears what happened.

Nwoye represents the changing world of the clans, as a young person who has joined the Christians. The new religion is bringing changes to Mbanta and Umuofia. Okonkwo continues to refuse to discuss—to use language—regarding any issue that displeases him.



The missionaries arrived some time earlier in Mbanta, causing a stir. Although everyone came to see the white men, most clansmen didn't take them very seriously. The villagers made fun of the translator, whose dialect of Igbo makes him sound like he's saying "my buttocks" instead of "myself." However, Nwoye was captivated by the hymn he heard about brothers who sat in darkness and in fear. It reminded him of the twins crying in the bush and of Ikemefuna.

The Mbanta did not think of the white men as a threat because they spoke little, and when they did speak didn't speak well. Yet it is the very quietness or gentleness of the white men's religion that attracts Nwoye, and it is implied through Nwoye's thoughts about the abandoned twins that the Christian religion may appeal to the other members of the clans who feel oppressed or powerless.



CHAPTER 17

The missionaries ask for a plot of land on which to build their church, and Uchendu gives them a plot in Mbanta's Evil Forest. The next morning, the missionaries begin clearing the forest in order to build a church, and the inhabitants of Mbanta expect them all to be dead within four days. When none of them die, they win their first three converts.

The missionaries' actions begin to challenge the clan's beliefs—by building a church in the forest and not dying they show either that the forest isn't actually dangerous or that their own god is stronger than the forces of the forest, which is likely why the first three people converted.



Nwoye keeps his attraction to the new faith a secret, not wishing to anger his father, but he strays near the church and listens to the singing on Sundays.

The music draws Nwoye to the church on Sundays, but he knows that his father, who approves of tradition and masculinity, would disapprove.



The Mbanta assume that their gods and ancestors will punish the white men in twenty-eight days, since their gods are sometimes long-suffering, but never permit a man to defy them longer than that. However, when the day comes that all the missionaries should die, they're all still alive, winning them a handful more converts. Among them is a woman named Nneka, who has had four previous sets of twins, all of which had immediately been thrown away after being born.

The church wins the most converts when it seems more powerful than the clan's religion. In addition, the new religion attracts those who have suffered under the old religion, such as Nneka. Those who have been caused grief by the old traditions want change.



One morning, Okonkwo's cousin, Amikwu, passes by the church and sees Nwoye among the Christians. He tells Okonkwo what he's seen, and when Nwoye returns to the compound, Okonkwo attacks him, gripping him by the neck and demanding to know where he's been. Uchendu stops Okonkwo, who lets go of Nwoye, and Nwoye walks out and never returns. He decides to join the Christians in Umuofia.

Nwoye seems to be attracted to the Christians because they offer a less violent option (of course, as we'll see, they can be pretty violent too). Okonkwo's physically violent reaction to seeing Nwoye among the Christians is therefore exactly the wrong thing—in trying to force Nwoye to stay, he in fact pushes him away. Nwoye, like others who feel mistreated by the old traditions, naturally move toward the new option. They represent the change within the clan.



Okonkwo sits in his hut, wondering how he could have been cursed with such a son. He thinks of his own nickname as the “Roaring Flame,” and wonders how he could have borne a weak son like Nwoye. Then, as he gazes into the **fire**, he realizes that “living fire begets cold, impotent ash.”

This is the first instance we see Okonkwo employ a metaphor, since he's usually straightforward and blunt. He believes that his strength fostered feminine qualities in Nwoye. He doesn't see that this same aggression will eventually burn him out as well, since fire eventually consumes its source.



CHAPTER 18

At first, the Mbanta remain relatively unworried about the church in the Evil Forest. They have little interaction, until the missionaries overstep their bounds. Three converts—villagers who have converted to Christianity—boast that the Mbanta gods are dead and that they will burn their shrines. This talk outrages the villagers, who beat the converts. Nothing happens between the church and the clan for a while afterwards.

The new religion begins to clash more with the clan's traditions, creating conflict. Interestingly, it's the converts to Christianity who are most aggressive, as if now they want to prove that their choice was the right one. Though nothing major has happened yet, we begin to see hints that larger conflict is on its way.



Rumors begin to spread that the white men are bringing their government as well as their religion, using their court system to judge clan members. In Mbanta, these stories still seem like myth, however, since Mr. Kiaga, the interpreter seems harmless. As for the converts, they're still considered clan members, so killing one of them would result in exile.

The rumors that the church and government are entwined foreshadow the white man's eventual takeover. In fact, this is another place where the clan and the white man's system converge, since in Umuofia's justice system, their masked gods decide the outcomes of trials. Notice how the Christian's lack of aggression makes them sneakily powerful, allowing them to build a strong position without arousing a response from the clan.



The church begins to accept outcasts, or *osu*, as members, causing a stir among the converts, who say that the heathens will ridicule them for accepting *osu* into their church. Mr. Kiaga insists that they accept them anyway, since they are all children before God. In this manner, he loses one of the converts, but gains some very strong converts in the former outcasts.

The white man's religion begins to overturn the clan's hierarchy—it is a feature of the religion that they accept the weak and the powerless, and in so doing they give those powerless newfound power and cause the hierarchical structure of the clan to begin to fall apart.



One of the outcasts, however, brings the church into conflict with the clan when he kills the royal python, the most revered animal in Mbanta. The clan decides to ostracize the Christians, preventing them from using the stream. When Mr. Kiaga demands to know why, they explain that they believe Okoli, one of the converts, killed the royal python. Okoli himself falls ill and dies, showing the clan members that the gods are fighting back. They decide to pursue no further actions against the Christians.

Again, note how it's the converts who are the most aggressive—who wish to punish those who still hold to the traditions that once oppressed them and to exercise the power they feel they have gained by converting. The clan members still have some faith in their religion, however, and they believe that their gods are stepping in to fight for them after Okoli dies from illness. Yet the clan seems to think that once their own gods have shown their power that the white men will back off or relent, that things are even between them.



CHAPTER 19

Okonkwo reaches the end of his seven years in Mbanta, bitter that he has lost the opportunity to climb to the top of the clan in Umuofia. Although his mother's people have been kind to him, he still regrets the time lost there. He sends money to Obierika to build two huts for him in his old compound so that his family can live there until he can build more.

Okonkwo laments his fate, which he believes has prevented him from becoming a great man in spite of his strong will. Still, he wants to return to Umuofia, the people of his father's line. He wants to be connected to the masculine.



As the final rainy months of his exile draw to a close, Okonkwo decides to throw a feast for his mother's kinsmen to show his gratitude. Ekwefi harvests her cassava, and Okonkwo slaughters three goats and a number of fowl, making for an extravagant feast.

Because Okonkwo is a strict adherent to tradition, he decides to throw a traditionally extravagant feast to thank his mother's family.



As the oldest member of the extensive family, Uchendu breaks the kola nut before the feast, praying to the ancestors for health and children. The food is then laid out and everyone begins to eat. Towards the end of the meal, one of the oldest kinsmen rises to thank Okonkwo and to warn the younger generation about forgetting the bonds of kinship. He reiterates that he fears for the clan before again thanking Okonkwo for the feast.

The feast showcases many of the customs we are already familiar with from the book. Additionally, the old kinsman who makes the speech exhibits the importance of language by speaking at length to thank Okonkwo for the meal.



CHAPTER 20

Okonkwo returns to his clan knowing that seven years is a long time to be away. He realizes that he has lost his chance to lead his clan against the new religion and his chance to claim the highest titles. However, he still believes that he can return with a flourish. He plans to rebuild his compound on a more magnificent scale, with room for two new wives. He also plans to initiate his sons into the ozo society. After Nwoye joined the Christians, he told his other sons that they could follow in Nwoye's steps if they wanted to, but that he would curse them and haunt them after his death.

Okonkwo is not prepared for all the changes that have occurred in his clan. He believes that he can attain the same status by showcasing his masculinity and strength as he did before. He treats his others sons in just the same way he treated Nwoye—primarily he threatens them to get them to "be strong" and do as he wants.



Ezinma has grown into one of the most beautiful girls in Mbanta. She is called the Crystal of Beauty, just as Ekwefi had been called in her youth. She has many marriage prospects in Mbanta, but refuses them all because she knows that her father would like her to marry in Umuofia. She gets her half-sister Obiageli to do the same. Okonkwo continues to wish that Ezinma were a boy, since she understands him best out of all his children. He hopes that his daughters will also attract considerable attention in Umuofia.

In the seven years of Okonkwo's exile, the church has grown to influence more of Umuofia's culture. More clan members have converted, including some men of title. The white men have also built a court where a District Commissioner judges cases, and messengers called *kotma* guard the prison. The messengers are especially hated for being arrogant and foreign, and they earn a nickname of Ashy-Buttocks because of the ash-colored shorts of their uniform.

Upon hearing these things, Okonkwo wonders why the clan does not fight back and expel the white men. Obierika replies that it is already too late and that many of their own men and sons have joined the Christians. He mentions a case where the white men hanged Aneto over a land dispute, when in Umuofia's justice system, he would have been exiled instead. Obierika says that there is no way for the white man to understand Umuofia customs when he doesn't even speak the same language.

CHAPTER 21

Many people in Umuofia do not feel as strongly as Okonkwo does about getting rid of the white men. Although the white men bring a strange religion, they also bring a trading store, allowing money to flow into Umuofia. Even the religion is beginning to take hold due to the efforts of Mr. Brown, a white missionary who approaches conversion in a respectful and restrained manner, attempting to understand the clan's own traditions. He prevents members of the church from provoking the clan, particularly in the case of Enoch, a fanatical convert whose father was the priest of the snake cult.

Ezinma's relationship with Okonkwo reveals more about Okonkwo's views of masculinity. Because she is his favorite child, he wishes that she had been born a boy, showing that he thinks highly of her and believes she could have attained a high standing in society. At the same time, he hopes that, as a beautiful, marriageable woman she will help him to rebuild his own power and prestige.



*The white men's religion has grown in influence, and once it gained that influence the white men brought in their own government as well that now exercises power as well—it judges cases as the *egwugwu* once did and exacts punishments in its prison. It is, in other words, effectively destroying the sovereignty of Umuofia society. The clan retaliates with ridicule and language, calling the court messengers names, but this doesn't achieve much for them.*



Once the new religion converts clan members, it becomes impossible to fight them off because the clan would effectively be fighting itself. The story of the case and its punishment shows both how the white man's justice system has replaced the Umuofia system and that, despite what you might expect, the white man's system can actually be more brutal than that of the Umuofia (even though the white men certainly think of the Umuofia as "savages"). Obierika and Okonkwo's conversation reveals the importance of language—without a common language, Obierika believes that it's impossible to understand another culture's customs.



Mr. Brown pursues a peaceful change, a change founded on respect. Undoubtedly his goal is to convert people of Umuofia to Christianity, which has and will continue to result in vast changes to Umuofia society. But he does so respectfully, and seems to see things of value in Umuofia culture. Put another way, he seems willing to be influenced by the Umuofia just as he is influencing them.



Mr. Brown makes friends with some of the great men of the clan, and in one of the neighboring villages, he discusses religion with a great clansman named Akunna. Neither one of them succeeds in converting the other, but they do gain a better understanding of the other's religion. Akunna also points out several similarities between the clan's religion and the Christian faith, likening Mr. Brown's presence to the clan's wooden carvings—both are representations of God on earth, among people.

Mr. Brown uses his understanding to convert more clan members to the church. He builds a school and a hospital and begs families to send their children to the school. He says that clan leaders in the future will be those who can read and write, and his arguments begin to have an effect. More people begin to enroll in his school as they see the quick results of schooling, including earning a clerkship or becoming a teacher. Mr. Brown's health begins to break down, however, and he has to leave Umuofia shortly after Okonkwo's return. He attempts to greet Okonkwo with news of his son Nwoye upon Okonkwo's return, but Okonkwo drives him out with threats.

Okonkwo's return is not as memorable as he hopes, even though his daughters do arouse interest among suitors. Umuofia is too busy with the changes brought by the new religion and government to pay much attention to Okonkwo's return. Okonkwo mourns for the men of Umuofia, whom he believes have become “soft like women.”

CHAPTER 22

Reverend Smith replaces Mr. Brown, and in contrast to Mr. Brown's policy of compromise, Mr. Smith encourages extreme acts to provoke the clan. He criticizes Mr. Brown's methods, thinking that Mr. Brown sought nothing but numbers—as opposed to true powerful Christian faith—in his conversions.

Reverend Smith encourages over-zealous converts like Enoch, leading Enoch to enrage the clan during an annual ceremony in honor of the earth deity. As the *egwugwu* begin to retire during the ceremony, Enoch boasts that they wouldn't dare touch a Christian. When the *egwugwu* come back to prove him wrong, he tears the mask off of one of the *egwugwu*.

Mr. Brown wins friends in the clan by conversing with them, demonstrating again the power of language. We learn more about the complexity of the Umuofia religion as well. The clan members don't blindly believe in wooden structures and masked figures, but they regard them as conduits for their faith. White men who do not take time to converse with the Umuofia are likely to think of them as mere savages who think that those masks and wooden idols are real rather than symbolic.



Written language begins to take over the oral tradition in Umuofia, as the ability to be literate becomes a mark of power and wealth in the clan (as opposed to, say, farming yams). As these new opportunities become evident, those who can benefit from them (i.e. those who are not or are unlikely to be) rich or powerful because they are not physically powerful or strong farmers, convert to the new religion and its associated values. Okonkwo's threats to Mr. Brown show that he still holds to the old traditions, though.



Okonkwo planned to have a memorable return based on traditional methods of gaining attention and status in the clan, but things have changed so much that his plans fall through. He blames this on the clan's loss of respect for masculinity and strength.



Reverend Smith is a more extreme religious leader. He believes his faith is the one true faith, that he has nothing to learn from the Umuofia, and he recognizes the power the whites now wield and so he wants to create conflict.



*The two religions finally clash in a major confrontation. Enoch destroys an important symbol of the Umuofia religion when he pulls the mask off the *egwugwu*. Enoch, formerly powerless, here makes a show of his newfound might.*



That night, the Mother of the Spirits walks the length of the clan, weeping and wailing. The masked *egwugwu* assemble in the marketplace the next day before heading for Enoch's compound. The Christians decide to hide Enoch in the parsonage for a day or two, which disappoints him, as he had been hoping for a holy war. The *egwugwu* burn down Enoch's compound and move on to the church, where Reverend Smith and his interpreter, Okeke, meet them. Ajoña, the leading *egwugwu* of Umuofia, speaks to the two men, saying that they will not be harmed, but that they should not stand in the way of the *egwugwu*. Reverend Smith refuses to move, but he cannot save his church. The church Mr. Brown built is burned to the ground, and the clan is momentarily pacified.

The clan retaliates against the Christians by doing the same thing that Enoch did—they destroy the symbol of Christianity by burning down the church. Remember back to earlier judgments by the egwugwu, in which they would adjudicate conflicts by determining what price a guilty person must pay to make up their wrong action against another person. Here they do something similar: they force the whites to pay a "fine" (losing their church) equal in value to their offense (ripping off the mask). And they seem to think the matter is settled. But, of course, it is not. They have misunderstood their own eroded power as well as the willingness of the Christians to accept or agree that this is a fair exchange.



CHAPTER 23

Okonkwo is pleased that the village has retaliated, feeling that this is a return to the warlike men of Umuofia. For two days after the destruction of the church, nothing happens. Even so, all the men in Umuofia walk around armed with a gun or a machete. When the District Commissioner returns from his tour, Mr. Smith goes to speak with him, and three days afterwards, the District Commissioner asks all the leaders of Umuofia to meet in his headquarters. This invitation was not surprising to them, but they decide to attend the meeting armed with machetes.

Okonkwo was one of the leaders who pushed for an aggressive retaliation, and he's pleased that the village men are acting manlier. Also, the fact that the invitation to see the Commissioner isn't strange to the clan leaders shows how much the traditions of the clan have changed already to incorporate the white men. The clan leaders clearly think that they are in a position of power and are being treated with respect.



At the meeting, the District Commissioner tricks them, handcuffing the men while Ekwueme is telling the story of Enoch's crime. The District Commissioner tells them that they cannot burn people's houses and places of worship, and that they will be released after the village pays a fine of two hundred bags of cowries. The clan leaders do not respond, and the District Commissioner leaves them with the court messengers, instructing them to treat the men with respect.

The white government completely ignores the laws and structures that are already in place in Umuofia. They punish the clan leaders based on their own laws from their own country.



The court messengers, however, shave the men's heads as soon as the District Commissioner leaves. The court messengers do not allow the clan leaders to leave when they need to urinate, and starve them for three days. On the third day, Okonkwo angrily says that they should have killed the white man, and he's overheard by a court messenger who rushes in to beat the men with a stick.

The court messengers, meanwhile, now see their chance to abuse the leaders of the clan, who are no longer all-powerful.



The court messengers tell the villagers that their leaders will not be released unless the village pays a fine of two hundred and fifty bags of cowries—increasing the amount by fifty so that they can take a cut. The villagers don't know what to do or what to believe, and Ezinma breaks her twenty-eight day visit to her husband's family when she hears that her father has been imprisoned. It's decided that the village will pay the fine, and they gather the two hundred and fifty bags of cowries.

With all the major changes happening in the community, there's bound to be corruption as well. The court messengers take advantage of the language barrier and confusion to cheat the village of more money. In paying the fine—just as the Mbaino paid the "fine" of Ikemefuna and the virgin to Umuofia early in the novel—the Umuofia are admitting that they do not have the power to fight the white men. The world has changed.



CHAPTER 24

Okonkwo and the other leaders are set free once the fine is paid, but they leave in brooding silence, not speaking to any of the clansmen they pass. Ezinma prepares a meal for her father, and he eats only to please her, even though he has no appetite.

The silence is ominous. The unwillingness of the leaders to speak with the other villagers attests to the shame they feel at their treatment and the loss of power it symbolizes. Okonkwo's loss of appetite similarly expresses his shame and loss of his sense of masculine power.



The village crier beats his gong at night and arranges another meeting in the morning. Okonkwo sleeps very little that night, anticipating war with excitement. He swears vengeance against the white man's court. As he considers the meeting the next day, he decides the greatest obstacle in Umuofia is a speaker named Egonwanne. Okonkwo blames him for persuading the clan to be less aggressive and decides that if the clan listens to Egonwanne tomorrow, he will plan his own revenge.

Okonkwo associates Egonwanne's speeches with feminine tactics of persuasion. He wants to take a more aggressive route and go to war. This reveals part of Okonkwo's difficulty fitting into the clan, however—language is important in communicating at town meetings, and Okonkwo struggles with words.



The marketplace fills as the sun rises, and Obierika and Okonkwo go to the meeting place together. Okonkwo looks for Egonwanne in the crowd and spots him, and prepares to speak against him if Egonwanne advises against war. Okika, one of the six men who had been imprisoned, begins to speak, urging the clan to go to war even though it means fighting their former brothers.

Okika prepares a persuasive speech to stir the clansmen to war. However, the tradition of gathering everyone in the marketplace to speak orally reveals to the white men that something is going on.



The meeting is interrupted by the arrival of five court messengers. Upon seeing them, Okonkwo, filled with hate, springs to his feet and confronts the head messenger. The court messenger says that the white man has ordered the meeting to stop, and in a flash, Okonkwo draws his machete and strikes the man down. Okonkwo senses that the tribe will not go to war. He knows this because he can hear voices from his clan asking: "Why did he do it?" Okonkwo leaves.

It can be argued that Okonkwo's murder of the court messenger is both an act of fate and an act of free will. Even though he chooses to strike down the messenger, his temperament and all the circumstances of his life have led up to this moment, making it almost impossible for him to do anything else. Okonkwo has based his entire existence on being a powerful man devoted to the traditions of his society. He cannot respond to someone else wielding power or refusing to honor those traditions, so he responds in the only way he knows how—with violence. But the tribe recognizes its inferior position to the whites and its members do not want to die—they don't want to fight a war they are destined to lose.



CHAPTER 25

The District Commissioner arrives at Okonkwo's compound with an armed band of soldiers and court messengers and demands to see Okonkwo. Obierika says that Okonkwo is not there, and the District Commissioner grows angry, threatening to lock them all up unless they produce Okonkwo. The clansmen present discuss and then Obierika tells the Commissioner that they will show him where Okonkwo is and that perhaps the Commissioner can help them. The Commissioner is confused by this statement, and thinks to himself that “one of the most infuriating habits of these people was their love of superfluous words.”

Obierika leads the way with five or six others, and the Commissioner follows along with his men. They're led to a tree behind Okonkwo's compound where they find Okonkwo's body dangling. Obierika suggests that perhaps the Commissioner's men can help bring his body down and bury him, since it is against Umuofia custom to bury a man who has taken his own life. Only strangers may touch the body of someone who has committed suicide. The District Commissioner takes interest in this custom.

The Commissioner orders his chief messenger to take down the body and to bring all the men to court. He walks away, taking a few soldiers with him, and thinks about all he has learned in the years he's spent in Africa. He thinks about the book he plans to write on his experiences, and muses that this suicide would make a good chapter. He's already decided on a title for the book as well, calling it *The Pacification of the Primitive Tribes of the Lower Niger*.

The Commissioner's thought about the Igbo people's “love of superfluous words” reveals a lack of understanding as to how important speech-making and proverbs are to Igbo's oral traditions. It's one of the main sources from which the clan's and the white man's misunderstandings stem.



Okonkwo killed himself because it was the only option left to him as a way to preserve his independence. Yet at the same time it is an action that is deeply at odds with Umuofia traditions. The other men can't even touch him. Okonkwo's traditional insistence on masculine strength has, in this changing world, actually made him profoundly break with tradition and turned him, in death, into a kind of outcast. The Commissioner finds the Umuofia tradition of not touching the body of a suicide interesting in a kind of paternal way, as another indication of the unsophisticated savagery of these people (when we, as readers of the novel, know that the Umuofia are a complicated and sophisticated people, just like the white men themselves).



*The Commissioner's condescending title, which calls the Igbo people “primitive,” reveals how little he has actually come to understand all the complex customs that are described throughout *Things Fall Apart*. It also draws attention to the power of written language—because the Commissioner's book will be written down, his words will be the authoritative viewpoint on the Igbo people, even though it's clearly biased. He thinks of them as primitives to be pacified, and so will the rest of the world. Yet in writing *Things Fall Apart*, and in putting the commissioner's book within the context of his own book that depicts the Umuofia as complex, sophisticated, and made up of individuals with different passions and viewpoints, Chinua Achebe argues against this Western Christian view of the Igbo as primitives in need of pacification. He makes this case in written language, that permanent language of power, both to the white men and to his own people.*





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'Macbeth' Study Booklet

Name:

Teacher:

Core Ideas - Themes:

Ambition and its consequences: The play explores the theme of ambition and its consequences. Macbeth's desire to become king leads him to commit a series of crimes that ultimately result in his downfall. Shakespeare shows that unchecked ambition can lead to destruction, and that the pursuit of power can corrupt even the most virtuous of individuals.

Guilt and remorse: Macbeth's conscience is plagued by guilt after he murders King Duncan, and he is unable to find peace or redemption throughout the rest of the play. Lady Macbeth also experiences guilt and is eventually driven to madness by her actions.

The supernatural: The play contains several supernatural elements, including the witches who prophesy Macbeth's rise to power and his eventual downfall. The appearance of Banquo's ghost also adds to the supernatural atmosphere of the play, and the presence of supernatural forces underscores the idea that the events in the play are beyond human control.

Betrayal and loyalty: Betrayal and loyalty are important themes in the play. Macbeth betrays his king and his closest friend, Banquo, in his quest for power. Conversely, Macduff remains loyal to his country and his king, even at great personal cost. Shakespeare shows that loyalty is a virtue that should be prized above all else, and that betrayal can have dire consequences.

The corrupting influence of power: The play demonstrates the corrupting influence of power. Macbeth becomes increasingly tyrannical as he consolidates his power, and he becomes paranoid and ruthless in his efforts to maintain his position. Shakespeare suggests that power can be addictive and that it can corrupt even the most well-intentioned individuals.

Example Question:

Read the following extract from Act 3 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is thinking of his feelings about Banquo.

	MACBETH	To be thus is nothing, But to be safely thus. Our fears in Banquo Stick deep, and in his royalty of nature Reigns that which would be feared. 'Tis much he dares,
5		And to that dauntless temper of his mind, He hath a wisdom that doth guide his valour To act in safety. There is none but he, Whose being I do fear; and under him My genius is rebuked, as it is said
10		Mark Antony's was by Caesar. He chid the sisters When first they put the name of king upon me And bade them speak to him. Then prophet-like, They hailed him father to a line of kings. Upon my head they placed a fruitless crown
15		And put a barren sceptre in my gripe, Thence to be wrenched with an unlineal hand, No son of mine succeeding. If't be so, For Banquo's issue have I filed my mind; For them, the gracious Duncan have I murdered,
20		Put rancours in the vessel of my peace Only for them, and mine eternal jewel Given to the common enemy of man, To make them kings, the seeds of Banquo kings. Rather than so, come Fate into the list,
25		And champion me to th'utterance. Who's there?

Starting with this extract, explore how Shakespeare presents Macbeth's fears.

Model Responses

Level 4 - 20 Marks

Shakespeare presents Macbeth's fears as overwhelming for Machiavellion Macbeth himself, and that these fears were inevitable and now control his actions and his words.

In the extract, Shakespeare presents Macbeth's fears as extremely prevalent when Macbeth asks "who's there?". The use of the question connotes that naïve Macbeth is feeling a sense of paranoia, which shows his fear towards his surroundings. The use of "who's", meaning what person demonstrates to the audience that the brave Macbeth is feeling vulnerable, showing how his fears are overwhelming for him. Furthermore, when Macbeth is asking "who's" there, the audience from listening to his previous speech about noble Banquo would think that Macbeth is afraid of his once best friend, demonstrating how Shakespeare presented Macbeth's fears as overwhelming. Additionally, in the extract Macbeth's fears are shown to be inevitable due to the correlation to the divine right of kings, which was very prevalent in the Elizabethan era, when Macbeth was written. Macbeth, when talking about Banquo, says that Banquo was "hailed" to a "line of kings". "Line of kings" illustrates how Macbeth's fears are inevitable because he ruined the divine right of kings by murdering King Duncan in order to become the new king. Now Macbeth fears being murdered much the same way as Duncan was by him and Lady Macbeth. The noun "king" makes the audience remember King Duncan and how he trusted Macbeth and Lady Macbeth yet he was still brutally killed by them. Consequently, this shows how Macbeth's fears were eventually going to happen, due to the interruption of the divine right of kings.

In the play as a whole, Macbeth's fears are further shown as being too overwhelming for Macbeth when Lady Macbeth and himself are determining how to murder their noble king Duncan. Lady Macbeth begins to dominate Macbeth and become the leader of the plan as Macbeth does not want to kill Duncan himself. This shows how Macbeth was too overwhelmed by fear and the thought of consequences that he cannot go through with the malicious plan that he and Lady Macbeth came up with. Furthermore, Macbeth's fears allow him to be left vulnerable for people to take advantage of. For example, Lady Macbeth tells Macbeth to be the "serpent" under the flower. The noun "serpent" connotes a sly person and someone vicious, yet when Macbeth is tasked to be evil and kill Duncan, like a "serpent" he cannot, due to the sheer amount of fear ingrained into Macbeth's head, showing how it controlled his actions.

At the beginning of the play, Macbeth is afraid of the 3 witches as they begin to chant, "fair is foul and foul is fair". This is a directly opposite approach than further on in the play as Macbeth begins to demand them around. The witches, supernatural beings, who were causing Macbeth fear at the beginning of the play yet none at the end also demonstrates how Macbeth's fears become less about him as a person, but more about gaining and keeping his power, hence the fears Banquo, as he knows what Banquo can do. This shows how the fears were inevitable because of Macbeth's attitude and demeanor.

In conclusion, throughout the extract and the play as a whole, Macbeth's fears are presented by Shakespeare as inevitable due to his interference with nature and the divine right of kings, which in the Elizabethan era, was thought to be a huge part of society

Level 5 - 23 Marks

It is evident from early in the play that Macbeth holds room for fear as when he hears the witches' prophecies, he is intrigued – only he lacks 'the illness that should attend' the actions required to become king. This metaphor used by Lady Macbeth in her soliloquy after she discovers the prophecies highlights how Macbeth does have 'ambition', he just lacks the courage or stereotypical masculine features that would enable him to murder Duncan. Thus suggesting that fear could have been one factor getting the better of Macbeth at the beginning. Although Macbeth overcomes this fear by murdering Duncan, it is made clear that one fear now turns towards fear of Banquo's sons becoming kings, as mentioned in the witches' prophecies. In the extract, Macbeth states how there is 'none but he, but being I do fear'. The explicit use of the adjective 'fear' indicates that Macbeth is a character who presents fear. In fact, he is presented as very insecure because he feels the need to take the prophecies 'into his own hands, and use his free will to become king. He is uncomfortable in allowing prophecies to come true over time, mirroring a sense of fear that they won't come true. A Jacobean audience would have been mortified to know that Macbeth had disrupted the Divine Right of Kings to fulfil desires prompted by the supernatural. James I wrote that any supernatural was evil, so for an audience to see Macbeth so dedicated to the 'imperfect speakers' would have been absurd. If anything, a Jacobean audience would expect Macbeth to have fear towards the supernatural or the consequences of his actions.

In the extract, it is made clear that Macbeth murdering Duncan had put 'rancours in one vessel of [his] peace'. The metaphor reflects how the murder of Duncan had disrupted Macbeth's peace, which could be suggesting that Macbeth does have some fear towards the consequences of his actions.

Alternatively, it could be presenting a slight sense of guilt through the mentioning of the word vessel. Vessels connote blood, and blood is used throughout the play as a symbol for guilt. As a religious society, the Jacobean would certainly expect Macbeth to feel guilt and fear his 'deep damnation' as the consequences of his actions. As the play progresses, Macbeth's fear of losing the title of being king (once he becomes king) gets so intense that he murders the innocent wife and child of Macduff. They are 'savagely slaughtered', mirroring how a mixture of fear, ambition and desire have possessed Macbeth into becoming a wicked tyrant. The sibilance implies that Macduff's innocent 'wife and babe' had a painful and brutal death. Furthermore, the adverb 'savagely' emphasises the wicked, merciless and evil character Macbeth has turned into. A Jacobean audience may have believed this was a result of Macbeth's engagement with the supernatural, leading him down a dark path. Additionally, they would have been horrified to hear of a man to be so reckless as to not only murder a king, but an innocent family too. A woman and child would not have been seen as such a threat, so one may be of the opinion that Macbeth had no reason to act so carelessly. However, this could be a result of his fear of losing control. Macbeth may have got so caught up in the idea of power, status and kingship that he feared a life without it, in which he completely lost sight of all this when he allowed ambition to overcome him.

In conclusion, I believe Shakespeare presents Macbeth as a character with a significant amount of fear, as well as ambition. Although both of these traits can be good in some people, it is evidently clear that is not the case with Macbeth. Macbeth fears the wrong things, such as losing control or not becoming king, causing him to do merciless murderings throughout the play. Macbeth should have had fear towards the supernatural instead, perhaps that wouldn't have led him to his tragedy.

Level 6 - 30 Marks

Throughout Macbeth, Shakespeare explores Macbeth's fears through his relationship with his wife, his friends, his own mortality, and the destiny supposedly meant for him, all while touching on greater ideas of appropriate kingship, the 'Great Chain of Being' and the supernatural.

In this extract, Shakespeare presents Macbeth's fears through the way he speaks of the witches and his own position. Macbeth worries that his succession was perhaps in vain, and that his reign might be short lived as he describes the 'fruitless crown' and 'barren sceptre' the witches have supposedly supplied him with. The words 'fruitless' and 'barren' connote a sense of emptiness, and are suggestive of Macbeth's worries that his ruthless road to succession was perhaps in vain, if the power and authority it entails proves to be 'fruitless'. Importantly, this is a soliloquy of Macbeth, a time where he is alone, and can afford to speak true, which emphasises his worries in this scene as he speaks only to himself.

In the play as a whole, Shakespeare presents Macbeth's fears through his recognition of a disruption in natural order. Shakespeare uses Macbeth, as a whole, to explore themes of the 'Great Chain of Being', and ideas discussed in the 'Dream of Scipio' by Cicero, in which the Earth lies at the centre of a number of spheres, which contain different entities, like God, angels, animals, etc. Crucially, these spheres are interlinked, and are shown to be through the ripple effect Macbeth has caused through his transgressions. Macbeth worries about this disruption of order, talking about dead people 'rising again' and even to the point of 'pushing us from our stools'. In the latter quote, Shakespeare uses a metaphor with double meaning to emphasise Macbeth's worry – he is literally 'pushed' from his stool when he sees Banquo in his seat at the Banquet, and worries that he'll soon be 'pushed' from his 'stool', which is the throne. Shakespeare intertwines ideas of disruption of the macrocosm and Macbeth's actions to demonstrate the magnitude of his actions.

Furthermore, Shakespeare presents Macbeth's fears further in Macbeth's soliloquy at the end of the play. The use of 'tomorrow, tomorrow, tomorrow' serves as testament to Macbeth's soliloquy, whereby he realises that his whole life is ruined and that he's truly damned. The repetition of 'tomorrow, tomorrow, tomorrow' and its slow vowel sounds are reflective of his life having also slowed down, now at a 'petty pace', and his now nihilistic attitude towards his life. His use of 'Out, brief candle' echoes Lady Macbeth's 'Out, out damned spot', and places them in parallel as they recognise their actions and damnation.

Shakespeare continues to present Macbeth's fears through his relationship with fate and the witches. Shakespeare has left the role of fate ambiguous throughout Macbeth, as he blurs the lines between destiny and free will. Importantly for Macbeth, however, he regards fate and the witches as his 'insurance' of sorts, ever since he hears the witches' prophecy and that '[he] shall be king', and only realises towards the end of his life that he's been misled through both his own ambition and the witches' prophecy. He uses 'to doubt th' equivocation of the fiend, that lies like truth' to suggest his own recognition and worry about the fact he's been, or has himself, led astray. The use of 'lies like truth' is reflective of the dual and ambiguous note of the witches' prophecy, and further sets Macbeth up as a tragic character as sympathy from the audience is evoked through his now isolated and 'damned' state. Finally, Macbeth's fears are explored by Shakespeare through his relationship with Banquo. In the extract provided Macbeth mentions Banquo as one 'with a wisdom that doth guide his valour/To act in safety', which sets him up as a point of comparison to Macbeth. Banquo is 'wise', 'rational', and less inclined to act for personal ambition, all traits which Macbeth worries about, as he says 'there is none but he whose being do I fear'. A stress on 'he' is emphatic of the high regard Macbeth holds for Banquo in some respects, as Macbeth worries, and is perhaps even jealous, of Banquo's mental fortitude and restraint. In overview, Shakespeare explores Macbeth's fears throughout the play in every stage of his life, as he progresses to the throne, and eventually to his demise. Shakespeare weaves together ideas of the disruption of the natural order, fate, and Macbeth's own mortality to emphasise his various emotions in light of the recognition of his transgressions.

Essay Planning - 4 Approaches

Paragraph	Chronological	Event
[Extract]	[Extract]	[Extract]
1	Beginning	Before significant event
2	Middle	Significant event
3	End	After significant event
Paragraph	Character	Theme
[Extract]	[Extract]	[Extract]
1	First impression	Writer's message
2	How they change	Link to core idea 1
3	Final impression	Link to core idea 2

Developing Paragraphs

What? (AO1)	<p>1. Present your idea [Topic Sentence]: [Writer's name] presents... [Writer's name] conveys the idea that... [Writer's name] creates the impression...</p> <p>2. Support your idea with a quotation/quotations: This is illustrated when... "_____." To add a further quotation This is further shown when... "_____."</p>
How? (AO2)	<p>3. Explain what the quotation shows: This shows/portrays/reveals/emphasises/ presents/suggests/implies/conveys... Add an additional or alternative interpretation. Additionally/Alternatively, this might suggest...</p> <p>4. Analyse the effect of the writer's choice of language or structure: The word "_____" has connotations of... This creates the impression that...</p> <p>5. Analyse something else: Furthermore,/This is further emphasised by... ...the [adjective] tone of [link quotation] helps to convey [link to quotation] ...the [type of] imagery helps to convey the idea that... ...[writer's name] use of simile/metaphor/personification/pathetic fallacy suggests that...</p>
Why? (AO3)	<p>6. Comment on context and writer's message: [Writer's name] presents [focus of question] in this way to convey their message that... In the context of [era] society, [writer's name] might be conveying the idea that...</p>

Act/Scene:	Core Knowledge:	Retrieval Questions:
A1 S1	<ul style="list-style-type: none"> Shakespeare begins the play with the Witches to emphasise how prominent the theme of the supernatural will be in the play "Fair is foul and foul is fair" suggests that the natural order will be disturbed 	<ol style="list-style-type: none"> How has Shakespeare chosen to begin the play? What idea does Shakespeare want to present at the beginning of the play?
A1 S2	<ul style="list-style-type: none"> King Duncan is being challenged by two enemies: the rebel Macdonwald and the Norwegians Macbeth and Banquo heroically defeat both enemies King Duncan rewards Macbeth with the title of Thane of Cawdor (Macbeth does not know this yet) 	<ol style="list-style-type: none"> Who are threatening King Duncan's position at the beginning of the play? How are Macbeth and Banquo described at the beginning of the play? What title does King Duncan give to Macbeth as a reward for his actions?
A1 S3	<ul style="list-style-type: none"> The Witches provide 3 prophecies for Macbeth and Banquo: <ol style="list-style-type: none"> Macbeth will be made Thane of Cawdor (Macbeth does not know he has already been rewarded with this title) Macbeth will become King of Scotland Banquo's descendents will become kings Macbeth is enraptured by the Witches, Banquo views them with light-hearted suspicion 	<ol style="list-style-type: none"> What are the first set of prophecies the Witches give Macbeth and Banquo? How do Macbeth and Banquo react to the Witches' prophecies?
A1 S4	<ul style="list-style-type: none"> King Duncan declares that Malcolm will be his successor Macbeth, influenced by the Witches' prophecies, views Malcolm as a threat to his ambition of becoming king 	<ol style="list-style-type: none"> Who does King Duncan declare to be his successor? What is Macbeth's reaction to this?
A1 S5	<ul style="list-style-type: none"> Lady Macbeth is darkly ambitious and fears Macbeth is too kind to do what needs to be done to become king Lady Macbeth calls on dark spirits to empower her (motif of darkness) Lady Macbeth tells Macbeth of her plot to kill King Duncan so that Macbeth can become king 	<ol style="list-style-type: none"> How does Lady Macbeth react to Macbeth's letter? What does Lady Macbeth fear about her husband?
A1 S6	<ul style="list-style-type: none"> Lady Macbeth greets King Duncan warmly to cover her evil intentions 	<ol style="list-style-type: none"> Why does Lady Macbeth greet King Duncan so warmly to her castle?
A1 S7	<ul style="list-style-type: none"> Macbeth has doubts about killing King Duncan Lady Macbeth ridicules Macbeth for not having the desire, ambition and manliness to kill King Duncan and finally Macbeth agrees to do the deed 	<ol style="list-style-type: none"> How does Macbeth feel about killing King Duncan? What does Lady Macbeth say to Macbeth to encourage him to kill King Duncan?
A2 S1	<ul style="list-style-type: none"> Macbeth hallucinates and sees visions of a dagger guiding him towards King Duncan's chamber (motif of hallucinations) He hears the signal, a bell ringing, that it is time and he goes to do the deed 	<ol style="list-style-type: none"> What happens to Macbeth before he goes to kill King Duncan?
A2 S2	<ul style="list-style-type: none"> Macbeth is traumatised by his actions and returns with the guards' bloody daggers that he used to kill King Duncan Lady Macbeth places the daggers on the drunken guards and returns with bloody hands (motif of blood/recurring symbol) They hear a knocking at the gate and go to bed 	<ol style="list-style-type: none"> What is Macbeth's immediate reaction in the aftermath of killing King Duncan? What is Lady Macbeth's reaction?
A2 S3	<ul style="list-style-type: none"> Macduff arrives, finds King Duncan's body and sounds the alarm Lady Macbeth and Macbeth feign their innocence Macbeth says that he has killed the guards in a moment of fury Fearing for their lives, King Duncan's sons, Malcolm and Donalbain, flee to England and Ireland 	<ol style="list-style-type: none"> Who finds King Duncan's body? What is their reaction? What actions do Lady Macbeth and Macbeth take after Duncan's body is found? What do Malcolm and Donalbain do after their father's murder?
A2 S4	<ul style="list-style-type: none"> Ross talks about a series of unnatural events suggesting that the natural order has been disturbed Macbeth has been confirmed as King of Scotland 	<ol style="list-style-type: none"> What has happened to the natural order after King Duncan's death?
A3 S1	<ul style="list-style-type: none"> Banquo is suspicious of Macbeth Macbeth convinces two murderers to kill Banquo and his son, Fleance (link to Witches' prophecies) 	<ol style="list-style-type: none"> What does Banquo think about Macbeth's ascension to the throne? What does Macbeth plan to do to Banquo?
A3 S2	<ul style="list-style-type: none"> Macbeth is traumatised by both his past deeds and the threat to his throne Macbeth calls on dark spirits to disguise his action 	<ol style="list-style-type: none"> What happens to Macbeth's psychological state in the aftermath of killing King Duncan? Who does Macbeth seek power from in order to consolidate his position as king?
A3 S3	<ul style="list-style-type: none"> The murderers attack Banquo and Fleance but Fleance escapes 	<ol style="list-style-type: none"> What happens when the murderers attack Banquo and Fleance? Why is this a concern to Macbeth (link to Witches' prophecies)

Act/Scene:	Core Knowledge	Retrieval Questions:
A3 S4	<ul style="list-style-type: none"> Macbeth and Lady Macbeth hold a banquet Murderers tell Macbeth that Banquo is killed but Fleance escaped, causing Macbeth great anguish Macbeth hallucinates, seeing the Ghost of Banquo at the dining table Macbeth grows suspicious of Macduff who was absent from the feast and decides to go to see the Witches again 	<ol style="list-style-type: none"> What happens during the banquet scene?
A3 S5	<ul style="list-style-type: none"> Hecate, the Goddess of Witchcraft, is angry at the Witches for giving prophecies to Macbeth She makes them promise to confuse Macbeth and make him overbold 	<ol style="list-style-type: none"> What does Hecate say to the Witches?
A3 S6	<ul style="list-style-type: none"> Lennox is suspicious of the murders of Duncan and Banquo Lennox reports that Macduff has gone to England to seek help from Malcolm to overthrow Macbeth 	<ol style="list-style-type: none"> How do the other Thanes feel about the deaths of Duncan and Banquo?
A4 S1	<ul style="list-style-type: none"> Macbeth is shown three apparitions that provide a second set of prophecies: <ol style="list-style-type: none"> "beware Macduff" "none of woman born shall harm Macbeth" That Macbeth will never be defeated "until Great Birnam Wood to high Dunsinane hill shall come against him" Macbeth is shown a final apparition of Banquo's ghost followed by a line of eight kings Macbeth decides to kill Macduff's family 	<ol style="list-style-type: none"> What are the second set of prophecies Macbeth receives from the Witches? What does the final apparition show and how does it link to the first set of prophecies?
A4 S2	<ul style="list-style-type: none"> Macduff's family is killed 	<ol style="list-style-type: none"> What does Macbeth do to Macduff's family?
A4 S3	<ul style="list-style-type: none"> In England, Macduff informs Malcolm of how Scotland is suffering under the tyrant Macbeth Malcolm is suspicious of Macduff and tests his loyalty by saying he would be a worse king than Macbeth Macduff is informed of his family's murder and vows to take revenge 	<ol style="list-style-type: none"> What happens between Malcolm and Macduff?
A5 S1	<ul style="list-style-type: none"> Lady Macbeth is observed sleepwalking, she is clearly deeply traumatised by her actions, she requires a light by her at all times and reveals her inner most thoughts 	<ol style="list-style-type: none"> How has Lady Macbeth's actions affected her?
A5 S2	<ul style="list-style-type: none"> Scottish thanes discuss the arrival of the English army and how unpopular Macbeth has become 	<ol style="list-style-type: none"> What do we notice about the pace of the final Act? How do the Witches' prophecies come true? What happens to Lady Macbeth? How is Macbeth presented in the final Act? Who kills Macbeth? What is significant about Macbeth's beheading?
A5 S3	<ul style="list-style-type: none"> Macbeth has been emboldened by the second set of prophecies and is not afraid of the approaching English army A doctor tells Macbeth that there is no cure for Lady Macbeth's ailments 	
A5 S4	<ul style="list-style-type: none"> The English army uses branches from Birnam Wood to disguise their advance on Macbeth's castle (link to Witches' third prophecy) 	
A5 S5	<ul style="list-style-type: none"> Lady Macbeth commits suicide, Macbeth despairs and concludes that life is meaningless A messenger tells Macbeth that Birnam Wood is advancing on the castle 	
A5 S6	<ul style="list-style-type: none"> The English army attacks 	
A5 S7	<ul style="list-style-type: none"> Macbeth kills Young Siward Macduff confronts Macbeth 	
A5 S8	<ul style="list-style-type: none"> Macbeth and Macduff fight Macduff reveals that he was not "of woman born" (link to Witches' second prophecy) Macbeth is killed 	
A5 S9	<ul style="list-style-type: none"> Macduff enters carrying Macbeth's head, the traditional death for a traitor and announces that the natural order has been restored Malcolm is crowned King 	

<p>Act 1 Witches (A1 S1): "Fair is foul and foul is fair" Captain (A1 S2): "brave Macbeth"; "unseemed him from the knave to the chops" Macbeth (A1 S3) "So foul and fair a day I have not seen." Witches' Prophecies (A1 S3) 1. "Thane of Cawdor" 2. "king hereafter" 3. "Lesser than Macbeth, and greater" / Thou shalt get kings, though thou be none" Banquo (A1 S3) "He seems rapt withal" Macbeth (A1 S3) "Stay, you imperfect speakers, tell me more." King Duncan (A1 S4) "He was a gentleman on whom I built/An absolute trust." Macbeth (A1 S4) Macbeth: "Stars, hide your fires;/ Let not light see my black and deep desires." Lady Macbeth (A1 S5) "Yet do I fear thy nature;/ It is too full o th milk of human kindness" Lady Macbeth (A1 S5) "Come, you spirits [...] unsex me here,/ And fill me from the crown to the toe top-full/ Of direst cruelty." Lady Macbeth (A1 S5) "Look like the innocent flower,/ But be the serpent under t." Macbeth (A1 S7) "I am his kinsman and his subject, [...] Who should against his murderer shut the door, Not bear the knife myself." Macbeth (A1 S7) "I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition," Lady Macbeth (A1 S7) "When you durst do it, then you were a man," Lady Macbeth (A1 S7) "But screw your courage to the sticking- place, And we'll not fail."</p>	<p>Act 2 Banquo (A2 S1) "I dreamt last night of the three weird sisters: To you they have showed some truth." Macbeth (A2 S1) "I think not of them." Macbeth (A2 S1) "Is this a dagger which I see before me," Macbeth (A2 S1) "art thou but/ A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?" Lady Macbeth (A2 S2) "Had he not resembled/ My father as he slept, I had done t." Macbeth (A2 S2) "But wherefore could not I pronounce Amen?" Macbeth (A2 S2) "Sleep no more!/ Macbeth does murder sleep, the innocent sleep," Macbeth (A2 S2) "Will all great Neptune's ocean wash this blood Clean from my hand?" Lady Macbeth (A2 S2) "My hands are of your colour, but I shame / To wear a heart so white." Porter (A2 S3) "Knock, knock! Whos there, in th'other devil's name? Faith, here's an equivocator" Lennox (A2 S3) "The night has been unruly. Some say the Earth / Was feverous and did shake." Macduff (A2 S3) "O horror, horror, horror!" Macbeth (A2 S3) "Here lay Duncan,/ His silver skin laced with his golden blood,/ And his gashed stabs looked like a breach in nature" Lady Macbeth (A2 S3) "Help me hence, ho!" Malcolm (A2 S3) "There's daggers in men's smiles." Old Man (A2 S4) "Tis unnatural,[...] A falcon, towering in her pride of place,/ Was by a mousing owl hawked at and killed." Ross (A2 S4) "And Duncan's horses[...]/ Tis said they eat each other."</p>	<p>Act 3 Banquo (A3 S1) "I fear/ Thou playedst most foully for't." Macbeth (A3 S1) "To be thus is nothing,/ But to be safely thus. Our fears in Banquo/ Stick deep" Macbeth (A3 S1) "Upon my head they placed a fruitless crown And put a barren sceptre in my grip" Macbeth (A3 S2) "We have scorched the snake, not killed it." Macbeth (A3 S2) "we will eat our meal in fear, and sleep/In the affliction of these terrible dreams/ That shake us nightly." Macbeth (A3 S2) "make our faces vizards to our hearts, / Disguising what they are." Macbeth (A3 S2) "Oh, full of scorpions is my mind, dear wife!" Macbeth (A3 S2) "Be innocent of the knowledge, dearest chuck," Banquo (A3 S3) "O treachery! Fly, good Fleance, fly, fly, fly!" Macbeth (A3 S4) "Then comes my fit again. I had else been perfect, [...]But now I am cabined, cribbed, confined, bound in/ To saucy doubts and fears." Macbeth (A3 S4) "(to GHOST) Thou canst not say I did it. Never shake/ Thy gory locks at me." Lady Macbeth (A3 S4) "The fit is momentary; upon a thought / He will again be well." Macbeth (A3 S4) "It will have blood, they say. Blood will have blood." Hecate (A3 S5) "Saucy and overbold, how did you dare/ To trade and traffic with Macbeth/ In riddles and affairs of death," Hecate (A3 S5) "Shall draw him on to his confusion./ He shall spurn fate, scorn death, and bear/ His hopes bove wisdom, grace, and fear." Lord (A3 S6) "Thither Macduff/ Is gone to pray the holy king upon his aid"</p>
<p>Act 4 Witches (A4 S1) "Double, double toil and trouble,/Fire burn, and cauldron bubble." Witches (A4 S1) "By the pricking of my thumbs,/ Something wicked this way comes." Witches' Prophecies (A4 S1) 1. "Beware Macduff./ Beware the thane of Fife." 2. "Be bloody, bold, and resolute. Laugh to scorn/ The power of man, for none of woman born/ Shall harm Macbeth." 3. "Macbeth shall never vanquished be until/ Great Birnam Wood to high Dunsinane Hill/ Shall come against him." Malcolm (A4 S3) "This tyrant, whose sole name blisters our tongues, Was once thought honest. You have loved him well." Macduff (A4 S3) "Bleed, bleed, poor country!" Malcolm (A4 S3) "I think our country sinks beneath the yoke./ It weeps, it bleeds, and each new day a gash/ Is added to her wounds." Macduff (A4 S3) "Not in the legions/ Of horrid hell can come a devil more damned/ In evils to top Macbeth."</p>	<p>Act 5 Gentlewoman (A5 S1) "She has light by her continually. Tis her command." Lady Macbeth (A5 S1) "Out, damned spot! Out, I say!" Lady Macbeth (A5 S1) "Hell is murky!" Lady Macbeth (A5 S1) "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." Lady Macbeth (A5 S1) "There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be undone. To bed, to bed, to bed!" Angus (A5 S2) "Those he commands move only in command,/ Nothing in love. Now does he feel his title/ Hang loose about him, like a giant's robe/ Upon a dwarfish thief." Macbeth (A5 S3) "I'll fight till from my bones my flesh be hacked." Macbeth (A5 S5) "I have almost forgot the taste of fears." Macbeth (A5 S5) "She should have died hereafter.[...] Tomorrow, and tomorrow, and tomorrow,[...] Out, out, brief candle!" Young Siward (A5 S7) "The devil himself could not pronounce a title More hateful to mine ear." Macbeth (A5 S7) "But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born." Macduff (A5 S8) "Tyrant, show thy face! [...] My wife and children's ghosts will haunt me still." Macduff (A5 S8) "Tell thee, Macduff was from his mothers womb / Untimely ripped." Malcolm (A5 S9) "this dead butcher and his fiendlike queen"</p>	<p>Themes: Ambition - A Supernatural - S Fate and free will - F Deception - D Evil - E Kingship - K Violence - V Tyranny and the abuse of power - T Guilt - G</p> <p>Motifs: Blood - B Hallucinations - H Sleep - Sl Light and darkness - L Nature/natural world/natural order - N</p>

Plot		Key Quotations		Key Terminology	
Act 1	<ul style="list-style-type: none"> The 3 witches gather to meet Macbeth and Banquo. Duncan hears the Thane of Cawdor has betrayed him. Macbeth is seen as a hero. Macbeth and Banquo hear the predictions. Duncan decides that Malcolm will be heir to the throne. Duncan plans to visit Macbeth. Lady Macbeth reads Macbeth's letter. 	<ul style="list-style-type: none"> "Fair is foul, and foul is fair" (1.1) Witches "For brave Macbeth – well he deserves that name" (1.2) The Captain "So foul and fair a day I have not seen" (1.3) Macbeth "Stars hide your fires, let not light see my black and deep desires" (1.4) Macbeth "Come you spirits...unsex me here and fill me from the crown to the toe top full of direst cruelty." (1.5) Lady Macbeth "Look like the innocent flower but be the serpent under it" (1.6) Lady Macbeth "When you durst do it, then you were a man" (1.7) Lady Macbeth "But screw your courage to the sticking place and we'll not fail." (1.7) Lady Macbeth 	Antithesis	Opposite / Contrast	
Act 2	<ul style="list-style-type: none"> Macbeth has doubts and sees a vision of a floating dagger. He follows through with Duncan's murder. LM has to finish the job by wiping blood on the drunk guards. Macduff discovers Duncan's body. The guards are the likely suspects. Macbeth kills the guards. Malcolm and Donalbain flee the castle because they are afraid. 	<ul style="list-style-type: none"> "Is this a dagger I see before me, the handle towards my hand?" (2.1) Macbeth "Give me the daggers. The sleeping and the dead are but as pictures" (2.2) Lady Macbeth "Will all great Neptune's ocean wash this blood clean from my hand?" (2.2) Macbeth "A little water clears us of this deed" (2.2) Lady Macbeth "Wake Duncan with thy knocking, I would thou couldst." (2.2) Macbeth "Oh horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee" (2.3) Macduff "There's daggers in men's smiles" (2.3) Donalbain 	Aside	A remark heard only by the audience.	
Act 3	<ul style="list-style-type: none"> Banquo suspects Macbeth for the murder of King Duncan. Macbeth sends murderers to kill Banquo. Banquo is murdered but Fleance escapes. The ghost of Banquo is at the banquet. Macbeth rants and raves. LM tries to cover up the situation. Macduff didn't attend the banquet as he is suspicious of Macbeth. 	<ul style="list-style-type: none"> "Thou has it all now, King, Cawdor, Glamis, all, as the weird sisters promised, and I fear though play'st most foully for't." (3.1) Banquo "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep" (3.1) Macbeth "Of full of scorpions is my mind, dear wife" (3.2) Macbeth "Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth "Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth "My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth "I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'er" (3.4) Macbeth 	Dramatic Irony	When the audience knows things that the characters don't.	
Act 4	<ul style="list-style-type: none"> Macbeth visits the 3 witches and they show him more visions. He believes he can't be killed by any man. Macbeth sends murderers to Macduff's castle to kill his family. In England, Macduff begs Malcolm to return to the throne. Malcolm tests Macduff's loyalty then agrees to the war against Macbeth. 	<ul style="list-style-type: none"> "Something wicked this way comes" (4.1) Witches "Speak, I charge you" (4.1) Macbeth "From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth "The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth "Let griefe convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm "Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm 	Iambic Pentameter	A line of verse, with 5 metrical feet, each with one unstressed syllable followed by one stressed syllable.	
Act 5	<ul style="list-style-type: none"> LM has gone mad with guilt. She sleepwalks and tries to clean blood from her hands. She commits suicide. Many of Macbeth's supporters decide to help Malcolm. Macbeth isn't worried as he believes the prophecies. Macbeth confronts Macduff and learns that he was not born naturally but by caesarean section. Macbeth and Macduff fight and natural order is restored when Macbeth is killed and Malcolm is crowned king. 	<ul style="list-style-type: none"> "Turn, hell-hound, turn...I have no words; my sword is my voice" (5.8) Macduff "I bear a charmed life which must not yield to one of woman born" (5.8) Macbeth "Macduff was from his mother's womb untimely ripp'd" (5.8) Macduff "I will to yield to kiss the ground before young Malcolm's feet" (5.8) Macbeth "Behold where stands the usurper's head" (5.9) Macduff "His fiend-like queen who, as 'tis thought, by self and violent hands took off her life" (5.9) Malcolm. 	Juxtaposition	Two things closely placed with contrasting effect.	
Key Vocabulary					
	Ambition	Strong desire to achieve something.			
	Apparitions	A ghost/ghost-like image of a person.			
	Betrayal	Being disloyal.			
	Catholics	A person belonging to the Christian church.			
	Fatal Flaw	A defect / weakness in character.			
	Hallucination	Apparent vision of something not present.			
	Invincible	Feeling too powerful to be defeated.			
	Jacobean	Relating to the reign of King James I.			
	Kinsman	A relative / blood relation.			
	Masculinity	Qualities considered to be of a man.			
	Noble	Belonging to aristocracy.			
	Protestant	A member of the Western Christian church.			
	Regicide	The action of killing a king.			
	Remorseless	Without guilt or regret.			
	Scepticism	Doubts the truth of things.			
	Thane	A man with land granted by the king.			
	Tragedy	A play with tragic events.			
	Traitor	A person who betrays someone.			
	Treason	Betraying one's country.			
	Virtuous	Having high moral standards.			

Context	Key Things to Remember																																				
<ul style="list-style-type: none"> ▪ King James I – Macbeth was written in 1606, early in the reign of James I, who succeeded to the English throne in 1603 after being King of Scotland. The play pays homage to the king's Scottish lineage and hatred of witches. Additionally, the witches' prophecy that Banquo will found a line of kings is a nod to James' family's claim to have descended from the historical Banquo. ▪ The Divine Right of Kings – the idea that kings got their power from God and not from their subject. James I was a believer in this, and the idea meant that any treasonous activity was a crime against God. Only a century earlier, England had suffered under the massive disorder of the Wars of the Roses, so many supported the idea to avoid civil unrest. ▪ Patriarchy – patriarchal societies are those in which men dominate, and inheritance passes through male heirs. ▪ Gender – Macbeth and Lady Macbeth switch between having masculine and feminine characteristics. In the play, gender is often linked to ambition and a willingness to do anything to achieve power. ▪ Women – Women were expected to follow social expectations with their behaviour towards men. They were meant to obey all men, be faithful and respectful, not be violent and be religious. They would have been regarded as a possession, first owned by the father, then given to and owned by the husband. Women were considered the delicate, 'fairer' sex and they should be quiet and reserved, always respecting the wishes and opinions of the males in their lives. Lady Macbeth subverts these expectations in the play to manipulate Macbeth in getting what she wants. ▪ Adam, Eve and the serpent – in the bible, Adam and Eve live peacefully in the Garden of Eden until Eve is tempted by the serpent and eats the forbidden fruit from the tree of knowledge. She convinces Adam to eat as well, and God curses them and banishes them to Earth. The serpent is frequently alluded to in Macbeth. ▪ Witchcraft – in Shakespeare's time there was no scientific knowledge to explain natural disasters such as earthquakes, floods and droughts. One of the ways they accounted for the unexplained was the idea of witches. In Elizabethan England, hundreds of thousands of women were tortured and executed in Europe because they were accused of witchcraft. The King wrote a book on the subject entitled 'Daemonologie' and appealed to parliament to pass the following act in 1563 which was still a part of English law until 1951. At the time Shakespeare was writing, many people thought that witches were real, so the weird sisters would have seemed believable and frightening to an audience in the 1600s. ▪ The 5 Acts: Macbeth is a typical tragedy. The first part builds up the turning point (Duncan's murder), and the second part deal with the consequences of this, which leads to the main character's downfall. ▪ Tragic Conventions: Macbeth is one of Shakespeare's Tragedies and follows specific conventions. The climax must end in a tremendous catastrophe involving the death of the main character; the character's death is caused by their own flaw(s) (hamartia); the character has something the audience can identify with which outweighs their flaws so we care about them. ▪ The Real Macbeth: Macbeth is loosely based on true events in feudal Scotland in the 11th Century and would have been known to King James. King James inherited the throne through his ancestors Banquo and Fleance who appear in the play. 	<ul style="list-style-type: none"> ▪ The play was written in 1606 but was set in the 11th century (Medieval period). ▪ In the play, King Duncan was a benevolent king and loved by all. In real life he was a weak king. ▪ Banquo is intrigued by the prophecies and does have ambitious thoughts, but he does not choose to act on these thoughts. ▪ There are many similarities between Banquo and Macbeth. They are both soldiers, they are both very patriotic at the start of the play and they are both considered to be brave and noble. ▪ Shakespeare believed the human nature is prone to evil and that people are greedy. He illustrates this in the Macbeths' desire to become King and Queen. This greed led them to resort to extreme measures such as regicide. In Macbeth's case, his greed led him to kill others, too. ▪ Macbeth kills Macdonald, Duncan, Duncan's guards and Young Siward himself. ▪ Macbeth orders the deaths of Lady Macduff, her family and household and Banquo. ▪ Macbeth is the only Shakespearean play set in Scotland. ▪ Macbeth's castle is in Inverness. The Royal Palace is in Dunsinane. ▪ The Gunpowder Plot occurred in 1605, one year before the play was written. <table border="1" data-bbox="598 109 1482 2105"> <thead> <tr> <th colspan="2" data-bbox="598 109 1029 2105">Characters</th> </tr> </thead> <tbody> <tr> <td data-bbox="598 109 694 2105">Macbeth</td> <td data-bbox="694 109 1029 2105">A loyal warrior who becomes duplicitous as he becomes obsessed with the witches' prophecies of power.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Lady Macbeth</td> <td data-bbox="694 109 790 2105">Macbeth's wife who drives his ambition in the beginning but loses her control by the end.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Banquo</td> <td data-bbox="694 109 790 2105">Macbeth's close friend and ally who also receives prophecies.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Fleance</td> <td data-bbox="694 109 790 2105">Banquo's son who represents innocence and justice.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Duncan</td> <td data-bbox="694 109 790 2105">King of Scotland at the beginning of the play - a strong, respected leader.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Malcolm</td> <td data-bbox="694 109 790 2105">Duncan's oldest son and next in line to the throne. 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Malcolm	Duncan's oldest son and next in line to the throne. Joins the English army to defeat Macbeth at the end of the play.																																				
Donalbain	Duncan's youngest son disappears (to Ireland) after Duncan's murder.																																				
Macduff	Macbeth's antagonist: A brave warrior who is loyal to Duncan and is consistently suspicious of Macbeth.																																				
Themes																																					
Ambition	The witches' prophecies spur Macbeth and Lady Macbeth to fulfil their ambitions, but they never make them do anything.																																				
Fate and Free Will	What made it all happen? Fate? The witches? Macbeth's free will?																																				
Good and Evil	Good and evil are hewn through contrasts in the play. Evil is illustrated by the witches, Macbeth, Lady Macbeth, the assassins & traitors. Good is shown by Duncan, Malcolm, Banquo, Macduff, Lady Macduff.																																				
The Supernatural	This is shown through the witches & LM calling upon the spirits.																																				
Appearance and Reality	M and LM look innocent but are plotting behind people's backs.																																				
Light and Darkness	Light links to good, life and God. Darkness links to evil and foreboding.																																				
Guilt	Guilt is shown through M (internal conflict) and LM's blood imagery.																																				
Gender	LM challenges and controls M. She subverts the gender stereotypes of the time.																																				

ACT 1 SCENE 1

ACT 1 SCENE 2

SCENE I. A desert place.

Thunder and lightning. Enter three Witches

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Exeunt

Sergeant

Doubtful it stood:
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

DUNCAN

O valiant cousin! worthy gentleman!

Sergeant

As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

DUNCAN

Dismay'd not this

Our captains, Macbeth and Banquo?

Sergeant

Yes:
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise another Golgotha,
I cannot tell.
But I am faint, my gashes cry for help.

ACT 1 SCENE 3

BANQUO
How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are ont? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

MACBETH

Speak, if you can: what are you?

First Witch

All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch

All hail, Macbeth, hail to thee, thane of Cawdor!

Third Witch

All hail, Macbeth, thou shalt be king hereafter!

BANQUO

Good sir, why do you start, and seem to fear
Things that do sound so fair? 'I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

ACT 1 SCENE 4

DUNCAN

My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

MACBETH

The rest is labour, which is not used for you:
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

DUNCAN

My worthy Cawdor!

MACBETH

[Aside] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.

Exit

ACT 1 SCENE 5

LADY MACBETH

Give him tending;
He brings great news.

Exit Messenger

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

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

ACT 1 SCENE 7

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

ACT 2 SCENE 1

MACBETH

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going:
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.

A bell rings

I go, and it is done: the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

ACT 2 SCENE 2

MACBETH

But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

LADY MACBETH

These deeds must not be thought
After these ways; so, it will make us mad.

MACBETH

Mei thought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravel'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

LADY MACBETH

What do you mean?

MACBETH

Still it cried 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

LADY MACBETH

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt.

ACT 2 SCENE 3

ACT 3 SCENE 1

MACBETH

O, yet I do repent me of my fury,
That I did kill them.

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

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

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

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

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

LADY MACBETH

Help me hence, ho!

BANQUO

Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,

Thou play'st most foully for't: yet it was said

It should not stand in thy posterity,

But that myself should be the root and father

Of many kings. If there come truth from them--

As upon thee, Macbeth, their speeches shine--

Why, by the verities on thee made good,

May they not be my oracles as well,

And set me up in hope? But hush! no more.

ACT 3 SCENE 1

MACBETH

Bring them before us.

Exit Attendant

To be thus is nothing;

But to be safely thus.--Our fears in Banquo

Stick deep; and in his royalty of nature

Reigns that which would be fear'd: 'tis much he dares;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear: and, under him,

My Genius is rebuked; as, it is said,

Mark Antony's was by Caesar. He chid the sisters

When first they put the name of king upon me,

And bade them speak to him: then prophet-like

They hail'd him father to a line of kings:

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,

Thence to be wrench'd with an unlineal hand,

No son of mine succeeding. If 't be so,

For Banquo's issue have I filed my mind;

Put rancours in the vessel of my peace

Only for them; and mine eternal jewel

Given to the common enemy of man,

To make them kings, the seed of Banquo kings!

Rather than so, come fate into the list.

And champion me to the utterance! Who's there!

ACT 3 SCENE 2

MACBETH

O, full of scorpions is my mind, dear wife!

Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH

But in them nature's copy's not eterne.

MACBETH

There's comfort yet; they are assailable;

Then be thou jocund: ere the bat hath flown

His cloister'd flight, ere to black Hecate's summons

The shard-borne beetle with his drowsy hums

Hath rung night's yawning peal, there shall be done

A deed of dreadful note.

LADY MACBETH

What's to be done?

MACBETH

Be innocent of the knowledge, dearest chuck,

Till thou applaud the deed. Come, seeling night,

Scarf up the tender eye of pitiful day;

And with thy bloody and invisible hand

Cancel and tear to pieces that great bond

Which keeps me pale! Light thickens; and the crow

Makes wing to the rooky wood:

Good things of day begin to droop and drowse;

While night's black agents to their preys do rouse.

Thou marvell'st at my words; but hold thee still;

Things bad begun make strong themselves by ill.

So, prithee, go with me.

ACT 3 SCENE 4

ACT 4 SCENE 1

MACBETH

Which of you have done this?

Lords

What, my good lord?

MACBETH

Thou canst not say I did it: never shake
Thy gory locks at me.

ROSS

Gentlemen, rise: his highness is not well.

LADY MACBETH

Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

MACBETH

Ay, and a bold one, that dare look on that
Which might appal the devil.

LADY MACBETH

O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH

How now, you secret, black, and midnight hags!
What is't you do?

ALL

A deed without a name.

MACBETH

I conjure you, by that which you profess,
How'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown
down;

Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the
treasure

Of nature's germens tumble all together,
Even till destruction sicken; answer me
To what I ask you.

First Witch

Speak.

Second Witch

Demand.

Third Witch

We'll answer.

First Witch

Say, if thou'dst rather hear it from our mouths,
Or from our masters?

MACBETH

Call 'em; let me see 'em.

ACT 5 SCENE 1

ACT 5 SCENE 1

LADY MACBETH

Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him.

Doctor

Do you mark that?

LADY MACBETH

The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor

Go to, go to; you have known what you should not.

Gentlewoman

She has spoke what she should not, I am sure of that: heaven knows what she has known.

LADY MACBETH

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor

What a sigh is there! The heart is sorely charged.

LADY MACBETH

To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone.--To bed, to bed!

Exit

Doctor

Will she go now to bed?

Gentlewoman

Directly.

Doctor

Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight.
I think, but dare not speak.

ACT 5 SCENE 3

MACBETH

Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly,
false thames,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

Enter a Servant

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Servant

There is ten thousand--

MACBETH

Geese, villain!

Servant

Soldiers, sir.

MACBETH

Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

ACT 5 SCENE 5

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.

Re-enter SEYTON

Wherefore was that cry?

SEYTON

The queen, my lord, is dead.

MACBETH

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

ACT 5 SCENE 8

ACT 5 SCENE 8

MALCOLM

We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be ears, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time and place:
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

MACBETH

Thou loosest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF

Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

MACBETH

Accurs'd be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH

I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'
Exeunt, fighting. Alarums

English Literature - Term 3 PPE Revision

- In June's PPEs, you will be sitting English Literature Paper 2 ('An Inspector Calls' and the Poetry Anthology)
- Complete all of the boxes, including the challenges, to ensure you are able to access and engage with the lessons.

Resources:

- 📄 'An Inspector Calls' Core Knowledge and Knowledge Organiser.pptx (Slides 8, 9, 10)
 - 📄 An-Inspector-Calls-LitChart (1).pdf
- Further academic reading: [An Inspector Calls – codexterous](#)

'An Inspector Calls'**List 5 key character points for Mr Arthur Birling:**

1. "Portentous"
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures Arthur Birling's personality and explain what it suggests:

→

List 5 key character points for Mrs Sybil Birling:

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures Sybil Birling's personality and explain what it suggests:

→

List 5 key character points for Eric Birling:

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures Eric's personality and explain what it suggests:

→

List 5 key character points for Sheila Birling:

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures Sheila's personality and explain what it suggests:

→

List 5 key character points for the Inspector:

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures The Inspector's purpose and explain what it suggests:

→

List 5 key character points for Eva Smith:

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge:

Select the quotation that best captures the experiences of Eva Smith

Dramatic Device: Allegorical Figure

An **allegorical figure** is when a character on stage represents a broader group within society. Explain who each character is an allegorical figure for in society (Mr Birling is done for you):

- **Mr Birling** is an allegorical figure for the capitalist business elites who exploit their workers
- **Mrs Birling** is an allegorical figure for the callous upper class elite
- **Sheila** is an allegorical figure for the impressionable younger generation
- **Eric** is an allegorical figure for the spoilt younger generation of the upper classes who feel they are entitled to behave how they like

Dramatic Device: The Inspector as Priestley's mouthpiece on the stage.

The Inspector acts as Priestley's **mouthpiece** on the stage, sharing the playwright's beliefs and perspectives with the audience.

What were Priestley's political views?

→

→

→

Theme: Social Inequality

Explain what social inequality is and how it is shown in the play.

- Social inequality is the different opportunities and wealth of people from different backgrounds. Effectively, it is the difference between rich and poor.

List 5 key moments that demonstrate social inequality in the play (you can use quotations from the characters above):

- 1.
- 2.
- 3.
- 4.
- 5.

Theme: Social Responsibility

Explain what social responsibility is and how it is shown in the play.

- Social responsibility is the idea that people in society should look out for each other, we all have a responsibility for one another's well-being and opportunities.

List 5 key moments that demonstrate social responsibility in the play (you can use quotations from the characters above):

- 1.
- 2.
- 3.
- 4.
- 5.

Theme: Generational Divide

Explain how the generational divide is demonstrated in the play, who is on which side and how do they feel about their responsibility for Eva Smith's death?

→

List 5 key moments that demonstrate the generational divide in the play (you can use quotations from the characters above):**Theme: Social Class**

Explain what the British social class system is and how it is shown in the play.

- Social class is the division of...

List 5 key moments that demonstrate social class in the play (you can use quotations from the characters above):

AQA English Literature Booklet

Name:

Teacher:

Literature Paper 1 - 1 hour 45 minutes		
Macbeth	55 mins	30 marks + 4 marks SPaG
'The Strange Case of Dr Jekyll and Mr Hyde	55 mins	30 marks
Literature Paper 2 - 2 hours 15 minutes		
'An Inspector Calls'	45 mins	30 marks + 4 marks SPaG
Poetry Anthology (Power and Conflict)	50 mins	30 marks
Unseen Poetry 27.1 (Depth analysis)	25 mins	24 marks
Unseen Poetry 27.2 (Comparison)	15 mins	8 marks

Mark Scheme / Level Descriptors

Level	Examiner's thoughts and questions:	Details that examiners are looking for:
6	<ul style="list-style-type: none"> Has this student convinced me that they really understand the other layers of meaning in the text or multiple layers of meaning? Do they have a structured essay with a critical argument? Do I read their points and think they're pretty perceptive for a 16 year old in a two and a quarter hour exam? 	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> Focus on the text as a conscious construct Presentation of a coherent argument Use references from the text dynamically to develop an argument / interpretation - this might involve linking different quotations from the extract and elsewhere in the text <p>Analysis (AO2):</p> <ul style="list-style-type: none"> In depth analysis of writer's craft: really look closely at the effects of a writer's choice, linked closely to meanings <p>Context (AO3):</p> <ul style="list-style-type: none"> Present a clear overview of the text in terms of writer's purpose and context
5	<ul style="list-style-type: none"> Have they explored some good examples? Have they added more thought to their points beyond just a relatively good understanding? Have they considered a slightly deeper understanding? 	<p>Ideas and References (AO1)</p> <ul style="list-style-type: none"> Responses start to really think about ideas in the question in a developed way Go deeper / broader than 'this is what it means' and start to explore layers of meaning using textual references to support their ideas <p>Analysis (AO2):</p> <ul style="list-style-type: none"> Start to focus in a thoughtful way on specific elements of writer's craft, linked to meanings <p>Context (AO3):</p> <ul style="list-style-type: none"> Able to focus clearly on the abstract: themes and ideas, the writer's purpose, intent and context
4	<ul style="list-style-type: none"> Are they showing me that they get it? Do they clearly understand the meaning of the text? They may not be exploring the text in a great depth yet, but they do show me that they can clearly apply the question to the text. 	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> Sustain (keep) a focus on an idea, question, or a particular technique Use references from the text effectively to support the idea/point being made <p>Analysis (AO2):</p> <ul style="list-style-type: none"> Explain the effect of a writer's method on the text with a clear focus on it having been consciously crafted to create meaning <p>Context (AO3):</p> <ul style="list-style-type: none"> Start to unpick how the text works and what the writer is doing - in other words, start to show an understanding of why the writer has written the text Show an understanding of more abstract ideas / themes / context
3	<ul style="list-style-type: none"> Is this point explained relatively well AND relevant? At this point it may still feel like they're not clearly understanding the point, but they can explain what it means. 	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> Explained ideas - explanation of what they think and why they think it (use 'because') Deal with the 'whole' text - demonstrate knowledge of the text as a whole (especially for extract-based tasks and comparative poetry) Select some references from the text to support what they are saying <p>Analysis (AO2):</p> <ul style="list-style-type: none"> Identify the effects of one or more writers' methods on meanings <p>Context (AO3):</p> <ul style="list-style-type: none"> Show awareness of the concept of themes / ideas, if undeveloped
2	<ul style="list-style-type: none"> Is this point supported? Relevant? 	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> Start to focus on the question, making comments generally relevant / linked to the task Support comments with explanation and references to the text <p>Analysis (AO2):</p> <ul style="list-style-type: none"> Identify at least one method the writer has used, making some simple, straightforward comment on the meaning and effect <p>Context (AO3):</p> <ul style="list-style-type: none"> Little awareness of the central themes / ideas of the text
1		<ul style="list-style-type: none"> Tell the story / describe text / re-count narrative Demonstrate limited grasp of the ideas the writer puts forward in a text Does not make effective use of quotations

'Macbeth' - Model Responses

Level 4 - 20 Marks

Shakespeare presents Macbeth's fears as overwhelming for Machiavellion Macbeth himself, and that these fears were inevitable and now control his actions and his words. In the extract, Shakespeare presents Macbeth's fears as extremely prevalent when Macbeth asks "who's there?". The use of the question connotes that naïve Macbeth is feeling a sense of paranoia, which shows his fear towards his surroundings. The use of "who's", meaning what person demonstrates to the audience that the brave Macbeth is feeling vulnerable, showing how his fears are overwhelming for him. Furthermore, when Macbeth is asking "who's" there, the audience from listening to his previous speech about noble Banquo would think that Macbeth is afraid of his once bestfriend, demonstrating how Shakespeare presented Macbeth's fears as overwhelming. Additionally, in the extract Macbeth's fears are shown to be inevitable due to the correlation to the divine right of kings, which was very prevalent in the Elizabethan era, when Macbeth was written. Macbeth, when talking about Banquo says that Banquo was "hailed" to a "line of kings". "Line of kings" illustrates how Macbeth's fears are inevitable because he ruined the divine right of kings by murdering King Duncan in order to become the new king. Now Macbeth fears being murdered much the same way as Duncan was by him and Lady Macbeth. The noun "king" makes the audience remember King Duncan and how he trusted Macbeth and Lady Macbeth yet he was still brutally killed by them. Consequently, this shows how Macbeth's fears were eventually going to happen, due to the interruption of the divine right of kings. In the play as a whole, Macbeth's fears are further shown as being too overwhelming for Macbeth when Lady Macbeth and himself are determining how to murder their noble king Duncan. Lady Macbeth begins to dominate Macbeth and become the leader of the plan as Macbeth does not want to kill Duncan himself. This shows how Macbeth was too overwhelmed by fear and the thought of consequences that he cannot go through with the malicious plan that him and Lady Macbeth came up with. Furthermore, Macbeth's fears allow him to be left vulnerable for people to take advantage of. For example, Lady Macbeth tells Macbeth to be the "serpent" under the flower. The noun "serpent" connotes a sly person and someone vicious, yet when Macbeth is tasked to be evil and kill Duncan, like a "serpent" he cannot, due to the sheer amount of fear ingrained into Macbeth's head, showing how it controlled his actions. At the beginning of the play, Macbeth is afraid of the 3 witches as they begin to chant, "fair is foul and foul is fair". This is a directly opposite approach than further on in the play as Macbeth begins to demand them around. The witches, supernatural beings, who were causing Macbeth fear at the beginning of the play yet none at the end also demonstrates how Macbeth's fears become less about him as a person, but more about gaining and keeping his power, hence the fears Banquo, as he knows what Banquo can do. This shows how the fears were inevitable because of Macbeth's attitude and demeanour. In conclusion, throughout the extract and the play as a whole, Macbeth's fears are presented by Shakespeare as inevitable due to his interference with nature and the divine right of kings, which in the Elizabethan era, was thought to be a huge part of society.

Level 5 - 23 Marks

It is evident from early in the play that Macbeth holds room for fear as when he hears the witches prophecies', he is intrigued – only he lacks 'the illness that should attend' the actions required to become king. This metaphor used by Lady Macbeth in her soliloquy after she discovers the prophecies' highlights how Macbeth does have 'ambition', he just lacks the courage or stereotypical masculine features that would enable him to murder Duncan. Thus suggesting that fear could have been one factor getting the better of Macbeth at the beginning. Although Macbeth overcomes this fear by murdering Duncan, it is made clear that one fear now turns towards fear of Banquos son's becoming kings, as mentioned in the witches prophecies. In the extract, Macbeth states how there is 'none but he, but being I do fear'. The explicit use of the adjective 'fear' indicates that Macbeth is a character who presents fear. In fact, he is presented as very insecure because he feels the need to take the prophecies' into his own hands, and use his free will to become king. He is uncomfortable in allowing prophecies to come true over time, mirroring a sense of fear that they won't come true. A Jacobean audience would have been mortified to know that Macbeth had disrupted the Divine Right of Kings to fulfill desires prompted by the supernatural. James I wrote that any supernatural was evil, so for an audience to see Macbeth so dedicated to the 'imperfect speakers' would have been absurd. If anything, a Jacobean audience would expect Macbeth to have fear towards the supernatural or the consequences of his actions. In the extract, it is made clear that Macbeth murdering Duncan had put 'rancours in one vessel of [his] peace'. The metaphor reflects how the murder of Duncan had disrupted Macbeth's peace, which could be suggesting that Macbeth does have some fear towards the consequences of his actions. Alternatively, it could be presenting a slight sense of guilt through the mentioning of the word vessel. Vessels connote to blood, and blood is used throughout the play as a symbol for guilt. As a religious society, the Jacobeans would certainly expect Macbeth to feel guilt and fear his 'deep damnation' as the consequences of his actions. As the play progresses, Macbeths fear of losing the title of being king (once he becomes king) gets to intense that he murders the innocent wife and child of Macduff. They are 'savagely slaughtered', mirroring how a mixture of fear, ambition and desire have possessed Macbeth into becoming a wicked tyrant. The sibilance implies that Macduff's innocent 'wife and babe' had a painful and brutal death. Furthermore, the adverb 'savagely' emphasises the wicked, merciless and evil character Macbeth has turned into. A Jacobean audience may have believed this was a result of Macbeths engagement with the supernatural, leading him down a dark path. Additionally, they would have been horrified to hear of a man to be as reckless to not only murder a king, but an innocent family too. A woman and child would not have been seen as such a threat, so one may be of the opinion that Macbeth had no reason to act so carelessly. However, this could be a result of his fear in losing control. Macbeth may have got so caught up in the idea of power, status and kingship that he feared a life without it, in which he completely lost sight of all this when he allowed ambition to overcome him. In conclusion, I believe Shakespeare presents Macbeth as a character with a significant amount of fear, as well as ambition. Although both of these traits can be good in some people, it is evidently clear that is not the case with Macbeth. Macbeth fears the wrong things, such as losing control or not becoming king, causing him to do merciless murderings throughout the play. Macbeth should have had fear towards the supernatural instead, perhaps that wouldn't have led him to his tragedy.

Level 6 - 30 Marks

Throughout Macbeth, Shakespeare explores Macbeth's fears through his relationship with his wife, his friends, his own mortality, and the destiny supposedly meant for him, all while touching on greater ideas of appropriate kingship, the 'Great Chain of Being' and the supernatural. In this extract, Shakespeare presents Macbeth's fears through the way he speaks of the witches and his own position. Macbeth worries that his succession was perhaps in vain, and that his reign might be shortlived as he describes the 'fruitless crown' and 'barren sceptre' the witches have supposedly supplied him with. The words 'fruitless' and 'barren' connote a sense of emptiness, and are suggestive of Macbeth's worries that his ruthless road to succession was perhaps in vain, if the power and authority it entails proves to be 'fruitless'. Importantly, this is a soliloquy of Macbeth, a time where he is alone, and can afford to speak true, which emphasises his worries in this scene as he speaks only to himself. In the play as a whole, Shakespeare presents Macbeth's fears through his recognition of a disruption in natural order. Shakespeare uses Macbeth, as a whole, to explore themes of the 'Great Chain of Being', and ideas discussed in the 'Dream of Scipio' by Cicero, in which the Earth lies at the centre of a number of spheres, which contain different entities, like God, angels, animals, etc. Crucially, these spheres are interlinked, and are shown to be through the ripple effect Macbeth has caused through his transgressions. Macbeth worries about this disruption of order, talking about dead people 'rising again' and even to the point of 'pushing us from our stools'. In the latter quote, Shakespeare uses a metaphor with double meaning to emphasise Macbeth's worry – he is literally 'pushed' from his stool when he sees Banquo in his seat at the Banquet, and worries that he'll soon be 'pushed' from his 'stool', which is the throne. Shakespeare intertwines ideas of disruption of the macrocosm and Macbeths actions to demonstrate the magnitude of his actions. Furthermore, Shakespeare presents Macbeth's fears further in Macbeth's soliloquy at the end of the play. The use of 'tomorrow, tomorrow, tomorrow' serves as testament to Macbeth's soliloquy, whereby he realises that his whole life is ruined and that he's truly damned. The repetition of 'tomorrow, tomorrow, tomorrow' and its slow vowel sounds are reflective of his life having also slowed down, now at a 'petty pace', and his now nihilistic attitude towards his life. His use of 'Out, brief candle' echoes Lady Macbeth's 'Out, out damned spot', and places them in parallel as they recognise their actions and damnations. Shakespeare continues to present Macbeth's fears through his relationship with fate and the witches. Shakespeare has left the role of fate ambiguous throughout Macbeth, as he blurs the lines between destiny and free will. Importantly for Macbeth, however, he regards date and the witches as his 'insurance' of sorts, ever since he hears the witches prophecy and that '[he] shall be king', and only realises towards the end of his life that he's been misled through both his own ambition and the witches prophecy. He uses 'to doubt th' equivocation of the fiend, that lies like truth' to suggest his own recognition and worry about the fact he's been, or has himself, led astray. The use of 'lies like truth' is reflective of the dual and ambiguous note of the witches' prophecy, and further sets Macbeth up as a tragic character as sympathy from the audience is evoked through his now isolated and 'damned' state. Finally, Macbeth's fears are explored by Shakespeare through his relationship with Banquo. In the extract provided Macbeth mentions Banquo as one 'with a wisdom that doth guide his valour/To act in safety', which sets him up as a point of comparison to Macbeth. Banquo is 'wise', 'rational', and less inclined to act for personal ambition, all traits which Macbeth worries about, as he says 'there is none but he whose being do I fear'. A stress on 'he' is emphatic of the high regard Macbeth holds for Banquo in some respects, as Macbeth worries, and is perhaps even jealous, of Banquo's mental fortitude and restraint. In overview, Shakespeare explores Macbeth's fears throughout the play in every stage of his life, as he progresses to the throne, and eventually to his demise. Shakespeare weaves together ideas of the disruption of the natural order, fate, and Macbeth's own mortality to emphasise his various emotions in light of the recognition of his transgressions.

Read the following extract from Act 3 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is thinking of his feelings about Banquo.

MACBETH

To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,
5 And to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he,
Whose being I do fear; and under him
My genius is rebuked, as it is said
10 Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me
And bade them speak to him. Then prophet-like,
They hailed him father to a line of kings.
Upon my head they placed a fruitless crown
15 And put a barren sceptre in my gripe,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind;
For them, the gracious Duncan have I murdered,
20 Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seeds of Banquo kings.
Rather than so, come Fate into the list,
25 And champion me to th' utterance. Who's there?

Question:

Starting with this extract, explore how Shakespeare presents Macbeth's fears.

‘Dr Jekyll’ - Model Responses

Starting with this extract, explore how Stevenson presents Dr Jekyll as a mysterious character.

Level 4 16/30

To be mysterious is to be secretive and ominous. In Robert Louis Stevenson's gothic novella 'The Strange Case of Dr Jekyll and Mr Hyde' Dr Jekyll is presented as a mysterious character through his juxtaposing actions. Dr Jekyll's attitudes and personality is shown to rapidly jump from one extreme to the other.

In the extract, Stevenson presents Dr Jekyll as mysterious firstly when he describes how "a new life began for Dr Jekyll", "he did good" and "renewed relationships with friends". But then Stevenson describes how "the doctor was confined to the house". Stevenson purposely juxtaposes these two paragraphs in order to effectively display how quickly Dr Jekyll changes; this creates a strong sense of mystery around Dr Jekyll – who is meant to be a respected, reputable Victorian gentleman. Additionally, Stevenson's use of the verb "confined" portrays that it is against his will, that Dr Jekyll must stay in the confines of this cage (the house). This further builds mystery around Dr Jekyll by comparing him to an animal or convict that must be caged. Furthermore, Stevenson describes how "on the 16th (Utterson) tried again, and was again refused". The effective use of the repetition of the lexical choice "again" displays Mr Utterson's great desperation to see Dr Jekyll; this creates a sense of worry and mystery in the extract. Alternatively, this could perhaps display how desperate Dr Jekyll is to get to his "return of solitude" as he turns Utterson away multiple times; once again this creates a strong sense of mystery toward Dr Jekyll. Also, the noun "solitude" has mysterious connotations towards being alone. Stevenson also purposely describes how on "the sixth (Dr Jekyll) betook himself to Dr. Lanyon's." This further adds to the mystery of Dr Jekyll as he refuses to see anyone for five days previous then suddenly visits another scientist, Dr. Lanyon.

We first see Dr. Jekyll as mysterious in chapter I, when we learn how Mr Hyde "trampled calmly" over a young girl. When Hyde is caught and forced to pay he gives the child's parents a cheque of £100 with the name of Dr Jekyll. This creates a strong sense of mystery around both Jekyll and Hyde, it also creates many questions. This is due to the complete contrast between Dr Jekyll (a reputable, traditional gentleman) and Mr Hyde (a heinous, troglodytic, evil character).

Furthermore, Stevenson presents Dr Jekyll as mysterious when Jekyll gives Utterson his will that leaves all of his assets to the disturbing Mr Hyde. This strongly portrays Jekyll as mysterious due to the sheer contrast between Dr Jekyll and Mr Hyde – they are opposites.

In Robert Louis Stevenson's 'gothic novella' 'The Strange Case of Dr Jekyll and Mr Hyde' Dr Jekyll is portrayed effectively as mysterious through his contrasting actions and his affiliation with the "troglodytic" Mr Hyde. Stevenson is trying to state that even those that are most respected are capable of evil. He leaves a message with his readers to not trust anyone as everyone is capable of anything.

Starting with this extract, explore how Stevenson presents Dr Jekyll as a mysterious character.

Level 5 22/30

Mystery and secrecy are important themes within Stevenson's 'The Strange Case of Dr. Jekyll and Mr. Hyde'. By the end, we know that Jekyll has been keeping a secret throughout the entire course of the book. However, Stevenson hints at this throughout by presenting Dr Jekyll as a mysterious character. Through his change in behaviour and appearance as well as the suspicious friends Jekyll finds himself with, he becomes a mystery to everyone around him, even his closest friends.

Throughout the novella, as well as the extract, Dr Jekyll has drastic, and often sudden, changes in his behaviour. After the death of Sir Danvers, Jekyll is happier, more open and comes "out of his seclusion". However, after only 2 months "The doctor [is] confined to the house" once more. The juxtaposition between the two attitudes presents Jekyll as an ever changing man and his mysterious nature is highlighted by the unknown reason behind both changes. This emphasises how Jekyll keeps to himself and his once closest friends, now no longer know him, emphasising his mysterious nature. The verb "secluded" implies that it was not a choice he made himself and perhaps he was "secluded" by society. The verb "confined" further highlights this idea and pushes the mysterious nature of Jekyll as there is an unknown force or being that is keeping him hidden away in his house. This happens again later on when Utterson and Einfield pass by Jekyll at a window on their walk. Amidst a normal conversation "a sudden coolness came about his eyes" and Jekyll secluded himself to his house once more. The verb "sudden" further iterates the strange, and seemingly unprovoked, changes in Jekyll's behaviour. This highlights the mysterious nature of Jekyll's character and sets up the foreshadowing that Jekyll and Hyde are truly one in the same.

The mystery of Jekyll is also illustrated through his acquaintances. As Jekyll grows further away from Lanyon and Utterson, he grows closer with Mr Hyde. In reflection, Utterson remarks that "now that that evil influence had been withdrawn" Jekyll, Lanyon and himself can return to "the old days". The use of the verbs "influence" and "withdrawn" highlight the morose effect Hyde had on Jekyll. Hyde is "evil" and clearly changed how Jekyll acted. This highlights Jekyll's mysteriousness because he was a well respected, Victorian gentleman. This meant that it was strange the Jekyll hung out with detestable people like Hyde. At the time, Hyde's bad actions could have sullied Jekyll's name. This emphasises Jekyll's mysterious nature as there is no good and proper reason why the two gentleman would be friends. Earlier, Utterson had suspected the Hyde was blackmailing Jekyll, but Jekyll reassured him that whenever he chooses he "can be rid of Mr Hyde". This further suggests that Jekyll and Hyde are in less proper speculation if he can be rid of him so freely. It pushes the idea that Jekyll is mysterious because if Jekyll is sure he can so easily be rid of Hyde, who do the two remain in touch? The fact that Jekyll was a Victorian gentleman only helps this idea as society forced men to repress desires that they viewed as improper or unadmirable. This meant that many men snuck about town in secret to fulfil these desires. Through both Jekyll's reputation as a Victorian gentleman and his reputation through his friends, Stevenson highlights Jekyll's mysterious character.

Along with a change in behaviour, Jekyll's appearance frequently changes. When we are first introduced to Jekyll, he is a "handsome, red faced man". The adjective "handsome" illustrates how Jekyll fulfils the beauty ideals for men at the time. However, this is juxtaposed when we find Jekyll sick and pale looking. The contrast in appearance highlights Jekyll's mysterious nature as there is no reason for his change or unexplainable, sudden sickness. In the extract, Jekyll once more is open and bright[er]. The adjectives "open" and "brighter" further demonstrate the appealing appearance of Jekyll when he is healthy and contrasts his previously sick look. However, he changes again as a "sudden coolness comes about" him. The contrast throughout the book further emphasise Jekyll's mysterious nature as Stevenson presents him as a man who unexplainably changes.

In conclusion, Jekyll is unpredictable throughout but his mysterious nature is highlighted by the fact that Stevenson doesn't give an explanation at the time as to why this is. This further foreshadows the ending of the book and reflects how despite being a Victorian gentleman, Jekyll is not excluded from socially immoral behaviour at the time.

Starting with this extract, how is mystery presented in Dr Jekyll and Mr Hyde?

Throughout the text 'Dr Jekyll and Mr Hyde', Stevenson builds up several moments of mystery to build up tension in the reader and create greater anticipation before the revelation at the end. Stevenson shapes mystery in the text through Hyde's violent and unexpected behaviour, Lanyon's strange death and the duality shown in the confusing relationship between Jekyll, a man of reputation, and Hyde, a murderer, as well as the strange door in contrast to the pleasant street.

In the extract, before we learn that the extract concerns Enfield and Utterson visiting Dr Jekyll, mystery is created through abnormal weather. Stevenson's pathetic fallacy sets the eerie tone for the extract as we are told that the court is 'very cool' and 'a little damp' and 'full of premature twilight.' This immediately creates an unsettling feeling and tension is built as something does not feel right. That fact that court is 'cool' and 'damp' builds a setting that is typical of gothic literature, particularly foreshadowing that something awful is about to happen. This is furthered as 'twilight' has connotations of darkness, something which typically connotes evil and suffering, making the reader anticipate something terrifying. This is even more prominent when we realise that the 'twilight' is 'premature' and that outside of the courtyard the sun still shines. This isolates Jekyll's courtyard and identifies it as having a supernatural atmosphere and as being a place of danger. As Jekyll has been described previously as a Victorian gentleman who has friends with high 'reputations' this builds mystery for the reader as they cannot comprehend how he could be related to such dark and gothic imagery.

This is not the only time that Stevenson uses setting to create mystery. In the opening chapter he juxtaposes the 'sinister' door that is 'blistered' and 'distained' against a very pleasant street. The adjectives used imply that the door is a place of pain and is a menacing and threatening residence. Of course, this is mysterious to the reader (as they do not know that the stained door of Jekyll's home parallels that Hyde is a stain on Jekyll's life) and so they are left to wonder why it looks like this, especially as the street it is on is compared to 'smiling saleswomen.' This alliteration suggests that the street is inviting and welcoming and filled with friendly faces – a complete contrast to the door. This evokes plenty of questions in the reader as they try to work out the mystery behind the door. Arguably, Stevenson was inspired to write about mysterious and contrasting settings due to his own experiences in Edinburgh. Despite living in the wealthy and highly regarded section of Edinburgh, Stevenson couldn't help but be drawn to the mysterious darker alleyways and disconcerting parts of old Edinburgh.

Mystery is also developed in the extract due to Dr Jekyll's unusual behaviour, especially towards a friend for whom he 'cherished a sincere affection'. The way Jekyll 'thrust' the window down portrays his sudden panic and alarm. However, as neither Utterson nor Enfield (or a Victorian reader upon their first reading of the text) are aware that Hyde is spontaneously taking over, this creates great mystery and suspicion in the reader. The verb is almost violent, very out of a character for Jekyll, causing even greater mystery as the reader is not used to such shocking behaviour from him. Perhaps, Stevenson's vocabulary choice is to imply that Jekyll's 'thrust[ing]' of the window is meant to mirror the way that Hyde has 'thrust' himself upon Jekyll.

This sense of mystery is built upon in the responses of Utterson and Enfield. Stevenson creates a semantic field of fear using 'pale', 'horror' and 'silence' to portray exactly how startling Jekyll's unusual behaviour is. The adjective 'pale' implies that both men feel physically unwell or even shell-shocked by what they have glimpsed - which is not revealed to the reader – heightening the tension and mystery. This is reiterated in the 'silence' as if they are almost speechless with fear but, again, the reader is left hanging over the situation. The only speech that punctuates the 'silence' is Utterson's repetitive cry of 'God forgive us, God forgive us' which implies to a Victorian reader that whatever he has seen is both scarily unforgettable and a sin. During the Victorian period, religion was a heavy influence and for Utterson, who has only witnessed something frightening, to ask for God's forgiveness emphasises the sheer revulsion and implies that it is something unlawful and unnatural. Desperate to discover the truth around this growing mystery, the reader would be on the edge of their seats reading.

A sense of mystery is also created through Hyde's violent actions, which went against both Victorian society and their values based on reputation, as well as against God and religion. In chapter one, we are told that he 'trampled calmly' and left a 'girl' on the ground 'screaming.' This oxymoron is shocking to the reader as it connotes brutality and cruelty – mysterious behaviour when society was so focused on maintaining a polished reputation. The adverb 'calmly' intensifies this as it suggests Hyde acted without any sense of compassion or remorse, something that is particularly shocking when we consider that he did this to a young 'girl', the epitome of innocence and purity. In this opening chapter, when we first hear about Hyde, let alone meet him, the reader is flummoxed by his mysterious behaviour.

This is emphasised even further in chapter 4 when, unprovoked, Hyde murder Sir Danvers in cold blood. Stevenson's description of how with 'ape-like fury' Hyde 'clubbed Sir Danvers' is outrageous and, again, bewilders the reader who are focused on his out of place and mysterious behaviour. The simile 'ape-like fury' implies how animalistic Hyde is and how he is untameable and unpredictable. In a period when reputation was everything, it is a great mystery to the reader as to how he would step out of line like this. By acting like an animal, Hyde does not conform to society's expectations. In fact, this image coupled with the verb 'clubbed' implies Hyde is primitive and dangerous, much like Darwin was expressing in his controversial book 'Theory of Evolution'. Hyde's destructive nature is built on in the metaphorical quote 'great flame of anger' which implies that he is unable to control the rage within him. In fact, Stevenson compares it to a flame, something that is destructive and powerful and can easily flair out of control, making it unpredictable like Hyde. Perhaps the colours of the flame, red and orange, are designed to warn against Hyde, another mystery as we would assume that he is approachable and respectable based on his relationship with Jekyll. However, this violent and brutal behaviour only adds to the enigma of why such a reputable man would be associated with a brute like Hyde.

Finally, mystery is presented in the sudden and unexpected death of Dr Lanyon. Previously described as 'rosy', suggesting health and happiness, Lanyon rapidly deteriorates for no clear reason, suddenly moving to 'pale' with a 'death warrant written upon his face.' This metaphorical description connotes that Dr Lanyon's death is inevitable and inescapable as a 'warrant' is confirmed and guaranteed so Dr Lanyon can't escape his fate of death. Furthermore, not only is it mysterious that he has had a rapid decline in health but a 'warrant' is usually signed by someone hinting that someone is responsible for Dr Lanyon's mysterious and tragic demise, which is clearly shocking enough to be 'written' on his appearance. In fact, Stevenson goes so far as to say that it is was a 'swift physical decay' where 'decay' suggests that Lanyon is literally rotting and decomposing, a grotesque image that appals the reader but reinforces that sense of mystery once more.

'An Inspector Calls' - Model Responses

Level 4 - 16/30

In the play An Inspector Calls Priestley presents inequality in society leads to tragedy. This can be shown through the characterisation of the Birling family. This exposes the way and how cruel the bourgeoisie are to the proletariat.

In the play An Inspector Calls Priestley establishes how inequality in society leads to tragedy. This can be shown when Mr Birling says "hard-headed practical man of business." The metaphor "hard-headed" can suggest that for what he is doing they need a man who knows exactly what they are doing which characterises Mr Birling as quite arrogant because it is like he is the only person who knows that he is doing. He is being a bit big-headed because he is saying no one else can do what he can do. This makes the reader feel annoyed with Mr Birling because he is being rude to his employees which usually would be the proletariat. This shows how badly they were treated by the bourgeoisie and shows the impact of a capitalist society.

In the play An Inspector Calls Priestley reinforces how inequality in society leads to tragedy. This can be shown where Sheila says "these women are not cheap labour they are people". The adjective "cheap" is dehumanising women who works for him by saying they are basically just objects. This shows his Sheila feels about the inequality and about how Mr Birling is treating his workers. This shows how Sheila's views go from a capitalist to socialist views due to how they were treated. This makes the reader feel that Sheila is standing up for her own beliefs and how the bourgeoisie treated the proletariat poorly. This makes the reader feel happy because it shows that Sheila can take social responsibility.

In the play An Inspector Calls Priestley confirms the idea how inequality in society leads to tragedy. This can be shown through Inspector Goole's monologue near the end of the play where it says "millions and millions and millions of John Smiths and Eva Smiths out there." The use of triadic structure can be shown when it says "millions" this can infer that there are a bunch of people who get treated the same way by the bourgeoisie to the proletariat because "Eva Smith and John Smith" are very popular names to show how badly they are treated. This makes the reader feel quite annoyed with the Birling family because they are one of many families who treated proletariats poorly

In conclusion Priestley exposes how the bourgeoisie treat the proletariat and how they should take social responsibility through their own lives and the bourgeoisie should take socialist views.

Level 5 - 20/30

In Inspector Calls Priestley shows how inequality in society leads to tragedy through the use of Eva Smith and the Birling Family. At the beginning all the Birlings are immature and irresponsible and all played a part in Eva's death. "the lighting should be pink and intimate until the Inspector arrives then it should be brighter and harder" this gives an interrogating feeling from the inspector. "pink" suggests the rose tinted glass of the capitalist class and now they are blinded to the proletariats problems.

At the end the younger generation such as Sheila realises what she has done and she becomes more socially responsible as the older generation Arthur and Sybill Birling remain unaware and don't want a public scandal or to destroy their reputation and ruin Mr Birling's knighthood.

Priestley is criticizing the treatment of the proletariat from the bourgeoisie as they cannot take advantage of them shown by the Birlings. Priestley also criticizes the lack of social responsibility shown from the capitalist class and the older generation. The capitalist class is presented as unaware and irresponsible in the play as Mr Birling believes that there will be no war and "titanic... unsinkable" this suggests the capitalist class are ignorant and idiotic as both events happened.

Priestley wants to see an increase in social responsibility from everyone. He also wants to see a change in treatment towards the working class and an increase in minimum wage in society. Priestley aims to transform people to become more socialist and live in a society of sharing and wants people not to be treated on their appearance or wealth.

One key moment in the play is when the Inspector reveals the death from Eva Smith to the Birlings and the Inspector points out that "there are millions and millions of Eva Smiths and John Smiths" this suggests that because 'Smith' is suggested to be the most common last name, that it symbolises all of the working classes and everything that has happened to Eva Smith is happening to all proletariat people. Also the name 'Eva' is from the bible which suggests women in a patriarchal society are treated with less respect than men and Priestley wants to see that changed.

Another key moment is the realisation from the younger generation (Sheila) that the capitalist class poorly treating the proletariat and Sheila becomes more socially responsible and is one of which who is able to change. Once the Inspector leaves Sheila becomes the voice of the Inspector and therefore the face of socialism as a whole. Sheila turns from immature at the start from saying "mummy" to saying "mother" and being much more responsible especially for a women in a patriarchal society and has realised the tragedy inequality causes.

The older Birlings then realise that it wasn't a real police Inspector and begin to celebrate as their reputation has not been ruined as Sheila and Eric are socially responsible. They then receive a phone call saying of an Inspector coming to visit which suggests this cyclic structure could be repeated again.

In conclusion it is arguable whether the younger generation will remain socialist or return to their immature ways.

Level 6 - 30/30

In An Inspector Calls, Priestley uses a chain of event to lead to a tragedy, he uses Eva Smith as the victim of society and shows the inequality in society through the tragedy and pain inflicted upon Eva to propagate his own socialist agenda.

The Inspector acts as an omniscient mouthpiece for Priestley. He knows everything without being told and conducts 'one line of enquiry at a time'. He first questions Mr Birling, a 'hard headed practical man of business'. He fires Eva because 'she had too much to say', he takes advantage of his position of power to fire Eva, which is ironic because earlier in the play he claims 'I know – I talk too much', he too is guilty of 'having too much to say' and perhaps Eva reminded him of himself when he was rising up the social ladder. However, Eva was fired for a completely unjustified reason which makes us feel sympathy for her early on establishing her role as the victim of society and the fact that she loses her job due to nothing more than asking for more pay – which was completely justified – demonstrates how unfair society is. Eva gets fired for one 'mistake' but others, especially men in the play get away with far worse.

Another way society is presented as unfair is through the sheltered daughter, Sheila Birling. Immediately after she finds out about the suicide she asks 'How horrible! Was she pretty?' Sheila finds herself only caring about others if they are physically attractive. She sees people as a product and categorises them, if they are 'pretty' she is interested. Additionally, she gets Eva fired from Milwards due to her own insecurities. She claims 'if she was a miserable, plain little creature, I wouldn't have done it'. Once again, Sheila care only about outward attractiveness and how because Eva was attractive, gets her fired. This shows how unequal society is as Sheila abuses her power as 'the daughter of a good family' to get Eva fired easily and also, that Eva tragically loses her job due to her appearance, she is either too pretty or not pretty enough. She is not a person but a 'creature' to Sheila. After, she is fired from Milwards she has to turn to 'other thing' and gets a job at Palace Bar. Gerald claims it was 'the town haunt for girl's of that sort', his euphemism when talking about prostitutes shows how he does not consider her to even be a person. Gerald takes advantage of her situation to take her to his friend's apartment. He claims 'I didn't install her there to make love to her, but he admits to 'install[ing]' her like she is an appliance or furniture not a person, this shows how horrible she was treated by society and the upper classes attitudes to the lower class like Eva and how detrimental these attitudes can be to drive someone to kill themselves.

Then, we have Eric who took advantage of Eva and raped her 'stealing' from his father to 'help' her. Eric is presented as a typical upper class man 'familiar with heavy drinking'. He believes there are no consequences to his actions and does as he pleases including impregnating Eva, with no support provided to her. He simply does thinks for his pleasure and moves on to the next thing. This shows how unequal society is as men like Eric can do whatever they want and take no accountability for it, leaving poor women like Eva to 'pick up the pieces'. Eva had to care for herself after being traumatised over and over by the same family. Eva is left to deal with the aftermath of Eric's actions all by herself and bear the child of her rapist.

Lastly, we have the 'rather cold' Mrs Birling. She ran the Brumley's women charity and uses her position of power to ensure Eva does not get the help she needs – perhaps that's how Sheila learnt to do what she did – by using her vote. Mrs Birling thinks she 'did nothing wrong' and says so repeatedly perhaps because she actually feels sympathy and remorse for Eva. Mrs Birling represents how biased society is and system that are supposed to help the less fortunate as once again the person in power is a wealthy, privileged person who would not understand the plight of the working class as they have never been in that position. The inequality Eva faces overall leads to her demise.

The Inspector Goole acts as vengeance for Eva by 'haunting' the family and disrupting their comfortable, sheltered lives and harshly pulling them out of their oblivion and ignorance. The cyclic nature of the play shows us how the Inspector using the door bell intrudes upon their lives to wreck it the way they wrecked Eva's life.

Priestley also, uses the chain of events to present is as an even more horrendous tragedy as it was preventable if only one person chose not to do what they did, the chain would break not leading the next event and ultimately not leading to Eva's demise.

Priestley, eventually creates a hell loop for the Birlings the whole thing will repeat itself over and over till they all take accountability. But, they are all high class people, especially, Mrs and Mr Birling. They might never take responsibility as this inequality benefits them, they do not want to change a system that works for them and would rather live in ignorance which could lead to a tragedy again and again to all those 'millions and millions of Eva Smith's and John Smith's' all because of inequality, they will always be treated badly.

Questions: Either

How far does Priestley present Eric as a character who learns important lessons about society in An Inspector Calls?

Or

'Priestley shows how inequality in society leads to tragedy.'
How far do you agree with this view of An Inspector Calls?

Poetry Anthology - Model Responses

Level 4 - 17 Marks

Conflict is a battle between two or more parties, often resulting in serious injury or even death. In the poem "Bayonet charge", written by poet Ted Hughes, we are presented with a World War One setting. Hughes describes the battlefield as a very inhumane and awful place to be. Whereas in 'Kamikaze' written by Beatrice Garland, conflict is shown as brave and model citizen behaviour. We are taken on a journey with a Japanese kamikaze pilot within this poem.

In "Bayonet Charge", the depiction of conflict is wildly different to the depiction in "Kamikaze". However, they both deliver the same message to the reader. Both authors intend to explain that conflict is about fighting for your country as a soldier. Power figures do not care about individuals.

"Bayonet Charge" and "Kamikaze" both use symbolism to put their message across. In World War One, British soldiers famously used bayonets to fight the enemy. The repeated motif of the bayonet highlights the patriotism soldiers had during the war. Similarly, in Japan, Samurai swords are an icon of bravery. The pilot featured in "Kamikaze" has a samurai sword in the cockpit of his plane, perhaps symbolising what he must do for his country. The poets may have included this detail to visualise the importance of patriotism within conflict. Power figures in countries do not care about individuals, they care about honour.

However, there is no man vs man conflict within "Kamikaze" like there is in "Bayonet Charge". "Kamikaze" follows more of a man vs society conflict. "Bayonet Charge" has the physical aspects of the war, the "rifle fire" and the "bullets smacking the belly out of the air", which emphasises the actual danger of physical conflict. "Kamikaze" focuses on the repercussions of cowardice, implying that society has ostracised the pilot for not completing the mission. It leaves the pilot troubled and alone, contemplating "which would've been the better way to die". Once more this shows that conflict is about fighting as a soldier, not an individual. The poets perhaps intended to make the reader feel sympathy for both figures in the poem, as they are both in incredibly tragic situations. In both "Bayonet Charge" and "Kamikaze", the poets intend to present conflict as futile and dangerous, leaving the message of "conflict is about fighting as a soldier, not an individual."

Level 5 - 23 Marks

Bayonet charge is the image of a soldier heading into battle and the thoughts going through their mind as they rush to their possible death. Conflict is seen through the eyes of soldier and how the war is just a futile challenge.

It begins with "suddenly he awoke and was running", its a very dramatic start and wakes the reader up to action. The poet uses this as almost a way of saying the soldier is fully prepared for the battle, it's the fear of dying that almost wakes up the soldiers survival instincts in the face of conflict. The poet also uses enjambment in the beginning stanza to create a fast pace beginning. Like the dramatic opening the poet continues to heighten the fear in the beginning using the enjambment. It doesn't give the reader time to stop to think or breath almost the same as the soldier who doesn't have the time to stop. Everybody fears conflict.

The poet also uses a "yellow hare" as imagery, its described "crawled in a threshing circle like it was wounded as a result of the conflict the soldier is in. The hare imagery is to show the suffering and pain of the soldiers in battles and was like the one this particular soldier is fighting in, its like the hare was a dying wounded fighter. The use of the word "threshing" is very dramatic and almost sounds like the hare is hanging on for its life, but in the end its probably futile. The hares suffering in its last moments of life is the result of conflict and represents the fates of millions of soldiers alike.

I would compare this to the charge of the light Brigade, that poem is also about the futile end in wars. The light Brigade was a crowd of 600 horse back riders who were give the wrong order, because of this mess up it cost the lives of about half of them in the cavalry. In Bayonet charge the imagery of death is mostly in the soldiers mind except when they see the "yellow hare", in contrast to charge of the light Brigade the imagery of death is a little different but still there. The poet of charge of the light Brigade writes the charge they made was almost inevitable by what he calls the valley. Lines "Into the valley of death" and "Into the Jaws of hell" both tell the reader that the men in the light Brigade probably won't make it back alive, the conflict here is the inevitable death of innocent men. War and conflicts are never nice and often result in death of the innocent people around them.

Bayonet charge questions the means of honour, and the charge of the light Brigade also questions if dying is worth honour. Line 20 in Bayonet charge says "king, honour, human dignity, etcetera", The list is suppose to be all the reasons to fight but when ended with etcetera the poet almost shrugs of the idea of honour. When faced with death the soldier doesn't think about king or his country, its set on his survival and in that moment all that matters to them is to live. With wars the idea of saving your people and country is the honour and all they think they need in a conflict but really when it comes to really conflict people never want to die but millions always do. With real conflict honour is never enough or never going to take away the loss of life. The same is in charge of the light Brigade when the poet says "honour the charge they made, honour the light Brigade", its because they died in battle that they are honoured but really they died because of a mistake and the loss of life that day was great. Not even the promise of honour is a good enough excuse of conflicts to continue they are just a loss of life. Conflicts are just pain, suffering and death, they are nothing to be messed with and not even honour is good enough for the loss of innocent lives.

Level 6 - 28 Marks

In both Bayonet Charge and Exposure, the poets explore ideas about conflict. Both purposes to portray indescribable horrors of war to people back at home. Both poets investigate the theme of nature within conflict, however exposure determines how nature is a contributor to the effect of conflict and in Bayonet Charge, Hughes suggests that nature is a victim to conflict.

Both poets use personification to present ideas about conflict. During the first stanza in 'Bayonet Charge' Hughes conveys that the soldier can hear 'bullets smacking the belly out of the air'. The use of personification gives the bullets evilistic traits as its effecting the air around the soldiers. The violent verb 'smacking' emphasises the cruelty of artillery and further establishes its disregard for nature.

Likewise in exposure, Owens uses personification throughout the entire poem to encapsulate the fact that nature is the real enemy at war. For example on the opening line, the poet focuses on the 'merciless iced east winds that knife us'. This illustrates how the 'wind' is impacting the soldiers. The adjective 'merciless' portrays how relentless the wind is, emphasising to the reader that nature is determined to harm the soldiers, adding to the threats from the opponents. Furthermore, the adverbial phrase 'knife us' carries connotations of being stabbed in the back, perhaps portraying how shocked the soldiers were, as they did not expect weather to become an enemy. Owens uses these references of the villainous characteristics of nature throughout to establish the conditions soldiers like himself in WWI went through and to represent the hypothermia and frostbite they faced, which consequently evokes sympathy for the soldiers as its revealed to the readers that nature was another enemy of war.

A big difference in the two poems is the structure of them and how the way they're organised creates different atmospheres. For example, in 'Bayonet Charge' Hughes uses only 4 stanzas and no rhyme scheme to create a fast pace. This fast pace is a representation of the chaos of conflict and its tendency to demand, which soldiers have to keep up with. Furthermore the use of in media res on the opening line also consolidates this idea. 'Suddenly he awoke' immediately draws our attention to how unpredictable conflict can be. The adverb 'suddenly' evokes the sense of frantic panic as we are thrown right into the action, wondering as readers what's occurring: just like the soldier who has just 'awakened' and is now 'running' establishing the confusion and vulnerability he must feel, as he is unaware of what he is running to. 'Bayonet Charge' is also written with no rhyme scheme. Hughes could perhaps of done this to convey the unpredictability of war, through the lack of organisation of the rhyme scheme.

The quick pace and inexistant rhyme in 'Bayonet Charge' completely contrasts the structure of 'Exposure'. Owens uses a regular rhyme scheme ABBAC to portray the monotony of conflict and how tedious and tiring it is for the soldiers. This continuous rhyme scheme remains for all the stanzas and reflects how war isn't progressing leaving soldiers with very little hope. However we could suggest, that despite war being monotonous there is a large aspect of unpredictability just like 'Bayonet Charge'. For example, the regular rhyme scheme is broken by one unrhymed line. In the majority of the stanzas the line is 'but nothing happens'. Owens uses the unrhymed line to signify how anticlimatic these soldiers days are. The previous four lines use emotive language and enjambent to create pace and build up tension and suspense, symbolising the wait soldiers face preparing for aggression to strike out. However the unrhymed line 'but nothing happens' is anticlimatic as it completely cuts of the suspense and reflects the disappointment of the soldiers as they now have to wait again. This repetition of 'but nothing happens' denies the soldiers closure, as they're constantly left waiting for conflict to break out. This evokes sympathy for soldiers as readers understand how tiring war is.

In both poems, the poets explore how desperate the soldiers are to escape conflict.

In 'Bayonet Charge' in the final stanza, the poet displays how desperate soldiers are to escape conflict. 'In a yelling alarm to get out of that blue crackling air'. The adverb 'yelling' encapsulates the desperation soldiers have to no longer face conflict as it carries connotations of being in pain and begging for help. The noun 'alarm' further signifies the sense of danger and acts as a warning to remove themselves from the war zone, however they realise that war is inescapable.

Similarly, in 'Exposure' the poet explores how soldiers are being terribly impacted from conflict. They 'cringe in holes' emphasises how they are trying to find refuge and escape the grasp of war. The verb 'cringe' further carries connotations of pain. Similarly in 'Exposure' the writer creates a sense of confusion however he does this through parhyme. Parhyme is used several times throughout, for example 'silent and salient'. The poet uses parhyme to symbolise the chaos and lack of organisation of conflict by denying soldiers access to full rhyme. The half rhyme further evokes chaos and nothing fully makes sense like it would with full rhyme, representing how conflict is confusing and chaotic.

Questions:

Compare how poets present ideas about conflict in 'Bayonet Charge' and in one other poem from 'Power and conflict'.

Unseen Poetry - Model Responses

Shoulders

A man crosses the street in rain,
stepping gently, looking two times north and south,
because his son is asleep on his shoulder.

No car must splash him.
5 No car drive too near to his shadow.

This man carries the world's most sensitive cargo
but he's not marked.
Nowhere does his jacket say FRAGILE,
HANDLE WITH CARE.

10 His ear fills up with breathing.
He hears the hum of a boy's dream
deep inside him.

We're not going to be able
to live in this world
15 if we're not willing to do what he's doing
with one another.

The road will only be wide.
The rain will never stop falling.

Naomi Shihab Nye

Question 27.1 In 'Shoulders', how does the poet present ideas about the importance of protecting and taking care of each other?

Level 4 - 14/24

The poet presents the importance of protecting each other through structure and language in the play. They present a father and a son as a microcosm of what they expect society to be in order to send a message to the readers. They use a vague onlooker as the speaker and use 6 stanzas in the poem.

The poet presents the importance of protecting each other and taking care of each other through the poem's structure. There are 6 stanzas which gives the poem a slow reading pace possibly to represent the care and attention the father is showing for his son. It can also be used to criticise the lack of compassion and care members of the current society have for each other. This strengthens the message the reader is sending.

The poet presents the importance through the rhyming scheme in this poem. The fact that a specific rhyming scheme is not present in this poem could represent the unpredictability of life as a way to remind people that everyone needs help sometimes and you never know what could happen. This would make the reader reflect on their past and encourage them to improve so the future is brighter and more people are happy and cared for. It also opens the readers eyes to all the negatives in the world as they have a positive to compare it to.

Furthermore, Nye uses 'nowhere does his jacket say fragile, handle with care' to describe the boy. Which could mean that you never know what somebody else is going through or how they feel inside as it isn't advertised for everyone to see, so it's easier to be nice and help ease someone's suffering instead of making it worse. This would give the readers a new outlook and an altered perspective in order to evoke a change from them. It may even encourage them to convince others to change which would make society easier to survive in for everyone.

Overall I think the poet presents their ideas of protection and compassion as the driving force of life and society will slowly collapse without it.

Level 6 - 24/24

In 'Shoulders' the poet presents the idea of taking care of others as a necessary act and one that is a constant decision to help as there will always be those how are vulnerable and need protection. The importance of protecting others is also strongly linked to the idea of love and the responsibilities it comes with.

The poet shows how important it is to protect those that are more vulnerable than yourself in order for society to function through the use of imperative language. The fact that "No car must splash him" uses the imperative "must" creates a tone of urgency in the poem as though to not help someone who is vulnerable would lead to terrible consequences for the world. It also is used to instill in the reader the importance of their contribution to society – as without everyone helping one another life would fall apart. The idea of protection the vulnerable also depicted as an act of bravery as it is implied that once you choose to offer protection, you must weather whatever trials that comes with wither that be the "rain" or the "car" or whatever other challenges arise as without that comitment we won't "be able to live" in a society where protecting the vulnerable isn't a priority.

Furthermore, the poet uses enjambment and stanza structure to demonstrate how protection and love are tied together – with the commitment to protect being a key point in love – as both result in constantly making the choice to take care of others and protect them from any harm. The enjambment in the poem such as when the speaker declares the importance of doing "what he's doing with one another" suggest that an offer of protection will never end and that the importance of protection is the fact that it comes with a promise to always be there for one another – it can never be a one time thing. The differing number of lines in each stanza also demonstrate how you will never know what you are signing up for in taking care of someone – it is impossible to know what challenges you may face ahead. Therefore to take care of some is shown to be a true act of love as you are promising to stand by them without truly knowing what that means. This shows how the importance of protection lies in the fact that it is an eternal commitment to stand with someone else no matter what.

The importance of protection is also shown through the fact that it means taking on responsibilities. The father in the poem is clearly fully aware of the responsibility he has to keep his son safe as he knows that the rain will "never stop" which shows how he is prepared for the fact that his son's safety is his job for however long it's required of him. The rain is used as an extended metaphor throughout the poem for the many burdens that the father will experience as his son grows – and that it must be him that bears them in order to allow the son to live a happy childhood. As a reader this allows you to reflect on what responsibilities you have taken on for others and whether you were aware of what that would cost. The father's choice to protect the son is shown as a hard choice as it means constantly taking on another human being's daily pressures which shows how the importance of protection can be found in the choice that it comes with to take on the burdens of their life.

In conclusion, in 'Shoulders' the poet shows how protection and taking care of others is crucial for the functioning of society and that the significance of taking care of the vulnerable lies in the eternal decision that is made to share their burdens along with the promise to always stand by them.

Unseen Poetry - Model Responses

Choices

I go to the mountain side
of the house to cut saplings*,
and clear a view to snow
on the mountain. But when I look up,
5 saw in hand, I see a nest clutched in
the uppermost branches.
I don't cut that one.
I don't cut the others either.
Suddenly, in every tree,
10 an unseen nest
where a mountain
would be.

*saplings: young trees

Question 27.2 In both 'Choices' and 'Shoulders' the poets present ideas about protecting and taking care of things around us. What are the similarities and/or differences between the methods the poets use to present these ideas?

Level 3 (out of 4) - 5/8

In 'Choices', the poem is written in first person 'I go', whereas in 'Shoulders' the poem is written in third person. This could be due to 'Shoulders' being more about a wider societal change and 'Choices' being about a more personal reflection. This was effective because first person words make the reader feel personally invested as if it is their story. However third person words encourage the reader to look at others as well as themselves so both poems evoke different emotional responses.

Another difference between the two poems is the starting intentions. At the start of the Poem A, the man 'carries the world's most sensitive cargo' and steps 'gently'. From the beginning the man is protecting the boy as people should protect one another. Contrastingly at the start of Poem B the speaker is out to 'cut saplings'. He is attempting to cause harm to young trees as it's life has just begun. That is until he sees it is harbouring a nest. That could be used to represent societies inability to be pleasant before knowing things on a deeper level. This is because Gallagher wants poem B to be an effective personal reflection poem to encourage people to change and possibly encourage them to read poem A and make a wider change.

One similarity between the two poems is the lack of a rhyming scheme. This represents the unpredictability of life but it could be argued that it was used to show that despite the fact both poems are different they have the same message. This could be to tell us that although we are all different as people we all have the same 24 hours and the same life so be kind.

Level 4 (out of 4) - 8/8

In both 'Shoulders' and 'Choices' the poets use enjambment to show that the need to protect the vulnerable is never-ending at that there will always be something that has to be taken care of. In 'Shoulders' the enjambment shows how the father is prepared to carry his son "asleep on his shoulder" for the rest of his life if that is what is required to keep him safe. It also implies that he will never falter in his decision to protect as it is a commitment that cannot ever be broken. Similarly in 'Choices' enjambment is used to demonstrate how those more vulnerable than you will always exist – even if they're "unseen" which suggests that there is a societal responsibility to always look out for others as you never know who might need help. This furthers the idea that offering protection is an eternal choice and perhaps even an obligation that you have to others.

However while multiple different length stanzas are used in 'Shoulders' on single stanza is used in 'Choices' to demonstrate their differing ideas about the responsibilities that protection comes with. In 'Shoulders' the irregular stanza lengths serve as a representation of the unpredictability of the problems that may faced in the in the efforts to protect the vulnerable. It shows that some challenges may be overcome in a moment, while others may be much harder and take time and continual effort. However in 'Choices' the single stanza suggests that, once people choose to take care of one another, no problem can be particularly hard to overcome as, united, no challenge is impossible. This allows the reader to reflect on what's stopping them from aiding others as choosing to help should be a simple decision – free of uncertainty or doubt.

Planning Essays

'Macbeth' and 'Dr Jekyll':	'An Inspector Calls'
<ol style="list-style-type: none"> 1. Read question, underline focus 2. Read context of extract, highlight important points 3. Knowledge dump all related quotations and points from revision (mind-map/bullet points) 4. Read extract, highlight relevant quotations 5. Sequence ideas into paragraphs and link relevant quotations 	<ol style="list-style-type: none"> 1. Read questions, underline focus 2. Select question based on what you can say the most about 3. Knowledge dump all related quotations and points from revision (mind-map/bullet points) 4. Sequence ideas into paragraphs and link relevant quotations

Essay Planning - 4 Approaches			
Paragraph	Chronological		Event
[Extract]	[Extract]		[Extract]
1	Beginning		Before significant event
2	Middle		Significant event
3	End		After significant event
Paragraph	Character		Theme
[Extract]	[Extract]		[Extract]
1	First impression		Writer's message
2	How they change		Link to core idea 1
3	Final impression		Link to core idea 2

Planning Essays

Poetry Anthology:

1. Read question, underline focus
2. Select poem to compare
3. Knowledge dump ideas and quotations for comparative poems
4. Read given poem and highlight quotations
5. Sequence ideas into paragraphs and link relevant quotations

Essay Planning:

<p>Paragraph 1</p>	<p>Poem 1:</p> <ul style="list-style-type: none"> → What is the poem about and how does it relate to the question? → Who is the speaker and what has happened to them? <p>Similarly/Likewise/In contrast/Where</p> <p>Poem 2:</p> <ul style="list-style-type: none"> → What is the poem about and how does it relate to the question? → Who is the speaker and what has happened to them? 	<p>Make sure you include contextual details (AO3).</p> <p>Be specific:</p> <ul style="list-style-type: none"> - What has happened to who? - Why has it happened? - Why is the poet writing about it?
<p>Paragraph 2</p>	<p>Point of comparison 1</p> <ul style="list-style-type: none"> → How it is shown in Poem 1 <p>Similarly/Likewise/In contrast/Where</p> <ul style="list-style-type: none"> → How it is shown in Poem 2 	<p>Make sure your topic sentence is clear and precise.</p>
<p>Challenge - Paragraph 3</p>	<p>Point of comparison 2</p> <ul style="list-style-type: none"> → How it is shown in Poem 1 <p>Similarly/Likewise/In contrast/Where</p> <ul style="list-style-type: none"> → How it is shown in Poem 2 	<p>Develop paragraphs and analysis using the approach on page 5</p>

A Simple Approach to Paragraph Structures

'An Inspector Calls', 'Dr Jekyll' and 'Macbeth'

[Writer's name] *presents...*

This is illustrated... "_____."

This suggests...

The [word class] "_____" creates the impression...

Furthermore,

[Writer's name] *has presented _____ in this way to convey their message...*

Poetry Anthology

In [poem title], [poet's name] presents...

This is illustrated... "_____."

This suggests...

The [word class] "_____" conveys the idea that...

Similarly/In contrast, in [poem title], [poet's name] presents the idea that...

This is illustrated... "_____."

This suggests...

The [word class] "_____" conveys the idea that...

Word-level

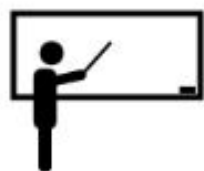
Question:



1. **Identify** the most thought provoking word used in the quotation, name the word class and **define** it.



2. **Explore** the connotations of the word. What ideas, feelings and images does the word create?



3. **Explain** why these connotations are important to the focus of the question.



4. **Extend** your analysis by making links to other parts of the text:

- Does this connect to anything else in the text?
- Does this contrast with anything else in the text?
- Does this link to any symbols or motifs?
- Does this link to any images in the text?
- Does this change our understanding of the plot/character/focus of the question?

Developing Paragraphs

**What?
(AO1)**

- 1. Present your idea [Topic Sentence]:**
[Writer's name] presents...
[Writer's name] conveys the idea that...
[Writer's name] creates the impression...
- 2. Support your idea with a quotation/quotations:**
This is illustrated when... " _____."
To add a further quotation
This is further shown when... " _____."

**How?
(AO2)**

- 3. Explain what the quotation shows:**
This shows/portrays/reveals/emphasises/
presents/suggests/implies/conveys...
Add an additional or alternative interpretation.
Additionally/Alternatively, this might suggest...
- 4. Analyse the effect of the writer's choice of language or structure:**
The word " _____" has connotations of...
This creates the impression that...
- 5. Analyse something else:**
Furthermore,/This is further emphasised by...
...the [adjective] tone of [link quotation] helps to convey [link to quotation]
...the [type of] imagery helps to convey the idea that...
...[writer's name] use of
simile/metaphor/personification/pathetic fallacy suggests that...

**Why?
(AO3)**

- 6. Comment on context and writer's message:**
[Writer's name] presents [focus of question] in this way to convey their message that...
In the context of [era] society, [writer's name] might be conveying the idea that...

[Poetry Anthology Only]

- 7. Link to other poem:**
Similarly, [poet's name] explores [link to question] through...
However, where [poet 1's name] suggests... [poet 2's name] conveys the idea that...
In contrast to [first poem]... [second poem's title] presents [link to question]...
- 8. Repeat Steps 1 to 6**

'Macbeth' - Core Ideas

Theme

Ambition and its consequences: The play explores the theme of ambition and its consequences. Macbeth's desire to become king leads him to commit a series of crimes that ultimately result in his downfall. Shakespeare shows that unchecked ambition can lead to destruction, and that the pursuit of power can corrupt even the most virtuous of individuals.

Guilt and remorse: Macbeth's conscience is plagued by guilt after he murders King Duncan, and he is unable to find peace or redemption throughout the rest of the play. Lady Macbeth also experiences guilt and is eventually driven to madness by her actions.

The supernatural: The play contains several supernatural elements, including the witches who prophesy Macbeth's rise to power and his eventual downfall. The appearance of Banquo's ghost also adds to the supernatural atmosphere of the play, and the presence of supernatural forces underscores the idea that the events in the play are beyond human control.

Betrayal and loyalty: Betrayal and loyalty are important themes in the play. Macbeth betrays his king and his closest friend, Banquo, in his quest for power. Conversely, Macduff remains loyal to his country and his king, even at great personal cost. Shakespeare shows that loyalty is a virtue that should be prized above all else, and that betrayal can have dire consequences.

The corrupting influence of power: The play demonstrates the corrupting influence of power. Macbeth becomes increasingly tyrannical as he consolidates his power, and he becomes paranoid and ruthless in his efforts to maintain his position. Shakespeare suggests that power can be addictive and that it can corrupt even the most well-intentioned individuals.

'Macbeth' - Knowledge Organiser

Plot		Key Quotations		Key Terminology	
<p>Act 1</p> <ul style="list-style-type: none"> The 3 witches gather to meet Macbeth and Banquo. Duncan hears the Thane of Cawdor has betrayed him. Macbeth is seen as a hero. Macbeth and Banquo hear the predictions. Duncan decides that Malcolm will be heir to the throne. Duncan plans to visit Macbeth. Lady Macbeth reads Macbeth's letter. <p>Act 2</p> <ul style="list-style-type: none"> Macbeth has doubts and sees a vision of a floating dagger. He follows through with Duncan's murder. LM has to finish the job by wiping blood on the drunk guards. Macduff discovers Duncan's body. The guards are the likely suspects. Macbeth kills the guards. Malcolm and Donalbain flee the castle because they are afraid. <p>Act 3</p> <ul style="list-style-type: none"> Banquo suspects Macbeth for the murder of King Duncan. Macbeth sends murderers to kill Banquo. Banquo is murdered but Fleance escapes. The ghost of Banquo is at the banquet. Macbeth rants and raves. LM tries to cover up the situation. Macduff didn't attend the banquet as he is suspicious of Macbeth. <p>Act 4</p> <ul style="list-style-type: none"> Macbeth visits the 3 witches and they show him more visions. He believes he can't be killed by any man. Macbeth sends murderers to Macduff's castle to kill his family. In England, Macduff begs Malcolm to return to the throne. Malcolm tests Macduff's loyalty then agrees to the war against Macbeth. <p>Act 5</p> <ul style="list-style-type: none"> LM has gone mad with guilt. She sleepwalks and tries to clean blood from her hands. She commits suicide. Many of Macbeth's supporters decide to help Malcolm. Macbeth isn't worried as he believes the prophecies. Macbeth confronts Macduff and learns that he was not born naturally but by caesarean section. Macbeth and Macduff fight and natural order is restored when Macbeth is killed and Malcolm is crowned king. 	<p>Act 1</p> <ul style="list-style-type: none"> "Fair is foul, and foul is fair" (1.1) Witches "For brave Macbeth – well he deserves that name" (1.2) The Captain "So foul and fair a day I have not seen" (1.3) Macbeth "Stars hide your fires, let not light see my black and deep desires" (1.4) Macbeth "Come you spirits...unsex me here and fill me from the crown to the toe top full of direst cruelty." (1.5) Lady Macbeth "Look like the innocent flower but be the serpent under it" (1.6) Lady Macbeth "When you durst do it, then you were a man" (1.7) Lady Macbeth "But screw your courage to the sticking place and we'll not fail." (1.7) Lady Macbeth <p>Act 2</p> <ul style="list-style-type: none"> "Is this a dagger I see before me, the handle towards my hand?" (2.1) Macbeth "Give me the daggers. The sleeping and the dead are but as pictures" (2.2) Lady Macbeth "Will all great Neptune's ocean wash this blood clean from my hand?" (2.2) Macbeth "A little water clears us of this deed" (2.2) Lady Macbeth "Wake Duncan with thy knocking, I would thou couldst." (2.2) Macbeth "Oh horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee" (2.3) Macduff "There's daggers in men's smiles" (2.3) Donalbain <p>Act 3</p> <ul style="list-style-type: none"> "Thou has it all now, King, Cawdor, Glamis, all, as the weird sisters promised, and I fear though play'st most foully for't." (3.1) Banquo "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep" (3.1) Macbeth "Of full of scorpions is my mind, dear wife" (3.2) Macbeth "Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth "Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth "My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth "I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'ver" (3.4) Macbeth <p>Act 4</p> <ul style="list-style-type: none"> "Something wicked this way comes" (4.1) Witches "Speak, I charge you" (4.1) Macbeth "From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth "The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth "Let grieve convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm "Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm <p>Act 5</p> <ul style="list-style-type: none"> "Out, damned spot! Out, I say!... Will these hands ne'er be clean?" (5.1) Lady Macbeth "All the perfumes of Arabia will not sweeten this little hand" (5.1) Lady Macbeth "My name's Macbeth" (5.7) Macbeth "Turn, hell-hound, turn... I have no words; my sword is my voice" (5.8) Macduff "I bear a charmed life which must not yield to one of woman born" (5.8) Macbeth "Macduff was from his mother's womb untimely ripp'd" (5.8) Macduff "I will to yield to kiss the ground before young Malcolm's feet" (5.8) Macbeth "Behold where stands the usurper's head" (5.9) Macduff "His fiend-like queen who, as 'tis thought, by self and violent hands took off her life" (5.9) Malcolm. 	<p>Antithesis</p> <ul style="list-style-type: none"> Aside Dramatic irony Iambic Pentameter Juxtaposition Monologue Motifs Paradox Semantic field Soliloquy <p>Key Vocabulary</p> <ul style="list-style-type: none"> Ambition Apparitions Betrayal Catholics Fatal Flaw Hallucination Invincible Jacobean Kinsman Masculinity Noble Protestant Regicide Remorseless Scepticism Thane Tragedy Traitor Treason Virtuous 	<p>Opposite / Contrast</p> <ul style="list-style-type: none"> A remark heard only by the audience. When the audience knows things that the characters don't. A line of verse, with 5 metrical feet, each with one unstressed syllable followed by one stressed syllable. Two things closely placed with contrasting effect. A long speech by one actor. A dominant / recurring idea. A person/thing with contradictory features or qualities. A group of words, which relate to a common theme or motif. Speaking one's thoughts aloud. <p>Strong desire to achieve something.</p> <p>A ghost/ghost-like image of a person.</p> <p>Being disloyal.</p> <p>A person belonging to the Christian church.</p> <p>A defect / weakness in character.</p> <p>Apparent vision of something not present.</p> <p>Feeling too powerful to be defeated.</p> <p>Relating to the reign of King James I.</p> <p>A relative / blood relation.</p> <p>Qualities considered to be of a man.</p> <p>Belonging to aristocracy.</p> <p>A member of the Western Christian church.</p> <p>The action of killing a king.</p> <p>Without guilt or regret.</p> <p>Doubts the truth of things.</p> <p>A man with land granted by the king.</p> <p>A play with tragic events.</p> <p>A person who betrays someone.</p> <p>Betraying one's country.</p> <p>Having high moral standards.</p>		

'Macbeth' - Knowledge Organiser

Context	Key Things to Remember																
<ul style="list-style-type: none"> ▪ King James I – Macbeth was written in 1606, early in the reign of James I, who succeeded to the English throne in 1603 after being King of Scotland. The play pays homage to the king's Scottish lineage and hatred of witches. Additionally, the witches' prophecy that Banquo will found a line of kings is a nod to James' family's claim to have descended from the historical Banquo. ▪ The Divine Right of Kings – the idea that kings got their power from God and not from their subject. James I was a believer in this, and the idea meant that any treasonous activity was a crime against God. Only a century earlier, England had suffered under the massive disorder of the Wars of the Roses, so many supported the idea to avoid civil unrest. ▪ Patriarchy – patriarchal societies are those in which men dominate, and inheritance passes through male heirs. ▪ Gender – Macbeth and Lady Macbeth switch between having masculine and feminine characteristics. In the play, gender is often linked to ambition and a willingness to do anything to achieve power. ▪ Women – Women were expected to follow social expectations with their behaviour towards men. They were meant to obey all men, be faithful and respectful, not be violent and be religious. They would have been regarded as a possession, first owned by the father, then given to and owned by the husband. Women were considered the delicate, 'fairer' sex and they should be quiet and reserved, always respecting the wishes and opinions of the males in their lives. Lady Macbeth subverts these expectations in the play to manipulate Macbeth in getting what she wants. ▪ Adam, Eve and the serpent – in the bible, Adam and Eve live peacefully in the Garden of Eden until Eve is tempted by the serpent and eats the forbidden fruit from the tree of knowledge. She convinces Adam to eat as well, and God curses them and banishes them to Earth. The serpent is frequently alluded to in Macbeth. ▪ Witchcraft – in Shakespeare's time there was no scientific knowledge to explain natural disasters such as earthquakes, floods and droughts. One of the ways they accounted for the unexplained was the idea of witches. In Elizabethan England, hundreds of thousands of women were tortured and executed in Europe because they were accused of witchcraft. The King wrote a book on the subject entitled 'Daemonologie' and appealed to parliament to pass the following act in 1563 which was still a part of English law until 1951. At the time Shakespeare was writing, many people thought that witches were real, so the weird sisters would have seemed believable and frightening to an audience in the 1600s. ▪ The 5 Acts: Macbeth is a typical tragedy. The first part builds up the turning point (Duncan's murder), and the second part deal with the consequences of this, which leads to the main character's downfall. ▪ Tragic Conventions: Macbeth is one of Shakespeare's Tragedies and follows specific conventions. The climax must end in a tremendous catastrophe involving the death of the main character; the character's death is caused by their own flaw(s) (hamartia); the character has something the audience can identify with which outweighs their flaws so we care about them. ▪ The Real Macbeth: Macbeth is loosely based on true events in feudal Scotland in the 11th Century and would have been known to King James. King James inherited the throne through his ancestors Banquo and Fleance who appear in the play. 	<ul style="list-style-type: none"> ▪ The play was written in 1606 but was set in the 11th century (Medieval period). ▪ In the play, King Duncan was a benevolent king and loved by all. In real life he was a weak king. ▪ Banquo is intrigued by the prophecies and does have ambitious thoughts, but he does not choose to act on these thoughts. ▪ There are many similarities between Banquo and Macbeth. They are both soldiers, they are both very patriotic at the start of the play and they are both considered to be brave and noble. ▪ Shakespeare believed the human nature is prone to evil and that people are greedy. He illustrates this in the Macbeths' desire to become King and Queen. This greed led them to resort to extreme measures such as regicide. In Macbeth's case, his greed led him to kill others, too. ▪ Macbeth kills Macdonald, Duncan, Duncan's guards and Young Siward himself. ▪ Macbeth orders the deaths of Lady Macduff, her family and household and Banquo. ▪ Macbeth is the only Shakespearean play set in Scotland. ▪ Macbeth's castle is in Inverness. The Royal Palace is in Dunsinane. ▪ The Gunpowder Plot occurred in 1605, one year before the play was written. 																
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'Macbeth' - Quotation Sheet

<p>Act 1 Witches (A1 S1): "Fair is foul and foul is fair" Captain (A1 S2): "brave Macbeth"; "unseemed him from the knave to the chops" Macbeth (A1 S3) "So foul and fair a day I have not seen." Witches' Prophecies (A1 S3) "Thane of Cawdor" / "king hereafter" / "Lesser than Macbeth, and greater" / "Thou shalt get kings, though thou be none" Banquo (A1 S3) "He seems rapt withal" Macbeth (A1 S3) "Stay, you imperfect speakers, tell me more." King Duncan (A1 S4) "He was a gentleman on whom I built/An absolute trust." Macbeth (A1 S4) Macbeth: "Stars, hide your fires;/ Let not light see my black and deep desires." Lady Macbeth (A1 S5) "Yet do I fear thy nature;/ It is too full o th milk of human kindness" Lady Macbeth (A1 S5) "Come, you spirits [...] unsex me here,/ And fill me from the crown to the toe top-full/ Of direst cruelty." Lady Macbeth (A1 S5) "Look like the innocent flower,/ But be the serpent under t." Macbeth (A1 S7) "I am his kinsman and his subject, [...] Who should against his murderer shut the door, Not bear the knife myself." Macbeth (A1 S7) "I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition," Lady Macbeth (A1 S7) "When you durst do it, then you were a man;" Lady Macbeth (A1 S7) "But screw your courage to the sticking- place, And we'll not fail."</p>	<p>Act 2 Banquo (A2 S1) "I dreamt last night of the three weird sisters: To you they have showed some truth." Macbeth (A2 S1) "I think not of them." Macbeth (A2 S1) "Is this a dagger which I see before me," Macbeth (A2 S1) "art thou but/ A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?" Lady Macbeth (A2 S2) "Had he not resembled/ My father as he slept, I had done t." Macbeth (A2 S2) "But wherefore could not I pronounce Amen?" Macbeth (A2 S2) "Sleep no more!/ Macbeth does murder sleep, the innocent sleep," Macbeth (A2 S2) "Will all great Neptune's ocean wash this blood Clean from my hand?" Lady Macbeth (A2 S2) "My hands are of your colour, but I shame To wear a heart so white." Porter (A2 S3) "Knock, knock! Whos there, in th'other devil's name? Faith, here's an equivocator" Lennox (A2 S3) "The night has been unruly. Some say the Earth Was feverous and did shake." Macduff (A2 S3) "O horror, horror, horror!" Macbeth (A2 S3) "Here lay Duncan,/ His silver skin laced with his golden blood,/ And his gashed stabs looked like a breach in nature" Lady Macbeth (A2 S3) "Help me hence, ho!" Malcolm (A2 S3) "There's daggers in men's smiles." Old Man (A2 S4) "Tis unnatural,[...] A falcon, towering in her pride of place,/ Was by a mousing owl hawked at and killed." Ross (A2 S4) "And Duncan's horses[...]/ Tis said they eat each other."</p>	<p>Act 3 Banquo (A3 S1) "I fear/ Thou playedst most foully for't." Macbeth (A3 S1) "To be thus is nothing,/ But to be safely thus. Our fears in Banquo/ Stick deep" Macbeth (A3 S1) "Upon my head they placed a fruitless crown And put a barren sceptre in my grip" Macbeth (A3 S2) "We have scorched the snake, not killed it." Macbeth (A3 S2) "we will eat our meal in fear, and sleep/In the affliction of these terrible dreams/ That shake us nightly." Macbeth (A3 S2) "make our faces vizards to our hearts, Disguising what they are." Macbeth (A3 S2) "Oh, full of scorpions is my mind, dear wife!" Macbeth (A3 S2) "Be innocent of the knowledge, dearest chuck," Banquo (A3 S3) "O treachery! Fly, good Fleance, fly, fly, fly!" Macbeth (A3 S4) "Then comes my fit again. I had else been perfect, [...]But now I am cabined, cribbed, confined, bound in/ To saucy doubts and fears." Macbeth (A3 S4) "(to GHOST) Thou canst not say I did it. Never shake/ Thy gory locks at me." Lady Macbeth (A3 S4) "The fit is momentary; upon a thought He will again be well." Macbeth (A3 S4) "It will have blood, they say. Blood will have blood." Hecate (A3 S5) "Saucy and overbold, how did you dare/ To trade and traffic with Macbeth/ In riddles and affairs of death," Hecate (A3 S5) "Shall draw him on to his confusion./ He shall spurn fate, scorn death, and bear/ His hopes bove wisdom, grace, and fear." Lord (A3 S6) "Thither Macduff/ Is gone to pray the holy king upon his aid"</p>
<p>Act 4 Witches (A4 S1) "Double, double toil and trouble,/Fire burn, and cauldron bubble." Witches (A4 S1) "By the pricking of my thumbs,/ Something wicked this way comes." Witches' Prophecies (A4 S1) 1. "Beware Macduff./ Beware the thane of Fife." 2. "Be bloody, bold, and resolute. Laugh to scorn/ The power of man, for none of woman born/ Shall harm Macbeth." 3. "Macbeth shall never vanquished be until/ Great Birnam Wood to high Dunsinane Hill/ Shall come against him." Malcolm (A4 S3) "This tyrant, whose sole name blisters our tongues, Was once thought honest. You have loved him well." Macduff (A4 S3) "Bleed, bleed, poor country!" Malcolm (A4 S3) "I think our country sinks beneath the yoke./ It weeps, it bleeds, and each new day a gash/ Is added to her wounds." Macduff (A4 S3) "Not in the legions/ Of horrid hell can come a devil more damned/ In evils to top Macbeth."</p>	<p>Act 5 Gentlewoman (A5 S1) "She has light by her continually. Tis her command." Lady Macbeth (A5 S1) "Out, damned spot! Out, I say!" Lady Macbeth (A5 S1) "Hell is murky!" Lady Macbeth (A5 S1) "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." Lady Macbeth (A5 S1) "There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be undone. To bed, to bed, to bed!" Angus (A5 S2) "Those he commands move only in command,/ Nothing in love. Now does he feel his title/ Hang loose about him, like a giant's robe/ Upon a dwarfish thief." Macbeth (A5 S3) "I'll fight till from my bones my flesh be hacked." Macbeth (A5 S5) "I have almost forgot the taste of fears." Macbeth (A5 S5) "She should have died hereafter.[...] Tomorrow, and tomorrow, and tomorrow,[...] Out, out, brief candle!" Young Siward (A5 S7) "The devil himself could not pronounce a title More hateful to mine ear." Macbeth (A5 S7) "But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born." Macduff (A5 S8) "Tyrant, show thy face! [...] My wife and children's ghosts will haunt me still." Macduff (A5 S8) "Tell thee, Macduff was from his mothers womb / Untimely ripped." Malcolm (A5 S9) "this dead butcher and his fiendlike queen"</p>	<p>Themes: Ambition - A Supernatural - S Fate and free will - F Deception - D Evil - E Kingship - K Violence - V Tyranny and the abuse of power - T Guilt - G</p> <p>Motifs: Blood - B Hallucinations - H Sleep - S Light and darkness - L Nature/natural world/natural order - N</p>

'Macbeth' - Questions

Read the following extract from Act 1 Scene 7 and answer the question that follows.

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Starting with this extract, write about how Shakespeare presents Macbeth's masculinity in the play.

. Write about:

- how Shakespeare presents Macbeth's masculinity in this extract
- how Shakespeare presents Macbeth's masculinity in the play as a whole.

'Macbeth' - Questions

Read the following extract from Act 2 Scene 1 and answer the question that follows.

MACBETH: Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace.
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives;
Words to the heat of deeds too cold breath gives. [A bell rings]
I go, and it is done; the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven or to hell.

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a conflicted character.

. Write about:

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

'Macbeth' - Questions

Read the following extract from Act 3 Scene 2 and answer the question that follows.

MACBETH

We have scotch'd the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the
worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

LADY MACBETH

Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

MACBETH

So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

LADY MACBETH

You must leave this.

MACBETH

O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

Starting with this speech, write about how Shakespeare presents fear and paranoia in the play.

. Write about:

- how Shakespeare presents fear and paranoia in this extract
- how Shakespeare presents fear and paranoia in the play as a whole.

'Macbeth' - Questions

Read the following extract from Act 4 Scene 3 and answer the question that follows.

MACDUFF

Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

MALCOLM

I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will: better Macbeth
Than such an one to reign.

MACDUFF

Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough: there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Starting with this speech, write about how Shakespeare explores kingship in the play.

. Write about:

- how Shakespeare explores kingship in this extract
- how Shakespeare explores kingship in the play as a whole.

'Macbeth' - Questions

Read the following extract from Act 5 Scene 5 and answer the question that follows.

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.

Re-enter SEYTON

Wherefore was that cry?

SEYTON

The queen, my lord, is dead.

MACBETH

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

Starting with this speech, write about how Shakespeare presents the consequences of betrayal.

. Write about:

- how Shakespeare presents the consequences of betrayal in this extract
- how Shakespeare presents the consequences of betrayal in the play as a whole.

'Dr Jekyll' - Core Ideas

Themes

The duality of human nature: The most prominent theme in the novel is the duality of human nature. Dr. Jekyll and Mr. Hyde are two separate personalities that exist within the same body, highlighting the dual nature of humanity. Stevenson explores the idea that every person has both good and evil within them, and that the suppression of one can lead to the uncontrollable emergence of the other.

The dangers of repressing one's desires: The novel also explores the dangers of repressing one's desires. Dr. Jekyll creates Mr. Hyde to indulge in his dark and immoral desires, but he soon loses control of him. The novel suggests that repression of one's desires can lead to their eventual eruption in a violent and uncontrolled manner.

The pursuit of scientific progress: Stevenson also critiques the pursuit of scientific progress in the novel. Dr. Jekyll's experiments with creating a potion that separates his good and evil sides represent the dangers of unchecked scientific experimentation. The novel suggests that progress should not be pursued without ethical considerations, as it can lead to disastrous consequences.

Social class and reputation: The novel also explores the role of social class and reputation in Victorian society. Dr. Jekyll's reputation is built on his respectable status as a gentleman, and he fears that his association with Mr. Hyde will tarnish his reputation. The novel highlights the importance of reputation in Victorian society and the lengths to which individuals will go to maintain it.

The consequences of immoral behavior: Finally, the novel also deals with the consequences of immoral behavior. Dr. Jekyll's immoral desires lead to the creation of Mr. Hyde, and his inability to control him ultimately leads to his downfall. The novel suggests that immoral behavior has consequences and that individuals must take responsibility for their actions.

'Dr Jekyll' - Knowledge Organiser

Terminology	
Narrative Perspective	Who is narrating the plot or events of a story.
Pathetic fallacy	Using the elements of weather to predict events or show emotion.
Antithesis	The direct opposite of something.
Motif	A narrative element with symbolic meaning that repeats throughout a work of literature. Motifs may come in the form of reoccurring imagery, language, structure, or contrasts.
Zoomorphism	Giving animal-like qualities to anything that is not that animal such as humans, gods and inanimate objects.
Key Vocabulary	
Countenance	A person's face or facial expressions.
Juggernaut	A huge, powerful and overwhelming force.
Duality	<ol style="list-style-type: none"> 1. The quality or condition of being dual. 2. An instance of opposition or contrast between two concepts or two aspects of something
Evolution	The process by which different kinds of living organism are believed to have developed from earlier forms during the history of the earth.
Husky	<ol style="list-style-type: none"> 1. Sounding low pitched and slightly hoarse. 2. (of a person) big and strong.
Hoarse	(of a person's voice) sounding rough and harsh, typically as the result of a sore throat or of shouting.
Morality	Principles concerning the distinction between right and wrong or good and bad behaviour.
Troglodytic	A person characterised by reclusive habits or outmoded or reactionary attitudes.
Phial	A small cylindrical glass bottle, typically used for medical samples or for potions or medicines.
Apothecary	A person who prepared and sold medicines and drugs.
Baize	A coarse, typically green woollen material resembling felt, used for covering billiard and card tables.
Balderdash	Senseless talk or writing; nonsense.
Façade	A deceptive outward appearance.
Austere	<ol style="list-style-type: none"> 1. Severe or strict in manner or attitude. 2. (of living conditions or a way of life) having no comforts or luxuries.

Plot	
<ul style="list-style-type: none"> ▪ The Story of the Door: Passing a strange-looking door whilst out for a walk, Enfield tells Utterson about an incident involving a man (Hyde) trampling a young girl. The man paid the girl compensation. Enfield says the man had a key to the door (which leads to Dr. Jekyll's laboratory) ▪ Search for Hyde: Utterson looks at Dr. Jekyll's will and discovers that he has left his possessions to Mr. Hyde in the event of his disappearance / death. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll. Jekyll isn't in. Poole tells him the servants have been told to obey Hyde. ▪ Dr. Jekyll was Quite at Ease: 2 weeks later, Utterson goes to a dinner party at Jekyll's house and tells him about his concerns. Jekyll laughs off his worries. ▪ The Carew Murder Case: Nearly a year later, an elderly gentleman is murdered in the street by Hyde. A letter to Utterson is found on the body. Utterson recognises the murder weapon has a broken walking cane of Jekyll's. He takes the police to find Hyde, but are told he hasn't been there for 2 months. They find the other half of the cane. ▪ Incident of the Letter: Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde. ▪ Remarkable Incident of Dr. Lanyon: Hyde has disappeared. Jekyll seems happier and more sociable until a sudden depression strikes him. Utterson visits Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives a reply that suggests he is has fallen 'under a dark influence'. Lanyon dies & leaves a note for Utterson to open after the death or disappearance of Jekyll. Utterson tries to visit Jekyll but is told (by Poole) that he's living in isolation. ▪ Incident at the Window: Utterson and Enfield are out for walk and pass Jekyll's window, where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave. ▪ The Last Night: Poole visits Utterson and asks him to come to Jekyll's house. The door to the laboratory is locked and the voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter. ▪ Dr Lanyon's Narrative: The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill. ▪ Henry Jekyll's Full Statement of the Case: Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually he became addicted to being Hyde, who increasingly took over and destroyed him. 	

'Dr Jekyll' - Knowledge Organiser

Context	Key Things to Remember																												
<p>Robert Louis Stevenson</p> <ul style="list-style-type: none"> RLS was born and raised in Edinburgh, giving him the dual identity of being both Scottish and British. Edinburgh was a city of two sides - he was raised in the wealthy New Town area, but spent his youth exploring the darker, more sinister side of town. The descriptions of London in the novella are based on Edinburgh. London is described with areas of wealth and poverty. <p>Victorian London</p> <ul style="list-style-type: none"> The population of 1 million in 1800 increased to 6.7 million in 1900, with huge numbers migrating from Europe. It became the biggest city in the world and a global capital for politics, finance and trade. The city grew wealthy. As London grew wealthy, poverty in the city also grew. The overcrowded city became rife with crime. Gothic and detective literature became more relevant. There were extreme areas of poor and rich within the city. In the novella, Jekyll lives in an affluent area of London, whereas Hyde lives in Soho (poor area). When Mr Hyde is in the novel it is usually night time. A high crime rate is shown when Hyde brutally kills Danvers Carew. <p>Religion vs. science</p> <ul style="list-style-type: none"> Religious people believed that you should not go against God and what he created but then scientists such as Dr Jekyll manipulated DNA. The implications of Darwinism and evolution haunted Victorian society. The idea that humans evolved from apes and amphibians led to worries about our lineage and about humanity's reversion to these primitive states. In the novella, Lanyon and Jekyll are no longer friends, as Lanyon does not agree with Jekyll's scientific experiments. Lanyon calls Jekyll's work "scientific balderdash". Mr Hyde behaves like an animal. He is described as one too- "ape like fury". Ultimately, he cannot be controlled. <p>Reputation and duality</p> <ul style="list-style-type: none"> Victorian Gentleman had to behave and act in a certain way in public in order to keep their reputation. They were expected to behave in a certain way and meant to only visit reputable establishments. In the novella, Jekyll creates the persona of Hyde in order to do what he wants in society and to keep his reputation. Jekyll is the good side, whereas Hyde is the evil side. <p>What it means to be a traditional Victorian Gentleman.</p> <ul style="list-style-type: none"> Victorian Gentleman were meant show sexual restraint, low tolerance of crime, religious morality and a strict social code of conduct. In the novella, Utterson and Lanyon are typical Victorian Gentlemen. Jekyll does not behave like a Victorian gentleman at all times. This is because he is able to do immoral and criminal acts as Hyde. 	<ul style="list-style-type: none"> The novella is set in London but Edinburgh influenced the setting of the novella. Edward Hyde is not a separate personality living in the same body as Henry Jekyll. Hyde is just Jekyll, having transformed his body into something unrecognisable, acting on unspecified urges that would be unseemly for someone of his age and social standing in Victorian London. When Lanyon witnesses the transformation, he sees Hyde transform into Jekyll. A typical Victorian gentleman would tend to own their own land and have a generous income. They would be helpful, respectful, secretive (keeping themselves to themselves) and reputable. <p style="text-align: center;">Characters</p> <table border="1" data-bbox="549 224 883 1502"> <tr> <td>Jekyll</td> <td>A doctor and experimental scientist who is both wealthy and respectable.</td> </tr> <tr> <td>Hyde</td> <td>A small, violent and unpleasant-looking man; an unrepentant criminal.</td> </tr> <tr> <td>Lanyon</td> <td>A conventional and respectable doctor and former friend of Jekyll.</td> </tr> <tr> <td>Utterson</td> <td>A calm and rational lawyer and friend of Jekyll.</td> </tr> <tr> <td>Poole</td> <td>Jekyll's manservant / butler.</td> </tr> <tr> <td>Enfield</td> <td>A cousin of Utterson and well-known man about town</td> </tr> <tr> <td>Carew</td> <td>A distinguished gentleman who is beaten to death by Hyde.</td> </tr> </table> <p style="text-align: center;">Themes</p> <table border="1" data-bbox="883 224 1920 1502"> <tr> <td>Duality</td> <td>Many contrasts in terms of setting, character and themes including: reality vs appearance, Jekyll and Hyde, light and dark, the good and evil side of someone, upper class London and Soho. 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'Dr Jekyll' - Quotations

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ng v](https://docs.google.com/document/d/1ERFb3jH3wr6EAPGnp45v3qN-XJWQ9uTrqG-9lD6v9Gk/edit?usp=sharing)

'Dr Jekyll' - Questions

Read the following extract from Chapter 1 and then answer the question that follows.

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their grains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east the line was broken by the entry of a court; and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

Starting with this extract, how does Stevenson present settings in the novel?

Write about:

- how Stevenson presents settings in this extract
- how Stevenson presents settings in the novel as a whole.

'Dr Jekyll' - Questions

Read the following extract from Chapter 2 and then answer the question that follows.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken, by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Starting with this extract, how does Stevenson present Utterson?

Write about:

- how Stevenson presents Utterson in this extract
- how Stevenson presents Utterson in the novel as a whole.

'Dr Jekyll' - Questions

Read the following extract from Chapter 3 and then answer the question that follows.

A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit a while in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire – a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness – you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

"I have been wanting to speak to you, Jekyll," began the latter. "You know that will of yours?"

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. "My poor Utterson," said he, "you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. Oh, I know he's a good fellow – you needn't frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon."

"You know I never approved of it," pursued Utterson, ruthlessly disregarding the fresh topic.

"My will? Yes, certainly, I know that," said the doctor, a trifle sharply. "You have told me so."

"Well, I tell you so again," continued the lawyer. "I have been learning something of young Hyde."

The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. "I do not care to hear more," said he. "This is a matter I thought we had agreed to drop."

Starting with this extract, how does Stevenson explore the importance of appearances?

Write about:

- how Stevenson presents appearances in this extract
- how Stevenson presents appearances in the novel as a whole.

'Dr Jekyll' - Questions

Read the following extract from Chapter 9 and then answer the question that follows.

“It is well,” replied my visitor. “Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors – behold!”

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

“O God!” I screamed, and “O God!” again and again; for there before my eyes – pale and shaken, and half-fainting, and groping before him with his hands, like a man restored from death – there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll’s own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.

Starting with this extract, write about how Stevenson creates a sense of fear and horror in the novel.

Write about:

- how Stevenson creates fear and horror in this extract
- how Stevenson creates fear and horror in the novel as a whole.

'Dr Jekyll' - Questions

Read the following extract from Chapter 10 and then answer the question that follows.

Some two months before the murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. It was in vain I looked about me; in vain I saw the decent furniture and tall proportions of my room in the square; in vain that I recognised the pattern of the bed-curtains and the design of the mahogany frame; something still kept insisting that I was not where I was, that I had not wakened where I seemed to be, but in the little room in Soho where I was accustomed to sleep in the body of Edward Hyde. I smiled to myself, and, in my psychological way began lazily to inquire into the elements of this illusion, occasionally, even as I did so, dropping back into a comfortable morning doze. I was still so engaged when, in one of my more wakeful moments, my eyes fell upon my hand. Now the hand of Henry Jekyll (as you have often remarked) was professional in shape and size: it was large, firm, white, and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde.

I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. How was this to be explained? I asked myself, and then, with another bound of terror – how was it to be remedied? It was well on in the morning; the servants were up; all my drugs were in the cabinet – a long journey down two pairs of stairs, through the back passage, across the open court and through the anatomical theatre, from where I was then standing horror-struck. It might indeed be possible to cover my face; but of what use was that, when I was unable to conceal the alteration in my stature? And then with an overpowering sweetness of relief, it came back upon my mind that the servants were already used to the coming and going of my second self. I had soon dressed, as well as I was able, in clothes of my own size: had soon passed through the house, where Bradshaw stared and drew back at seeing Mr. Hyde at such an hour and in such a strange array; and ten minutes later, Dr. Jekyll had returned to his own shape and was sitting down, with a darkened brow, to make a feint of breakfasting.

Starting with this extract, how does Stevenson present Hyde as uncontrollable?

Write about:

- how Stevenson presents Hyde as uncontrollable in this extract
- how Stevenson presents Hyde as uncontrollable in the novel as a whole.

'An Inspector Calls' - Core Ideas

Themes:

Social Responsibility:

The theme of social responsibility is central to the play. Priestley conveys the idea that individuals have a responsibility not only to themselves but also to society as a whole. The characters in the play are confronted with their moral obligations towards others, particularly those less fortunate, and the consequences of neglecting these responsibilities.

Class Distinctions and Inequality:

Class distinctions and social inequality are pervasive themes in "An Inspector Calls." The play exposes the disparities between the upper and lower classes, highlighting how the actions of the privileged can have severe consequences for those less fortunate. The exploitation of the working class and the lack of empathy from the upper class are critical aspects of this theme.

Call for Social Change:

Although the play doesn't explicitly advocate for a particular economic or political system, it does call for a reevaluation of societal values. Inspector Goole's final speech urges the characters and, by extension, the audience, to recognize the need for social change. This can be interpreted as a critique of certain aspects of capitalist systems that prioritize individual success at the expense of social welfare.

Morality and Guilt:

Morality and guilt are explored as characters are forced to confront the consequences of their actions. The play questions the moral fiber of each character and challenges the audience to consider the difference between legal and moral responsibility. The characters grapple with guilt and remorse as they realise the impact of their choices on the life of Eva Smith.

The Generation Gap:

"An Inspector Calls" highlights the differences in attitudes and values between generations. The older generation, represented by Mr. and Mrs. Birling, tends to uphold traditional beliefs and dismisses social responsibility. In contrast, the younger generation, symbolized by Sheila and Eric, is more receptive to Inspector Goole's message and demonstrates a greater willingness to acknowledge their mistakes and learn from them.

'An Inspector Calls' - Knowledge Organiser

Year 10 Knowledge Organiser – An Inspector Calls



Context:

- J.B. Priestley
- 1914-18: WW1, Aged 20, Priestley serves on the front line in France and is wounded.
- 1919: awarded place at Trinity Hall, Cambridge to study Literature, History and Politics.
- 1922: begins to work as a journalist in London.
- 1934: writes 'English Journey' about the poorer parts on Britain.
- 1939-45: makes regular wartime radio broadcasts called 'Britain Speaks'.
- 1945: writes An Inspector Calls.

1912 England

- Work strikes
- Workers' rights
- Pre WW1
- Suffragette movement
- Class system

1945 England

- Post WW1 and WW2
- Social levelling
- Women's rights
- Workers' rights
- Trade unions
- National Insurance
- Welfare system
- NHS

PLOT STRUCTURE

Act One

- The Birling family and Gerald Croft are celebrating Sheila's engagement to Gerald.
- Mr B makes pompous speeches outlining his political and social views. He says we should ignore the 'cranks' talking about socialism.
- The evening is interrupted by the arrival of Inspector Goole making enquiries about the suicide of Eva Smith.
- Mr B is questioned and admits sacking her for leading strike action for higher wages.
- Sheila is questioned and admits having Eva sacked from Milwards due to her jealousy.
- Gerald reacts to the news that she changed her name to Daisy Renton.

Act Two

- Gerald is questioned and admits keeping Daisy as his mistress for six months.
- Mrs B tries to bully the inspector and to control events.
- Sheila starts to realise that the inspector's enquiries are well founded, and that her mother might have had some dealings with the girl.
- While Eric is out of the room, Mrs B is forced to admit that the girl asked for help from her charity, and she refused help.
- It is revealed that the girl was pregnant. Mrs B lays the blame on the father of the unborn child.
- Suspicion grows that Eric is the father of the unborn child.

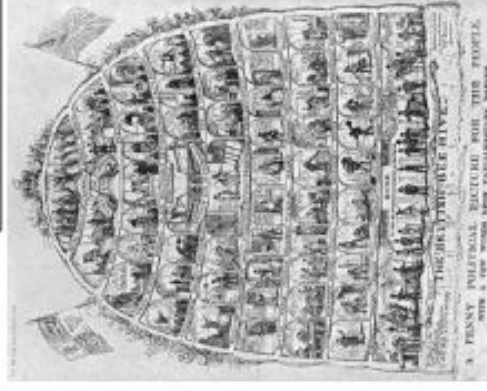
Act Three

- Eric returns and confesses that he got a girl pregnant. He also confesses to stealing money from his father's office.
- Eric blames his mother for the girl's death.
- The Inspector makes a dramatic speech about the consequences of selfish behaviour and social irresponsibility.
- The Inspector, having shown that each had a part in ruining the girl's life, leaves.
- Between them, Gerald and Mr B gradually prove that the man was not a real police inspector.
- A telephone call to the Chief Constable establishes that there is no Inspector Goole on the police force.
- A telephone to the Infirmary reveals that there has been no recent suicide.
- Eric and Sheila continue to feel guilty about their own, and their family's, behaviour whilst the others shrug it off.
- Mr B answers the telephone: a young woman has just died on the way to the infirmary. An Inspector is on his way to make enquiries.



Characterisation	Key Quotes
Mr Arthur Birling <ul style="list-style-type: none"> Capitalist Arrogant Verbose Stubborn Industrialist 	"Heavy looking, rather portentous man" "A hard-headed practical man of business" "Just a knighthood, of course." "A man has to mind his own business and look after himself...." "Look - there's nothing mysterious - or scandalous - about this business..."
Mrs Sybil Birling <ul style="list-style-type: none"> Judgemental Old money Traditional Insincere Controlling 	"Rather cold woman... her husband's social superior." "Please don't contradict me like that" "It's disgusting to me." "Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation." "He didn't make me confess - as you call it."
Miss Sheila Birling <ul style="list-style-type: none"> Intelligent Feminine Emotional Transformative Empowered 	"But these girls aren't cheap labour - they're people" "I had her turned out of a job" "At least I'm trying to tell the truth. I expect you've done things you're ashamed of." "Why - you fool - he knows!" "The point is, you don't seem to have learnt anything." "Not quite at ease half shy, half assertive." "I wasn't in love with her or anything - but I liked her - she was pretty and a good sport..." "In a way, she treated me - as if I were a kid" "You're not the kind of father a chap could go to when he's in trouble." "You're beginning to pretend that nothing's really happened at all. And I can't see it like that."
Master Eric Birling <ul style="list-style-type: none"> Irresponsible Spoilt Reckless Immature Transformative 	"Easy, well-bred young man-about-town." "You seem to be a nice well-behaved family" "You're just the kind of son-in-law I always wanted." "The hero... the wonderful Fairy prince." "I'm rather more upset - by this business than I probably appear to be..."
Mr Gerald Croft <ul style="list-style-type: none"> Aristocratic Secretive Traditional Privileged Evasive 	"A lively good-looking girl - country bred... and a good worker too." "She had a lot to say - far too much - so she had to go." "She was very pretty and looked as if she could take care of herself." "Now she had to try something else." She went away "to be alone, to be quiet, to remember all that had happened."
Miss Eva Smith <ul style="list-style-type: none"> Working class Determined Vulnerable Emblematic Allegorical 	"Massiveness, solidity and purposefulness." "But after all it's better to ask for the earth than to take it." "It's my duty to ask questions." "A nice promising life there, I thought, and a nasty mess somebody's made of it." "You see, we have to share something. If there's nothing else, we'll have to share our guilt." "One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us." "Fire and blood and anguish"

Key Terms:
✓ Stage directions
✓ Dialogue
✓ Monologue
✓ Didactic
✓ Polemic
✓ Dramatic irony
✓ Foreshadowing
✓ Entrances and exits
✓ Props
✓ Sentence moods
✓ Social expectations
✓ Cliff-hanger
✓ Characterisation
✓ Dramatic device
✓ Timings
✓ Interruptions
✓ Tone
✓ Irony
✓ Imagery
✓ Symbolism
✓ Euphemism



"All mixed up like bees in a hive"

Key Concepts and Themes:
✓ Mystery
✓ Social responsibility
✓ Truth and lies
✓ Hypocrisy
✓ Wealth, power and influence
✓ Rights and responsibilities
✓ Public versus private
✓ Morality versus legality
✓ Young versus old
✓ Capitalisation versus socialism
✓ Individual and collective responsibility
✓ Love, sex and consent

‘An Inspector Calls’ - Quotations

Mr Arthur Birling

- “I’m talking as a hard-headed practical man of business”
- ‘you’ll hear some people say war is inevitable ... fiddlesticks!’
- ‘The Titanic...and unsinkable, absolutely unsinkable.’
- “I gather there’s a very good chance of a knighthood”
- “A man has to make his own way – has to look after himself – and his family too, of course”
- “(rather impatiently) Horrid business. But I don’t understand why you should come here.”
- “you’d think everybody has to look after everybody else, as if we were all mixed up like bees in a hive – community and all that nonsense.”
- “there’s every excuse for what your mother and I did”
- “Probably a Socialist or some sort of crank”
- “Now look at the pair of them- the famous younger generation who know it all. And they can’t even take a joke-”

Mrs Sybil Birling

- Stage Directions: About fifty, a rather cold woman and her husband’s social superior.
- “girls of that class”
- “you know, my husband was Lord Mayor only two years ago and that he’s still a magistrate”
- “I’m very sorry. But I think she only had herself to blame”
- “I’ve done nothing wrong – and you know it.”
- “Go and look for the father of the child. It’s his responsibility.”
- “She was giving herself ridiculous airs...claiming elaborate fine feelings...that were simply absurd in a girl in her position.”
- “As if a girl of that sort would ever refuse money!”
- “I’m sorry she should have come to such a horrible end. But I accept no blame at all”
- “he ought to be dealt with very severely... make sure that he’s compelled to confess in public his responsibility”
- ‘he certainly didn’t make me confess – I had done no more than my duty’

Eric Birling

- Stage Directions: In his early twenties, not quite at ease, half shy, half assertive
- “Why shouldn’t they try for higher wages? We try for the highest possible prices”
- “it isn’t as if you can go and work somewhere else.”
- “He could have kept her on instead of throwing her out. I call it tough luck.”
- “Well I was in that state when a chap easily turns nasty- and I threatened to make a row”
- “And that’s when it happened. And I don’t even remember- that’s the hellish thing.”
- “I wasn’t in love with her or anything- but I liked her- she was pretty and a good sport-”
- “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. Though I was nearly as old as she was.”
- “You’re not the kind of father a chap could go to when he’s in trouble that’s why.”
- “Then- you killed her. She came to you to protect me- and you turned her away-yes, and you killed her- and the child she’d have had too- my child- your own grandchild- you killed them both- damn you, damn you-”
- “He was our police inspector all right”
- “(shouting) And I say the girl’s dead and we all helped to kill her- and that’s what matters-”

Sheila Birling

- Stage Directions: A pretty girl in her early twenties, very pleased with life and rather excited.
- “(rather distressed) I can’t help thinking about this girl- destroying herself so horribly- and I’ve been so happy tonight. Oh I wish you hadn’t told me.”
- “But these girls aren’t cheap labour- they’re people.”
- “She was a very pretty girl...that didn’t make it any better.”
- “I went to the manager and told him this girl had been very impertinent – and – and - ”
- “And if I could help her now, I would-”
- “I’ll never, never do it again to anybody...I feel now I can never go there again”
- “Why- you fool- he knows. Of course he knows. And I hate to think how much he knows that we don’t know yet. You’ll see. You’ll see.”
- “You mustn’t try to build up a kind of wall between us and that girl. If you do the Inspector will just break it down. And it’ll be all the worse when he does”
- “No, he’s giving us the rope- so that we’ll hang ourselves”
- [Bitterly] “I suppose we’re all nice people now”
- “He inspected us all right.”
- “It frightens me the way you talk

Gerald Croft

- Stage Directions: An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town.
- “You couldn’t have done anything else” (sacking Eva Smith)
- “After all, y’know, we’re respectable citizens and not criminals”
- (about Sheila): “She’s obviously had about as much as she can stand”
- “Why should you [stay]? It’s bound to be unpleasant and disturbing”
- “It’s a favourite haunt of women of the town”
- [Daisy] gave me a glance that was nothing less than a cry for help”
- “I insisted on Daisy moving into these rooms and I made her take some money to keep her going there...I want you to understand that I didn’t install her there so I could make love to her...I was sorry for her...I didn’t ask for anything in return”
- “She was young and pretty and warm-hearted- and intensely grateful. I became at once the most important person in her life- you understand?”
- “She told me she’d been happier than she’d ever been before”
- “That man wasn’t a police officer...I’m almost certain”
- “But how do you know it’s the same girl? ... We’ve no proof it was the same photograph and therefore no proof it was the same girl”
- “Everything’s all right now Sheila. What about this ring?”

Eva Smith

- Inspector: “Two hours ago a young woman died in the Infirmary. She’d been taken there this afternoon because she’d swallowed a lot of strong disinfectant. Burnt her inside out, of course”
- Mr Birling: “Now – about this girl, Eva Smith. I remember her quite well now. She was a lively good-looking girl – country-bred, I fancy – and she’d been working in one of our shops for over a year. A good worker too.”
- Sheila: “She was a very pretty girl...that didn’t make it any better.”
- Gerald: “She was young and pretty and warm-hearted- and intensely grateful. I became at once the most important person in her life- you understand?”
- Mrs B: “She was giving herself ridiculous airs...claiming elaborate fine feelings...that were simply absurd in a girl in her position.”
- Mrs B: “As if a girl of that sort would ever refuse money!”
- Eric: “I wasn’t in love with her or anything- but I liked her- she was pretty and a good sport-”
- Eric: “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. Though I was nearly as old as she was.”
- Inspector: “Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person.”
- Inspector: “But remember this. One Eva Smith has gone- but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do.”

The Inspector

- Stage Directions: Need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily and has a disconcerting habit of looking hard at the person he addresses before actually speaking.
- “Two hours ago a young woman died in the Infirmary. She’d been taken there this afternoon because she’d swallowed a lot of strong disinfectant. Burnt her inside out, of course”
- “A chain of events” (may have driven her to suicide)
- “it’s better to ask for the Earth than to take it”
- “Goole. G. double O-L-E”
- “it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bedroom”
- (To Gerald regarding Sheila) “And you think young women ought to be protected against unpleasant and disturbing things?”
- “A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony- hating life-”
- “If there’s nothing else we have to share our guilt”
- (the young ones) “Are the most impressionable”
- “Public men, Mr Birling, have responsibilities as well as privileges”
- “You’ve had children. You must have known what she was feeling. And you slammed the door in her face”
- “And be quiet for a moment and listen to me. I don’t need to know any more. Neither do you. This girl killed herself- and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. [He looks from one to the other of them carefully] But then I don’t think you ever will. Remember what you did”
- “But remember this. One Eva Smith has gone- but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don’t live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.”

Themes:

- Social class
- Capitalist greed and social inequality
- Socialist understanding of equality and fairness for all
- Social responsibility
- Exploitation of the working class
- Patriarchy and gender
- Generational divide - young vs old

'An Inspector Calls' - Questions

1. How does Priestley explore ideas about social responsibility in the play?
2. 'Priestley uses the shocking circumstances of Eva Smith's suicide to reveal the effects of the class system.' To what extent do you agree?
3. How and why does Sheila change in the play?
4. 'Eric is a troubled character, but ultimately recognises that he has made mistakes.' To what extent do you agree?
5. 'The Inspector is a character who makes others understand the importance of social responsibility.' To what extent do you agree?
6. How does Priestley present differences between the younger and older generations in the play?
7. 'Priestley presents the story of Eva Smith as a tragic culmination of the inequalities of the class system.' To what extent do you agree?
8. 'An Inspector Calls' challenges the audience to question their view of society.' To what extent do you agree?
9. How does Priestley present the character of Arthur Birling in the play?
10. Gerald and Eric are two men from a younger generation. How does Priestley portray their similarities and differences in the play?

Poetry Anthology - Core Ideas

'Ozymandias' by Percy Bysshe Shelley

'Ozymandias' is about the nature of power. It is an important piece that features how a great ruler like Ozymandias, and his legacy, was prone to impermanence and decay.

Message:

Even the most powerful rulers and their legacies are subject to time.

Themes:

- The transience of power
- Man versus nature

Form + Quotations:

- Sonnet
- "Vast and trunkless legs" / "shattered visage" / "sneer of cold command" (imagery)
- "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!"
- "The lone and level sands stretch far away."

'London' by William Blake

'London' is about the horrors and sorrows of the city as the speaker walks through the streets. Each face and person he meets is marked by the difficult experiences they are subjected to.

Message:

Powerful institutions such as the monarchy, the church and government have too much power and too little interest in helping those they were supposed to serve.

Themes:

- The oppression of urban life
- The corruption of childhood

Form + Quotations:

- Four quatrain stanzas
- "Marks of weakness, marks of woe."
- "In every... In every... In every..." (anaphora)
- "The mind-forged manacles" (metaphor)
- "Black'ning church appalls" / "Runs in blood down palace walls"

'Extract from The Prelude by William Wordsworth

'The Prelude' explores the moment that the autobiographical speaker has a moment of realisation - the boy is coming to an age of understanding the dangers of the world.

Message:

The interaction of man and nature can be a humbling experience that makes us reflect upon our position in the world.

Themes:

- Childhood
- Nature versus human understanding
- Solitude and spiritual insight

Form + Quotations:

- Autobiographical poem, epic form
- "Like one who rows, / Proud of his skill"
- "A huge peak, black and huge... upreared its head" (personification)
- "With trembling oars I turned" (volta)
- "Huge and mighty forms, that do not live / Like living men... were a trouble to my dreams"

'My Last Duchess' by Robert Browning

'My Last Duchess' is about an obsessive and controlling Duke who, it is suggested, has killed his wife and is likely to do the same to his next.

Message:

The poem serves as a warning about the perils of patriarchy.

Themes:

- The objectification of women and the perils of patriarchy
- The abuse of power

Form + Quotations:

- Dramatic monologue
- "(since none puts by / The curtain I have drawn for you, but I)"
- "She had / A heart - how shall I say? - too soon made glad"
- "I gave commands; / Then all smiles stopped together"

'The Charge of the Light Brigade' by Alfred, Lord Tennyson

'COTLB' is both a celebration and commemoration of the gallant and brave soldiers who sacrificed their lives owing to an officer's mistake.

Message:

Tennyson's job as poet laureate was to capture the nation's mood and he wanted to create national heroes out of those soldiers who died.

Themes:

- Bravery, duty, sacrifice
- Remembrance

Form + Quotations:

- Ballad
- "Rode the six hundred" (refrain)
- "Into the valley of Death" / "Into the mouth of Hell" (metaphor)
- "Some one had blunder'd"
- "Cannon... Cannon... Cannon" (anaphora)
- "Honour the Light Brigade, / Noble six hundred!"

'Exposure' by Wilfred Owen

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.

Message:

Owen wanted to expose the monotony and futility of war.

Themes:

- The monotony and futility of war

Form + Quotations:

- Dramatic monologue
- "But nothing happens" (refrain)
- "Merciless iced east winds that knife us" / "Dawn massing in the east her melancholy army" (personification)
- "Slowly our ghosts drag home" (metaphor)

'Storm on the Island' by Seamus Heaney

'SOTI' focuses on a group of islanders experiencing a storm, and how they appear to get them regularly, and then how this impacts life on the island as they wait inside for it to pass. The poem can also be seen as an extended metaphor for the period of time known as the Troubles in Northern Ireland.

Message:

To be interpreted both literally and metaphorically: The speaker's people survive through cooperation and preparation. And in this isolated island society, nature remains a constant yet unpredictable threat.

Themes:

- Humankind versus nature
- Conflict and violence

Form + Quotations:

- A single unbroken stanza of 19 lines
- "We are prepared: we build our houses squat"
- "It blows full / Blast" / "a tragic chorus in a gale" / "pummels" / "the flung spray" / "wind drives and strafes" (extended metaphor)
- "Strange, it is a huge nothing that we fear."

'Bayonet Charge' by Ted Hughes

'Bayonet Charge' captures the moment a soldier has been told to charge towards an enemy. It explores the brutality, fear and terror of trench warfare and questions the purpose of war.

Message:

The patriotic duty that encourages men to sign up for war becomes irrelevant when ordered to carry out terrifying acts such as charging the enemy's position.

Themes:

- War and patriotism

Form + Quotations:

- Three stanzas, begins *in media res*
- "Suddenly he awoke and was running"
- "Bullets smacking the belly out of the air" (personification)
- "The patriotic tear that had brimmed in his eye"
- "In what cold clockwork of the stars and the nations / Was he the hand pointing that second?"
- "King, honour, human dignity, etcetera / Dropped like luxuries"

'Remains' by Simon Armitage

Armitage's poem focuses on the PTSD suffered by soldiers due to their experiences of war. It is based on the real-life experiences of Guardsman Tromans who fought in Iraq and recounts a story of one of his missions to stop people looting a bank. It is the first time he has killed anyone.

Message:

Armitage wanted to use his platform to highlight the intense and debilitating experiences soldiers have during war and how this continues to affect and traumatise them upon their return home.

Themes:

- War, guilt, trauma
- The psychological consequences of war

Form + Quotations:

- 7 unrhymed quatrains, final unrhymed couplet
- "Probably armed, possibly not"
- "Rips through his life - / I see broad daylight on the other side" (hyperbole)
- "The image of agony" / "His blood-shadow" (metaphor)
- "Tosses his guts back into his body"
- "He's here in my head when I close my eyes"
- "His blood life in my bloody hands"

Poetry Anthology - Knowledge Organiser

'Poppies' by Jane Weir

'Poppies' explores the experience of war from a mother's perspective. The mother is lost and bereft, finding memories everywhere.

Message:

It presents a universal message about the experience of loss and grief - what it is like to let a loved one go off to war and for that person to not come back.

Themes:

- War, parenthood and grief

Form + Quotations:

- Free verse with irregular stanza lengths
- "Before you left"
- "I was brave, as I walked / with you"
- "you were away, intoxicated"
- "released a song bird from its cage" (symbolism)
- "my stomach busy / making tucks, darts, pleats" (caesura)
- "hoping to hear / your playground voice catching in the wind"

'War Photographer' by Carol Ann Duffy

Duffy uses the eponymous war photographer to explore the fleeting interest and apathy of people in 'safe' nations (such as the U.K.) towards the horrors of war that affect so many people around the world.

Message:

Duffy is encouraging the reader to engage with the tragic reality of war on a more personal, empathic level.

Themes:

- Horrors of war
- Apathy and empathy

Form + Quotations:

- Four six-line stanzas with consistent rhyme scheme
- "In his darkroom" / "light is red and softly glows" / "as though this were a church" (imagery)
- "he / a priest preparing to intone a Mass"
- "spools of suffering set out in ordered rows"
- "All flesh is grass" (metaphor)
- "Rural England" / "the bath and pre-lunch beers"
- "A half-formed ghost" / "He remembers the cries of this man's wife" / "blood stained into foreign dust"
- "he stares impassively at where / he earns his living and they do not care"

'Tissue' by Imtiaz Dharker

'Tissue' is a thoughtful poem about the power paper has in human lives and how, by understanding it, one can also understand humanity.

Message:

Paper is a metaphor for various parts and aspects of life. Life is fleeting, delicate, and beautiful.

Themes:

- The essence and fragility of both life and the power that humanity can wield.

Form + Quotations:

- Nine quatrains and a final single-line stanza
- "Paper that lets the light / shine through" / "The sun shines through / their borderlines" / "let the daylight break through" (symbolism of light)
- "If buildings were paper" / "Maps too" / "Fine slips" / "Paper thinned by age" (symbolism of paper)
- "paper... turned into your skin" (metaphor)

'The Emigree' by Carol Rumens

'The Emigree' explores the difficult experience of a person who has been forced to leave their own country. It explores the power of memories and identity as well as the effect of oppression.

Message:

Rumens conveys the pain and confusion of the emigrant experience and explores how there is power within us to deal with and overcome these challenges.

Themes:

- The nature of memory
- Displacement
- Oppression

Form + Quotations:

- Three stanzas (8, 8, 9 lines)
- "There was once a country" / "It may be sick with tyrants" / "banned by the state"
- "memory of it is sunlight clear" / "I am branded by an impression of sunlight" / "it tastes of sunlight" / "my shadow falls as evidence of sunlight" (symbolism of sunlight)
- "That child's vocabulary I carried here / like a hollow doll, opens and spills a grammar." / "Soon I shall have every coloured molecule of it." (metaphor)
- "They accuse me of being dark in their free city." / "They mutter death"

'Kamikaze' by Beatrice Garland

'Kamikaze' explores the experience of war from a daughter's perspective. It reveals how society's understanding of patriotism and honour can affect familial relationships.

Message:

Garland suggests the conflict between love and honour, personal desire and patriotic duty, can lead to greater isolation and feelings of shame and resentment.

Themes:

- Patriotism, honour, shame

Form + Quotations:

- Narrative divided into sestets featuring lots of enjambment
- "Her father embarked at sunrise" / "a shaven head / full of powerful incantations"
- "A green-blue translucent sea" / "dark shoals of fishes" / "built cairns of pearl-grey pebbles" (imagery and symbolism of nature and memory)
- "my mother never spoke again / in his presence" / "neighbours... treated him / as though he no longer existed"
- "To live as though / he had never returned" / "this was no longer the father we loved"
- "He must have wondered / which had been the better way to die."

'Checking Out Me History' by John Agard

Agard explores the effects of colonial oppression on subjugated people who are forced to learn about the history and identity of their colonial masters rather than their own.

Message:

Agard attacks the cultural genocide brought on subjugated people by colonisers and demonstrates the power of learning about your own history, culture and identity.

Themes:

- The effect of colonial oppression on history and identity

Form + Quotations:

- Dramatic monologue with irregular stanza lengths. Indented, lengthier stanzas are used when talked about African and Caribbean historical and cultural heroes
- "Dem tell me / Wha dem want to tell me"
- "Bandage up me eye with me own history / Blind me to me own identity"
- "1066 and all dat" / "Dick Whittington and he cat" / "de cow who jump over de moon" / "Lord Nelson and Waterloo" / "ole King Cole was a merry ole soul"
- "Toussaint a slave with vision" / "Toussaint de beacon" / "Nanny see-far woman" / "Mary Seacole... a healing star among the wounded a yellow sunrise to the dying"
- "But now I checking out me own history / I carving out me identity."

Poetry Anthology - Questions

1. Compare the ways poets present the power of memory in '**Poppies**' and one of poem.
2. Compare the ways poets present the reality of conflict in '**Bayonet Charge**' and one other poem.
3. Compare the ways poets present the abuse of power in '**London**' and one other poem.
4. Compare the ways poets present the power of the natural world in '**Storm on the Island**' and one other poem.
5. Compare the ways poets present power in '**Ozymandias**' and one other poem.
6. Compare the ways poets present the power of place in '**The Emigree**' and one other poem.
7. Compare how poets present the psychological consequences of conflict in '**Kamikaze**' and one other poem.
8. Compare how poets present feelings of frustration in '**War Photographer**' and one other poem.
9. Compare how poets present resistance in '**Checking Out Me History**' and one other poem.
10. Compare how poets present ideas of heroism in '**The Charge of the Light Brigade**' and one other poem.
11. Compare how poets portray the interaction between humans and nature in '**The Prelude**' and one other poem.
12. Compare how poets present ideas about control in '**My Last Duchess**' and one other poem.
13. Compare how poets present the human cost of war in '**Remains**' and one other poem.
14. Compare how poets explore ideas about identity in '**Tissue**' and one other poem.
15. Compare how poets present ideas about the meaninglessness of war in '**Exposure**' and one other poem.

Approaches to Unseen Poetry

Unseen Poetry

Question 27.1 = 24

Question 27.2 = 8

Total - 32 Marks

→ You will be given two unseen poems and will answer two questions.

→ The first question is 24 marks and requires you to analyse the first poem.

→ The second question is 8 marks and requires you to compare the similarities and/or differences between the methods the poets use.

Unseen Poetry Q27.1 Step-by-Step:

Big Questions:

What is the poem about?

What is the poem really about?

How does the poet convey this?

Target 4 - Focus: word-level analysis

1. Read question and highlight focus of question
2. Read title of poem - what might it suggest about the poem?
3. Read poem (do not annotate) - what is the poem about?
4. Read poem - highlight quotations that will help you to answer the question
5. What is the message of the poem?

Target 5+

1. Read question and highlight focus of question
2. Read title of poem - what might it suggest about the poem?
3. Read poem (do not annotate) - what is the poem about?
4. Read poem - highlight quotations that will help you to answer the question
5. What is the message of the poem?
6. Read poem - what do you notice about the form/structure/rhyme scheme of the poem and how does this relate to the message of the poem?

Target 7+

- Are there any deeper or alternative interpretations of the poem?
- How does the poem impact the reader's perception of the topic the poem is talking about?

Unseen Poetry Q27.2 Step-by-Step:

Big Questions:

How do both poets present their ideas about the focus of the question?

What are the poems about?

What are the poems really about?

How do the poets convey this?

Identifying similarities and differences:

1. Read question and highlight the focus of the question (note any different to the first question 27.1)
2. Read second poem - what perspective does it provide on the focus of the question?
3. Read second poem again - highlight quotations that will help you to answer the question
4. What are the similarities/differences between the first and second poems?

Unseen Poetry - Questions

The Richest Poor Man in the Valley

On the outside
he seemed older than he was.

His face was like a weather map
full of bad weather
while inside
his heart was fat with sun.

5

With his two dogs
he cleared a thin silver path
across the Black Mountain.

And when winter
kicked in

they brought his sheep
down from the top
like sulky clouds.

10

Harry didn't care for things
that other people prize
like money, houses, bank accounts
and lies.

15

He was living in a caravan
until the day he died.

20

But at his funeral
his friends' tears
fell like a thousand
diamonds.

Lindsay Macrae

2 7 . 1 In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

[24 marks]

Nobody

If you can't bring yourself to build
a snowman or even to clench
a snowball or two to fling
at the pine tree trunk, at least

5 find some reason to take you out

of yourself: scrape a patch of grass clear
for the birds maybe; prod at your shrubs
so they shake off the weight, straighten up;
or just stomp about leaving prints
of your boots, your breath steaming out.

10

Promise. Don't let yourself in
for this moment again: the end
of the afternoon, drawing the curtains
on the glare of the garden, a whole
day of snow nobody's trodden.

15

Michael Laskey

2 7 . 2 In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities and/or differences between the methods the poets use to present these ideas?

[8 marks]

Unseen Poetry - Questions

I Am Offering this Poem

I am offering this poem to you,
since I have nothing else to give.
Keep it like a warm coat
when winter comes to cover you,
or like a pair of thick socks
the cold cannot bite through,
5 I love you,
I have nothing else to give you,
so it is a pot full of yellow corn
to warm your belly in winter,
it is a scarf for your head, to wear
over your hair, to tie up around your face,
I love you,
I love you,
15 Keep it, treasure this as you would
if you were lost, needing direction,
in the wilderness life becomes when mature;
and in the corner of your drawer,
tucked away like a cabin or hogan*
in dense trees, come knocking,
20 and I will answer, give you directions,
and let you warm yourself by this fire,
rest by this fire, and make you feel safe
I love you,
It's all I have to give,
25 and all anyone needs to live,
and to go on living inside,
when the world outside
no longer cares if you live or die;
remember,
30 I love you.
*hogan: wooden hut/shelter

Jimmy Santiago Baca

The sun has burst the sky

The sun has burst the sky
Because I love you
And the river its banks.
5 The sea laps the great rocks
Because I love you
And takes no heed of the moon dragging it away
And saying coldly 'Constancy is not for you'.
The blackbird fills the air
Because I love you
10 With spring and lawns and shadows falling on lawns.
The people walk in the street and laugh
I love you
And far down the river ships sound their hooters
Crazy with joy because I love you.

Jenny Joseph

27.1 In 'I Am Offering this Poem', how does the poet present the speaker's feelings about love?

27.2 In both 'The sun has burst the sky' and 'I Am Offering this Poem' the speakers describe their feelings about love.

What are the similarities and/or differences between the methods the poets use to present these feelings?

Upgrade Your Vocabulary

Strong / Powerful	Weak / Powerless	Abstract Nouns	Verbs for Analysis
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates
Positive Adjectives	Negative Adjectives	Positive Verbs	Negative Verbs
Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous	Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade
Adverbs	Intensifiers	Superlatives	Imperatives
Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud