

MACBETH

1:1 The Witches are introduced

1:2 Duncan talks about the battle

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



1:4 Macbeth starts to think about killing Duncan.

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

1:7 Lady Macbeth persuades Macbeth to kill Duncan



AO2: Language, structure and form analysis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



So foul and fair a day I have not seen 1:3
art thou but a dagger of the mind 2:1
O, full of Scorpions is my mind, dear wife! 3:2
I am in blood step'd in so far ...3:4
Life's but a walking shadow, a poor player... 5:5
Fair is foul, and foul is fair 1:1
You secret, black, and midnight hags! 4:1
Loves for his own ends, not for you 3:5
I conjure you...answer me to what I ask you 4:1
Stay, you imperfect speakers, tell me more 1:3
I have begun to plant thee 1:4
whom I built absolute trust 1:4
That summons thee to heaven or to hell 2:1
broke ope The Lord's anointed temple 2:3
After life's fitful fever he sleeps well 3:2

Symbolism:
 Light = good
 Dark = evil
 Nature = correct order
 Health / disease = state of Scotland
 Blood = guilt
 Water = innocence
 Masculinity = aggression / courage

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

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

Rhyme:
 - Sets the witches apart as evil and unnatural
 - Witches use trochaic tetrameter
 - Sometimes rhyme is used for emphasis by other characters

Characters

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

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

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

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

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

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

Unsex me here 1:5
Look like the innocent flower, but be the serpent under't 1:5
dash'd the brains out 1:7
...but I shame to wear a heart so white 2:2
Out, damned spot! out, I say! 5:1
Lesser than Macbeth, and greater 1:3
I fear thou play'st most foully for't 3:1
Our fears in Banquo stick deep 3:1
Take any shape but that 3:4
blood-bolter'd Banquo smiles upon me 4:1
The repetition, in a woman's ear, would murder as it fell 2:3
No, cousin, I'll to Fife 2:4
...to do harm is often laudable 4:2 (LM)
But I must also feel it as a man 4:3
...from his mother's womb untimely ripped 5:8

2:1 Macbeth goes to kill Duncan

2:2 Lady Macbeth covers up the murder

2:3 Macduff finds Duncan's body

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

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

3:4 Macbeth sees Banquo's ghost

3:5 Hecate plans to ruin Macbeth

Themes

Supernatural
 - Witches are deliberately confusing
 - Vision of dagger
 - B's ghost = guilt
 - Apparitions and prophecies
 - LM's bloody hands

Fate vs Free Will
 - M's choices?
 - M doomed from the start?
 - M believes his fate
 - B doesn't act on prophecy
 - M loses control of life

Reality vs appearance
 - 'Fair is foul'
 - Hiding true thoughts
 - Harder to hide (LM)
 - Too trusting of appearances? (D)
 - Audience see 'true' characters

Ambition
 - Motivates M & LM
 - M's fatal flaw
 - Corrupts M & LM
 - Macduff ambitious for Scotland
 - Banquo doesn't act on ambition

Good vs Evil
 - M initially good
 - Women = evil?
 - Constant battle
 - M overcome by evil desires
 - Religious conflict (Heaven and Hell)

Loyalty/Betrayal
 - B & Macduff loyal
 - M & LM pretend to be loyal
 - Loyalty to Scotland
 - Betraying God
 - Macbeth doesn't earn loyalty as King

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

5:9 Malcolm becomes King

5:8 Macduff kills Macbeth



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

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

5:1 Lady Macbeth sleepwalks



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

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



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

Marley was dead, to begin with.

Scrooge and Bob are both working late on Christmas Eve.



Scrooge slowly makes his way home and sees Marley's face in his door knocker.

Later that evening, Marley's ghost appears.



Marley wants Scrooge that he must change his ways to avoid the same fate. He explains that he'll be visited by three spirits.

The Ghost of Christmas Past appears.



Scrooge is taken to the village where he grew up and sees his younger self in school: alone at Christmas.

Scrooge then sees happier Christmas: his sister Fan coming to take him home and a party organised by his old boss, Fezziwig.

Scrooge is then shown his split from Belle, before being shown Belle's family, who remind Scrooge of missed opportunities.

The Ghost of Christmas Present arrives.



Scrooge and the Ghost stop at the Cratchit's house on Christmas Day. Scrooge learns Tiny Tim will die.

'solitary as an oyster'

'decrease the surplus population'

'Darkness is cheap, and Scrooge liked it.'

'I wear the chain I forged in life.'

'Mankind was my business'

'Sprung a bright clear jet of light'

'A solitary child, neglected by his friends...'

'No more work tonight. Christmas Eve, I do!'

'Another idol has displaced me!... A golden one'

'...an antique scabbard; but no sword was in it.'

A02: Technical analysis

Although the basic narrative is in chronological order, the spirits are able to manipulate time to suggest their power. The continual references to time (running out) drives the plot and builds tension.

Similes are frequently used to lighten the mood. Whereas, metaphors are often used to darken it.

Dickens often darkens the mood to highlight his message about social responsibility: Marley, I&W, Joe's shop.

Is the happy ending foreshadowed by the fact that Scrooge's mean father had a change of heart? Anything is possible.

Much like a piece of drama, pay attention to the dialogue. Descriptions of the speaker's manner and body language indicate their thoughts and feelings, as well as their choice of words. Compare the Cratchits before and after TT's death.

The reader inherently trusts the omniscient narrator, due to their light-hearted, conversational, and occasionally sarcastic, tone. They encourage us to dislike Scrooge, initially, before making us sympathise with him by the end.

Questions are also cleverly employed by Dickens. The narrator asks questions to engage the reader or leaves them unanswered to force them to reflect. Past uses questions to make Scrooge consider his emotions. Present uses them to force Scrooge to consider his attitude. Scrooge's questions in S4 indicate his determination to change. Although they're aimed at Scrooge, the spirits' questions indirectly make the reader consider their own attitude.

Repetition and hyperbolic lists help to exaggerate the atmosphere (often celebration). It can also act as to quicken the pace and add excitement.

Sensory language is used to bring a scene to life. Likewise personification brings life to abstract concepts (I&W) or settings.

The novella is allegorical, meaning it has a moral message hidden within it.

Dickens frequently uses symbols to represent larger ideas within the novella. A longer list can be found in the black box, but one of the most famous is the use of fire to symbolise the Christmas spirit. Scrooge's 'small fire' in S1 represents his lack of Christmas spirit. By S5 Scrooge is telling Bob to buy another 'coal scuttle', representing his willingness to share his Christmas spirit with others.

Dickens regularly makes use of contrasts to emphasise a set of ideas or values. Scrooge's selfish nature, in Stave 1, is exacerbated by its juxtaposition with the selfless attitudes of Fred, Bob and the charity collectors, for example.



A CHRISTMAS CAROL

A01: Characters

Scrooge:
 - Motivated by money
 - He is cold hearted
 - His past shaped him
 - Has to see himself as others see him
 - Tiny Tim is his catalyst for change
 - Scrooge's values change
 - His actions in S5 mirror those in S1
 - His change is the story

Marley:
 - Represents what Scrooge would be
 - Punished by God
 - His appearance is disturbing
 - He is full of regret
 - He is now selfless

The Cratchits:
 - Poor but loving
 - B polite to Scrooge
 - B = devoted father
 - Mrs C good natured but busy
 - Tiny Tim is frail but doesn't moan

Present:
 - Generously helps others
 - Compassionate, jolly and peaceful
 - Shows Xmas despite isolation
 - Sad about poverty

Fred:
 - He is Scrooge's foil, due to their contrast
 - He's very cheerful
 - Shows true Christmas Spirit
 - Warm and friendly

Past:
 - Memory and truth
 - Quiet but strong
 - Fan = Sorrow
 - Fezziwig = antithesis
 - Belle = regret
 - S is reluctant

Yet to Come:
 - Mysterious, silent and intimidating
 - Scares Scrooge with the future
 - Pities Scrooge
 - Moment of change
 - Symbol of death?

Symbolism

Marley's chains symbolise his obsession with material wealth and money.

Present's scabbard symbolises peace on earth

Music and dance symbolise happiness

Ignorance and Want are the personification of society's problems.

Yet to Come's shroud symbolises uncertainty

The bed is a recurrent motif, which suggests the ghosts want to access Scrooge's most private thoughts.

Past's light represents truth from memories

Fire and light represent emotional warmth

Weather reflects Scrooge's character and emotions. Pathetic fallacy is often used by Dickens to set the tone.

A01: Themes

Family:
 - Source of comfort
 - Full of happiness
 - Scrooge didn't see the point, at first
 - Scrooge is isolated and alone to contrast the warmth of families
 - Scrooge finally embraces his chance for a family

Poverty:
 - Dickens exposes unfair treatment of poor
 - Wealthy must take responsibility
 - Cratchits = Victorian poor
 - Poverty can be seedy
 - Not as simple as rich and poor

Redemption:
 - The reality of the visions changes S
 - There are hints S will be redeemed
 - Scrooge's changed behaviour leads to redemption
 - Scrooge isn't forced to change
 - Transformed by learning empathy

Christmas:
 - Brings out the best in people
 - Involves generosity and kindness
 - Religious and secular side
 - Powerful enough to transform Scrooge
 - Message = all year

A03 : Context



Religion:
 Society was very religious, and many Victorians feared God's punishment, for not abiding to the strict moral code: Marley's penance would have frightened the upper class. In contrast, Dickens believed good Christians should be humble, charitable, faithful and selfless, rather than merely appearing religious. Christmas was becoming more secular and Dickens wanted to spread the message that charity, forgiveness and generosity should be all year round.

Poverty:
 John Malthus argued that poverty was inevitable and there wasn't enough to go around. Dickens, in contrast believed that the rich just needed to be more generous. Initially, Scrooge represents the uncaring attitudes of Malthus et al., who wrongly (or so Dickens said) thought that charity encouraged poverty and advocated workhouses. Dickens knew about the plight of the poor, having grown up in poverty, and wanted to raise awareness; hence the sympathetic Cratchits.

Charity / Education:
 Industrial Revolution created a huge gap between rich and poor; however, it encouraged selfishness from the rich. Dickens believed in collective responsibility and Scrooge's change echoes this. He also thought education could prevent crime, poverty and disease; Ignorance is a personified representation of this problem. Dickens hoped that the ever-positive Tiny Tim would draw sympathy from upper class readers for children and the issues they faced.

Society:
 Industrial Revolution created jobs and drew large numbers of people together, which resulted in poor living conditions amongst the poor. The population grew (too?) rapidly and conditions worsened. Overcrowding, like the slums in S4, led to hunger, disease and crime. The slums were scary places for the rich, like Scrooge. Children suffered the worst (Tiny Tim / I&W) and it was very difficult to escape poverty. Dickens aimed to raise awareness for the poor: discouraging the rich's ignorance.

Character sentence stems:
 - Scrooge, an obviously caricatural but unenvyingly accurate depiction of the Victorian upper class, is...
 - Scrooge, who initially represented the notoriously selfish Victorian business owners, is...
 - The Cratchit family, a deliberately sympathetic portrayal of the Victorian poor, are...
 - Tiny Tim, whose frailty was indicative of the plight of the poorest children in Victorian cities, is...
 - Fred, whose positivity formed an ideal which Dickens wanted the wealthy to emulate, is...

'And to Tiny Tim...he was a second father'

'and therefore I am about to raise your salary'

'He was at home in five minutes. My dear Mr Scrooge, are you serious?'

'I am as merry as a school-boy'

'I will live in the Past, the Present, and the Future'

'...read upon the stone of the neglected grave his own name...'

'I am sure we shall none of us forget poor Tiny Tim.'

We're told that Tiny Tim will survive, and that Scrooge celebrates Christmas for the rest of his life.

The next day Scrooge gives Bob a pay rise.

He buys the Cratchits a huge turkey then joins Fred and his friends for Christmas dinner.

Scrooge has completely changed. He laughs, dances and wishes passers-by a Merry Christmas.

Scrooge finds himself back in his own bed on Christmas Day.

Scrooge promises the Ghost that he will honour Christmas and change the course of his life.

The Ghost takes Scrooge to a graveyard and points to a grave with Scrooge's name on it.

Scrooge and the Ghost visit the Cratchits again. He's upset to find out that Tiny Tim has died.

Scrooge is shown a corpse under a bed sheet and a woman rejoicing that her debt collector is dead

S1 = character flaws
 S2/3/4 = lessons
 S5 = completes the circular structure where mirrored events emphasise the change in Scrooge

'And so, as Tiny Tim observed, God bless us, every one!'

'if these shadows remain unaltered by the future, the child will die'

'A Merry Christmas and a Happy New Year to the old man, whatever he is!'

'They are men... And they cling to me, appealing from their fathers.'

'You are about to show me shadows of the things that have not happened, but will happen in the time before us'

'Old Scratch got his own at last hey?'

'Every person has a right to take care of themselves. He always did!'

Scrooge and the Ghost see people all over the world enjoying Christmas, in spite of their isolation.

They then visit Fred's house. The guests at his party make fun of Scrooge and his attitude towards Christmas.

The Ghost reveals two starving children: Ignorance and Want. The ghost warns Scrooge to beware of them.

The Ghost of Christmas Yet to Come collects Scrooge



The Ghost silently shows Scrooge the uncaring reaction of some people to an unknown man's death.

Scrooge sees a group of thieves trying to sell the dead man's belongings, including the shirt from his corpse.

(It is an evening in spring, 1912.)

The Birling family are celebrating Sheila's engagement to Gerald Croft. A celebratory mood is established.	Birling makes a lengthy speech, not only congratulating Gerald and Sheila, but also commenting on the state of the nation.	Arthur gives a speech to Eric and Gerald. He says that every man should look after himself.	Inspector Goole arrives and says that a woman called Eva Smith has committed suicide by drinking bleach.	The Inspector begins to question the family members, one by one.	It turns out that Arthur Birling sacked Eva from his factory, for striking in protest against low wages.	Birling accepts no responsibility and acts arrogantly. He then cools, when he finds out he might not be the only one involved.	It also transpires that Sheila asked for Eva to be sacked from Milwards, later that year, due to Sheila's jealousy.	The Inspector explains that Eva had then changed her name to Daisy Renton. Gerald appears shocked and Eric leaves.	Although he wanted to keep it a secret, Gerald confesses to keeping Daisy as his mistress last summer.	Gerald is upset. Mrs B attempts to defend him. Sheila returns his engagement ring and then he leaves.
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'working together - for lower costs and higher prices.' *'I speak as a hard-headed practical man of business.'* *'community and all that nonsense'* *'Yes, yes. Horrid business'* *'Just keep quiet Eric, and don't get excited'* *'better to ask for the earth than to take it'* *'How do you get on with our chief constable...?'* *'(she almost breaks down)'* *'(startled) what?'* *'Yes, we can keep it from him.'*

- 1 - isn't a chance of war
- 1 - A man has to make his own way
- 1 - community and all that nonsense
- 3 - I'd give thousands, thousands
- 3 - There'll be a public scandal
- 1 These girls aren't cheap labour - they're people
- 2 - he's giving us the rope so that we'll hang ourselves
- 2 I'm not a child, don't forget
- 3 - you don't seem to have learnt anything
- 3 - If it didn't end tragically, then that's lucky for us. But it might have done.
- 1 - you can drink to me
- 2 - fairly prince
- 2 - we can keep it from him
- 3 - What girl? There would probably four or five different girls
- 3 - what about this ring?

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

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

AO2: Language, structure and form		
Priestley's choice to set the entire play in one room creates a claustrophobic and intense atmosphere. It emphasises the privacy and isolation of the upper class and hints at their close-minded nature.	When examining dialogue, look out for interruptions by other characters. This can be used to assert dominance.4	The Birling's use of language makes it obvious that they are upper class characters. Likewise, it's clear to see that Birling is obsessed with his status, through his use of language. Sheila's language changes during the play to emphasise her growing maturity ("mummy" shifts to "mother"). The Inspector's use of language is perhaps most interesting though. He's concise, to the point and avoids any confusion. He abruptly interrupts the Birling's status quo and asserts his own control. He also manipulates silence well.
Sheila's defiance and Eric's drinking problem are foreshadowed from the beginning.	Euphemisms make something seem better than what it is. Using euphemisms can represent denial, that someone is unwilling to accept the reality of a situation, or an attempt to hide things.	Dramatic irony is when an audience has more information or knows more than a character on the stage. It is often used as a tool to undermine Mr. Birling's authority in Act One, which immediately presents him as a dislikeable and ill-informed character.
The 'pink and intimate' lighting, at the beginning of the play creates the impression that the Birling's view the world as romanticised. The 'brighter' and 'harder' light, upon the Inspector's arrival, means there's no-where to hide.	Exits can indicate a character attempting to escape a situation: running away from reality. The Inspector manipulates the character entrances and exits, in order to shift the focus of his interrogation.	Ensure that you review stage directions carefully. They give a clear insight into the thoughts and feelings of a character, which can often be lost in the quick interchanges between characters. The Inspector is a master of 'cutting in', which acts as to re-assert his authority. Sheila's stage directions hint at her increasing maturity and Mrs. Birling's at her unwillingness to change. The opening stage directions are also worth reading carefully. SDs are just as important as any quote that you will analyse, so do not forget them!
The Birling's costumes are obvious signals of wealth and set them apart from IG's much plainer appearance. He has no need for superficial decoration.	The Inspector makes use of imagery to shock the reader or to assert his own control in a situation. His graphic descriptions of Eva's death would shock an audience, as well as distressing Sheila. Additionally, the inspector use religious imagery (especially in his final speech) to make himself seem more powerful. His God-like representation adds authority to his language.	
Priestley builds tension through placing dramatic moments at the beginning and end of each act.	If a character pauses, it might indicate hesitation, suspicion, or nerves.	
Priestley regularly builds tension through his pacing. IG slowly reveals information to assert his control, Gerald's secret is delayed, and all of the character's, despite being seated to begin with, end up standing and shouting.		



Consider the context (not specifically assessed)

In 1912, British society was firmly divided along class lines. Women were controlled by their husbands and the wealthy in Britain thought that life couldn't get any better. After the wars, and consequent economic problems, life in Britain completely changed. In 1945, the year that WW2 ended and the play was released, society was almost unrecognisable from 1912. Although there was still a class divide, the boundaries had been obscured by the collective war effort and socialist ideas became much more popular. Right-wing ideas, such as private ownership and wealth, were increasingly viewed as out-dated, as greater social responsibility was widely encouraged by socialist political commentators, like Priestley himself.

In terms of family life, 1912 was much more heteronormative (strict roles for men and women). The Birling's epitomise the 'perfect' 1912 upper class family, but it's clear that something was not right. The clear hierarchy is destroyed by the Inspector, as Sheila and Eric begin to think for themselves. Their increasing independence represents the shifting attitude of the (then) younger generation. Their change symbolised the hope for a better society, which, in post-war 1945, was beginning to come to fruition.

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

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

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

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

Sheila's ring symbolises her growing maturity.

AO1: Themes		
Class - Defines characters - Clear structure - Class = everything? - Class shouldn't matter? - Actions more important	Age - Old = out-dated and out of touch - Young = different and responsible - Gerald = oldest young person - Age means nothing - Young can change	Gender - Heteronormative - Women = seen not heard - Men = power - Young women challenge this - Stereotypes - Green by the end
Judgement - Morality play - 7 deadly sins - Omniscience / power of IG - Lesson at the end is most important - Young = moral	Life lessons - Some never learn - Arrogance of old prevents change - Young try to change - Ignorance was bliss - Sins all around	Responsibility - Mr Birling - no - Mrs Birling - no - Gerald - no - Sheila / Eric - yes - Main focus of IG - Priestley promotes socialist ideas - Anti-capitalist



An Inspector Calls

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

<i>'And a police Inspector is on his way here - to ask some - questions.'</i>	<i>'... What? - here - ?'</i>	<i>'the famous younger generation who know it all.'</i>	<i>'Come on Sheila, don't look like that. All over now'</i>	<i>'The story's just a lot of moonshine'</i>	<i>As Gerald says - 'we've been had'</i>	<i>'fire, blood and anguish'</i>	<i>'We are members of one body'</i>	
A young woman has just been found dead, after drinking disinfectant. The police are sending an inspector to question the Birling family.	The phone rings, Birling answers and stands there in shock.	Eric and Sheila, clearly troubled, argue that they are still guilty of treating someone badly.	Birling, Sybil and Gerald all start to relax and make light of the whole situation.	Gerald calls the hospital and finds out that no-one has committed suicide.	Gerald returns, having spoken to a police officer, and says there's no Inspector Goole. Birling confirms this by phoning Col. Roberts.	The Inspector warns that unless everyone learns to look after each other, the lesson will be learned with suffering. He then leaves.	The Inspector reminds the Birlings that we are all responsible for each other.	Eric says Sybil murdered her own grandchild by refusing to give Eva charity.

'As if a girl of that sort would ever refuse money!'

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

'(With sudden alarm) mather - stop - stop!'

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

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

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

'besides you're not the type - you don't get drunk!'

'You mean - you stole my money?'

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

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

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

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