

YEAR 11 TUTOR-TIME LITERACY BOOKLET
LANGUAGE AND LITERATURE SYNTHESIS *



Reading and Writing skills

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***synthesis:** the mixing of different ideas, influences, or things to make a whole that is different, or new

1. Analytical verbs – some alternatives for ‘suggest’.

Tick the ones you are familiar with using. Write an example using each.

Eg: *‘Here, Shelley is clearly advocating for humility over arrogance’.*

- Advocate – put forwards a particular opinion/viewpoint/belief
- Amplify – emphasise by adding extra impact
- Connote – create a deeper metaphorical meaning
- Construct – build up an idea
- Convey – get across a message/idea/theory
- Define – give the clear meaning of something
- Demonstrate – Provide a clear explanation/example
- Denote – what the word actually means/dictionary definition
- Emphasise – draw attention to something
- Evidence – provide evidence/proof for an argument/theory
- Evoke – bring about a strong feeling or idea
- Exhibit – display a certain attitude/tendency
- Foreshadow – hint at subsequent events/themes
- Highlight – draw clear attention toward by making it stand out
- Identify – provide the clear meaning of something specific
- Illustrate – create a distinct image
- Imply – suggest something beyond the obvious
- Indicate – act as a clear pointer or a signpost
- Insinuate – make a vague suggestion beyond the obvious meaning
- Mirror – a similar or the same visual image
- Parallel – run alongside a similar idea/theme
- Portray – Show or represents something/someone in a certain way
- Present – Introduce an idea
- Project – take an idea and makes it more distinct
- Propose – put forward an idea/theory
- Put forward – give a theory/opinion/idea

- Reflect – Espouse the same or similar theme/idea
- Reiterate – repeat or supports the same point/feeling/idea
- Represent – take an idea and puts it forward in a different light
- Reveal – make a meaning/interpretation clear that was previously unclear
- Signify – use a word or a sign to make the meaning clear
- Suggest – put forward for consideration
- Symbolise – take a visual image and uses it for a deeper meaning

2. Evaluative language

Tick the ones you are familiar with using. Write an example using each.

Eg: 'In portraying Macbeth in such extremely derogatory terms, Shakespeare clearly intends to criticise those who betray their King and condemn those whose ambition gets the better of their morality'.

Try a memory test: how many can you remember and spell correctly?

- Criticise – rebuke, admonish, chastise, lambast, castigate, demonise, condemn
- Question – query, dispute, cast doubt upon, refute, interrogate, examine, challenge, expose, provoke
- Ridicule – mock, trivialise, satirise, lampoon, deride, pillory, parody, caricature
- Celebrate – commemorate, honour, salute, recognise, acknowledge, memorialise, lionise, fetishise, idealise, eulogise, elevate, glorify, sentimentalise, romanticise, beautify, deify
- Subvert – undermine, overturn, alter, modify, corrupt
- Accept – welcome, embrace, affirm, reaffirm
- Internalise, externalise
- Technical terms – anthropomorphise, zoomorphise

3. Connectives/comparatives

USAGE	CONNECTIVE WORDS
addition of ideas	and, also, besides, further, furthermore, too, moreover, in addition, then, of equal importance, equally important, another
time	next, afterward, finally, later, last, lastly, at last, now, subsequently, then, when, soon, thereafter, after a short time, the next week (month, day, etc.), a minute later, in the meantime, meanwhile, on the following day, at length, ultimately, presently
order or sequence	first, second, (etc.), finally, hence, next, then, from here on, to begin with, last of all, after, before, as soon as, in the end, gradually
space and place	above, behind, below, beyond, here, there, to the right (left), nearby, opposite, on the other side, in the background, directly ahead, along the wall, as you turn right, at the top, across the hall, at this point, adjacent to
to signal an example	for example, to illustrate, for instance, to be specific, such as, moreover, furthermore, just as important, similarly, in the same way
results	as a result, hence, so, accordingly, as a consequence, consequently, thus, since, therefore, for this reason, because of this
purpose	to this end, for this purpose, with this in mind, for this reason(s)
comparison	like, in the same manner (way), as so, similarly
contrast connectives	but, in contrast, conversely, however, still, nevertheless, nonetheless, yet, and yet, on the other hand, on the contrary, or, in spite of this, actually, in fact
to summarise or report	in summary, to sum up, to repeat, briefly, in short, finally, on the whole, therefore, as I have said, in conclusion, as you can see

4. Freewriting

The only rule for freewriting is that you must write without stopping. If you are stuck, write anything at all...!

Write for 5 minutes – without stopping – on one of the following:

- Swimming in the open sea
- Being surrounded by people, unable to escape
- Pure luxury
- Your own choice of topic

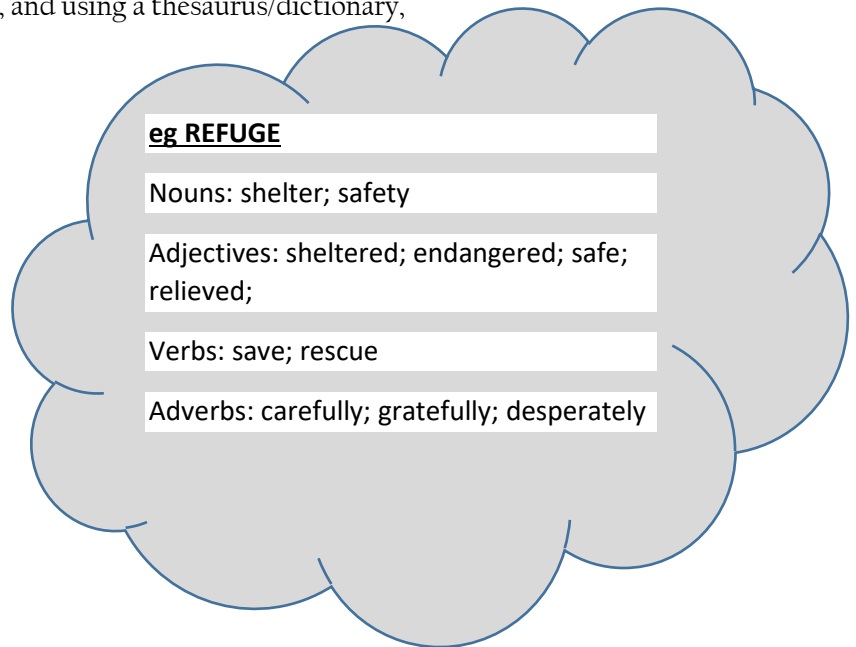
Activity: create a lexical cloud around each of these words.

Try and find all word classes (eg verbs, adjectives, adverbs, nouns, etc). Include not just words similar in meaning, but the connotations you derive from each (eg what does 'supernatural' make you think of? Jekyll? Hyde? Religion? Science?). This will help you to forge connections between words and thoughts, and your reading and writing will benefit.

The term **lexical field** refers to vocabulary that is related by topic. eg: the words rain, windy, fog, cold, clouds, umbrella, rain, sunshine, storm and stormy can be grouped in the **lexical field of 'weather'**.

Using as many words as you can think of, and using a thesaurus/dictionary, fill in lexical clouds for the following:

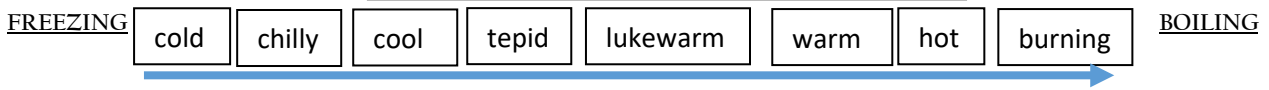
- Nature
- Instincts
- Humanity
- Science
- The supernatural
- Your own choice/s



6. Word spectra*

*plural of *spectrum*: a range; used to classify something in terms of its position on a scale between two extreme points.

eg



Try the same for the following extremes:



7. Activity: complete the *Jekyll & Hyde* based Word Chart

STEVENSON'S WORD	SYNONYM	ANTONYM
scanty	meagre/insufficient	plentiful
dreary		
austere		
reputable		
dingy		
sinister		
sombre		
dismal		
callous		
anguish		
sedulous		
distress		
turpitude		
duplicity		
polar		
avidity		
transition		
calamity		

8. Word charts for *An Inspector Calls*, *Macbeth*, Power and Conflict poetry

Go through AIC, Macbeth, and the studied poems, and create and complete a similar word chart for each.

Tick when word charts completed:

- AIC
- Macbeth
- Poems (add titles):
 - 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7
 - 8
 - 9
 - 10
 - 11
 - 12
 - 13
 - 14
 - 15

9. Just A Minute

In groups, talk for one minute on any of the texts or poems, **without hesitation***, **deviation*** or **repetition***. If you are caught hesitating, deviating from the subject, or repeating yourself (apart from key words/names) then the person who caught you continues for the remainder of the one minute.

***hesitation:** pausing; taking too long to think; using 'filler' words (eg 'like' 'er' 'um')

***deviation:** going off the subject

***repetition:** saying the same thing more than once – here, you can only repeat the key word/name of the topic

10. Synthesis

Using an expansive vocabulary, punctuating for clarity and impact, and blending all you know about your studied texts and poems, write an essay on:

- The positive and negative effects of having a class system - linking ideas from poetry, AIC, J&H and Macbeth.
- The importance of compassion - linking ideas from poetry, AIC, J&H and Macbeth.
- The dangers of power - linking ideas from poetry, AIC, J&H and Macbeth.
- Is betrayal ever justified? - linking ideas from poetry, AIC, J&H and Macbeth.

11. Text-specific knowledge

- Now test your knowledge of your studied texts and poems. Use your knowledge of exam-style questions to create questions on:
- *An Inspector Calls*
- *The Strange Case of Dr Jekyll and Mr Hyde*
- Power and Conflict poems
- *Macbeth*

These could test understanding of the language relating to characters, events, themes and context.

Then bullet-point plan an answer to each of your questions. Use analytical/evaluative/connective language. Make a note of the language you would use to discuss inference and context. Note the quotations you would analyse and connect.

12. Quotes quiz:

Write out a quote from any of your studied texts or poems. Create a lexical/semantic field, recording your ideas about the meaning and connotations of the language used. Now write an analytical paragraph, using analytical/evaluative/connective language appropriately.

13. Writing skills: Figurative language

Create figurative language phrases (eg similes, metaphors, personification) for the following:

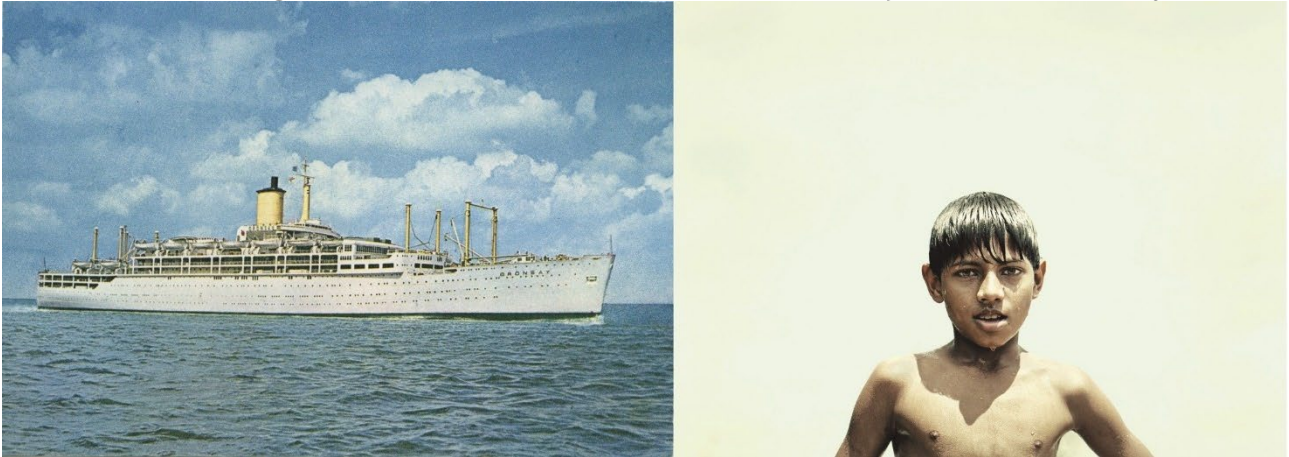
- Stormy weather – eg: The storm howled in fury, lashing the cowering earth ...
- A fallen tree
- A muddy puddle
- Seagulls in the quad
- The sports hall – full/empty
- The school bell
- A late night tram

Extension: write a full, descriptive paragraph using a range of language and structural techniques

14. LANGUAGE: WORKING FROM UNSEEN TEXTS

Source A - Fiction

Read the following extract from the novel, *The Cat's Table*, by Michael Ondaatje



‘He wasn’t talking. He was looking out the window of the car all the way. The two adults in the front seat spoke quietly under their breath. He could have listened if he wanted to but he didn’t. For a while, at the section of the road where the river sometimes flooded, he could hear the spray of water under the wheels. They entered the fort and the car slipped silently past the post-office building and the clock tower. At this hour of the night, there was barely any traffic in Colombo. They drove out along Reclamation Road, past St. Anthony’s Church, and he saw the last of the food stalls, each lit with a single bulb. Then they entered a vast open space that was the harbour, with a lone string of lights in the distance along the pier. He got out and stood by the warmth of the car.

He was eleven years old that night, green as he could be about the world, when he climbed aboard the first and only ship of his life. It felt as if a city had been added to the coast, more brightly illuminated than any town or village. He went up the gangplank, watching the path of his feet—nothing ahead of him existed—and continued till he was on the other side of the ship, facing the dark harbour and sea. There were the outlines of other ships farther out, beginning to turn on their lights. He stood alone, smelling everything, then returned through the noise and the crowd to the side that faced land. A yellow glow over the city. Already it felt as if there were a wall between him and what took place there. Stewards began handing out food and cordials. He ate several sandwiches, then made his way down to his cabin, undressed, and slipped into the narrow bunk. He’d never slept under a blanket before, save once in Nuwara Eliya. He was wide awake. The cabin was below the level of the waves, so there was no porthole. He found a switch beside the bed, and when he pressed it his head and pillow were suddenly caught in a cone of light.

He did not go back up on deck for a last look, or to wave at the relatives who had brought him to the ship. He could hear singing and he imagined the slow and then eager parting of families taking place in the thrilling night air. I do not know, even now, why he chose this solitude. In films, people tear themselves away from one another weeping, watching their loved ones’ disappearing faces until all distinction is lost.

I try to imagine who the boy in the narrow bunk was. Perhaps there was no sense of self in his nervous stillness, as if he were being smuggled away accidentally, with no knowledge of the act, into the future.

It had been arranged that I would travel alone from Ceylon to England, where my mother was living, a twenty-one-day journey. No mention had been made that this might be an unusual experience or even an exciting or dangerous one, so I did not approach it with any joy or fear. I was not forewarned that the ship would have seven levels and hold more than six hundred people, including a captain, nine cooks, engineers, and a veterinarian, or that it would contain a small jail and two chlorinated swimming pools that would actually sail with us across several oceans. The departure date had been marked casually on the calendar by my aunt, who had notified my school that I would be leaving at the end of the term, and it had been explained to me that, after I'd crossed the Arabian Sea and the Red Sea and gone through the Suez Canal into the Mediterranean, I would arrive one morning on a small pier in England and my mother would meet me there. It was not the scale of the journey that was of concern to me but the detail of how my mother could know when, exactly, I would arrive in that other country.

And if she would be there.

I heard a note being slipped under my door. It allotted me to Table 76 for all my meals. I dressed and went out. I was not used to stairs and climbed them warily. There were nine people at Table 76, and that included two other boys roughly my age. One of them was named Ramadhin, and the other was Cassius. The first was quiet, the other looked scornful, and we ignored one another, although I recognized Cassius. We had gone to the same school, where, even though he was a year older than me, I knew much about him. Cassius had been notorious, and was even expelled for a term. I was sure it was going to be a long time before we spoke.

We were situated far from the Captain's Table, at the opposite end of the dining room. "We seem to be at the Cat's Table," a woman called Miss Lasqueti said. "We're in the *least* privileged place." But what was good about our table was that it seemed to include several interesting adults. We had a botanist, and a tailor who owned a shop up in Kandy. Most exciting, we had a pianist who cheerfully claimed "to have hit the skids."

This was Mr Mazappa. In the evening, he played with the ship's orchestra, and during the afternoons he gave piano lessons. As a result, he had got a discount on his passage. After that first meal, he entertained Ramadhin and Cassius and me with tales of his life. It was in Mr Mazappa's company, as he regaled us with confusing and often obscene lyrics from songs he knew, that we three came to accept one another. For we were shy and awkward. Not one of us made even a gesture of greeting to the other two until Mr Mazappa advised us to keep our eyes and ears open, because this voyage would be a great education. Thanks to him, we discovered that we could be curious together.'

Using Source A:

- Create a Q1 question, then answer it (explicit/implicit info).
- Create a Q2 question, then answer it (language analysis).
- Create a Q3 question, then answer it (structural analysis).
- Create a Q4 question, then answer it (evaluating a statement).
- Create a Q5 question then answer it (creative writing based on image).

For questions 2,3, 4 and 5, try to use the analytical, evaluative language and the comparatives/connectives listed earlier.

Source B – non-fiction

Insert missing punctuation, capital letters (eg for names, places), and paragraphs into this article in *The Guardian* newspaper by journalist Joanna Partridge (your tutor/English teacher will have a powerpoint showing the corrections).

Branson unveils first cruise ship as he shrugs off coronavirus fears

Virgin Voyages line poised to set sail as founder downplays threat of virus to new venture



Virgin Voyages' Scarlet Lady. The brand aims to create a boutique hotel-style experience. Photograph: Virgin Voyages/PA

sir richard branson has launched his first cruise ship and brushed off concerns that the coronavirus outbreak will dissuade younger holidaymakers from embracing his latest venture despite the unfortunate timing with passengers on one ship quarantined in Japan after hundreds caught the virus, and another turned away by five countries over fears someone on board may be ill branson said at the launch of scarlet lady that he saw cruises as a growth area the ship is targeting young people with onboard entertainment that includes tattooing, yoga and DJs the billionaire virgin group founder unveiled the liner in dover it will be the first of four ships to sail under the Virgin Voyages brand I have dreamed of starting my own cruise line since i was in my 20s and i'm thrilled that moment has arrived he said the voyages line joins the banking, airline and health club brands in bransons virgin group at an turbulent time for the cruise industry approximately 3,700 passengers were sailing on the diamond princess when 10 were diagnosed with Covid-19 this month during a two-week quarantine off the coast of japan 634 passengers and crew became infected with the virus accounting for more than half of the confirmed coronavirus cases outside of china seventy british nationals who were onboard the diamond princess will travel on a repatriation flight on saturday morning branson highlighted strong growth in the cruising industry with demand for cruising holidays increasing over the past decade the industry expects about 32 million people to set sail in 2020 almost double the number in 2009 cruises have traditionally been popular with older travellers but branson is pitching a boutique hotel style adults only experience to appeal to younger customers virgin voyages like established cruise operators carnival royal

caribbean and cunard is tapping into the trend for shorter trips visiting a number of destinations but with only five nights onboard the virgin voyages website promises more than 20 “eateries” offering world cuisine and no big dining halls alongside specialist coffee bars drag queens and spa treatments on each ship the scarlet lady was built at the fincantieri shipyard in italy and will accommodate up to 2,770 passengers and 1,160 crew on its maiden voyage around the caribbean in april the cruise industry has come in for criticism over its environmental impact and the problems experienced by ports such as venice amid constant arrivals of enormous ships virgin voyages describes itself as the first cruise line to use climeon technology which collects heat generated from the ships energy and converts it into electricity which it says will reduce fuel demand the company says it will also use carbon offsetting

Activities:

- What are the challenges facing the cruising industry?
- How are these challenges being addressed, according to this article?
- Summarise the differences between the ships described in the 2 texts.
- ‘Cruise ships are a great way to see the world’. Write a letter to a newspaper editor, persuading her to agree with your point of view on this.

Challenge:

Summarise the article in:

50 words

15 words

5 words

Extension: find another non-fiction article and carry out the summarising activity. Summarising requires an understanding of the text and its implications, and a wide vocabulary to express that understanding in the most apt and concise way. These are valuable skills to develop.

Synthesising

Identify 5+ differences between the ships described in Sources A and B. Start this as a list or grid, then develop into paragraphs.

Use your analytical, evaluative language and your comparatives/connectives.

Develop a lexical field relating to a voyage on board a ship such as those described - tip: sensory imagery, eg the motion, sight, sound, feel, taste of the sea and sea air...

Create 5 similes/metaphors/extended descriptions of the following:

- A ship sailing into port – eg ‘It hove monstrously into view, dominating the harbour like a fortress...’
- A ship sailing away from the island you are trapped on.
- Boarding a deserted cruise ship.
- Alone on the sea, in a small rowing boat.

Source C – unseen poem

Read the following poem, *Christmas at Sea*, written in 1888 by Robert Louis Stevenson

The sheets were frozen hard, and they cut the naked hand;
The decks were like a slide, where a seaman scarce could stand;
The wind was a nor'wester, blowing squally off the sea;
And cliffs and spouting breakers were the only things a-lee.

They heard the surf a-roaring before the break of day;
But 'twas only with the peep of light we saw how ill we lay.
We tumbled every hand on deck instanter, with a shout,
And we gave her the maintops'l, and stood by to go about.

All day we tacked and tacked between the South Head and the North;
All day we hauled the frozen sheets, and got no further forth;
All day as cold as charity, in bitter pain and dread,
For very life and nature we tacked from head to head.

We gave the South a wider berth, for there the tide race roared;
But every tack we made we brought the North Head close aboard:
So's we saw the cliffs and houses, and the breakers running high,
And the coastguard in his garden, with his glass against his eye.

The frost was on the village roofs as white as ocean foam;
The good red fires were burning bright in every 'long-shore home;
The windows sparkled clear, and the chimneys volleyed out;
And I vow we sniffed the victuals as the vessel went about.

The bells upon the church were rung with a mighty jovial cheer;
For it's just that I should tell you how (of all days in the year)
This day of our adversity was blessèd Christmas morn,
And the house above the coastguard's was the house where I was born.

O well I saw the pleasant room, the pleasant faces there,
My mother's silver spectacles, my father's silver hair;
And well I saw the firelight, like a flight of homely elves,
Go dancing round the china plates that stand upon the shelves.

And well I knew the talk they had, the talk that was of me,
Of the shadow on the household and the son that went to sea;
And O the wicked fool I seemed, in every kind of way,
To be here and hauling frozen ropes on blessèd Christmas Day.

They lit the high sea-light, and the dark began to fall.
'All hands to loose top gallant sails,' I heard the captain call.
'By the Lord, she'll never stand it,' our first mate, Jackson, cried.
... 'It's the one way or the other, Mr. Jackson,' he replied.

She staggered to her bearings, but the sails were new and good,
And the ship smelt up to windward just as though she understood.

16. LITERATURE PAPERS 1 AND 2:

Jekyll and Hyde

KEY QUOTE	TECHNIQUE/THEME	MEANING/EFFECT
(of Jekyll's laboratory): 'the marks of prolonged and sordid negligence'		This suggests a place which has long been uncared for or even treated destructively. It might harbour something or someone dangerous, and signals that no-one should enter.
'foul soul'		
'If I am taken away'	Euphemism/foreshadowing/the uncertainty of human life	
'The fog still slept on the wing above the drowned city'		
'he began to go wrong, wrong in mind'		

18. *Macbeth* – key quotes: create an analytical grid – as for *J&H* above – identifying themes and connotations. Use your best language skills to write extended explanations and analyses.

Act 1: "brave Macbeth" "unseamed him"; "bloody execution"; "fair is foul and foul is fair"; "thunder and lightning"

"instruments of darkness"; "milk of human kindness"; "come thick night"; "unsex me here"; "be the serpent under't"; "vaulting ambition"; "dashed the brains out"

Act 2: "is this a dagger that I see before me"; "all great Neptune's oceans"; "amen"; "Macbeth does murder sleep"

Act 3: "play'dst most foully"; "with twenty gashes on his head"; "never shake thy gory locks at me"; "Are you a man?"; "Blood will have blood"

Act 4: "Filthy hags!"; "Beware Macduff"; "all my pretty chickens?"

Act 5: “Out, damned spot!”; “Out, out brief candle!”; “Life’s... a poor player”; “turn, hell-hound, turn!”; “untimely ripped”; “dead butcher and his fiend-like queen”

Add your own

19. *An Inspector Calls* – complete the quotes analysis

<u>MR BIRLING QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer’s intentions, social context, etc.)</u>	<u>THEMES</u>
In the opening stage directions, Mr Birling is described as “a heavy looking, rather portentous man.”		
In the first Act, he insists that “nobody wants war” and the Titanic is “unsinkable, absolutely unsinkable.”		
In his speech in Act 1, he proclaims that “a man has to mind his own business and look after himself.”		
He proudly announces that he is “a public man” and highlights his titles such as being “Lord Mayor” and having a chance at a “knighthood.”		
In Act 1, he insists that his actions have nothing to do with “this wretched girl’s suicide.” Therefore, he cannot “accept any responsibility.”		
Mr Birling asserts that it is his “duty to keep labour costs down,” and “if you don’t come down hard on these people, they’d soon be asking for the earth.”		
When the inspector leaves in Act 3, Mr Birling is worried about the “public scandal” and decides to “cover this up.”		

<u>SHEILA QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer's intentions, social context, etc.)</u>	<u>THEMES</u>
In response to her father's remark about Eva Smith and the working class in Act 1, Sheila exclaims: "but these girls aren't cheap labour – they're people"		
Whilst reflecting on her impact on Eva Smith's misfortunes, she admits that it's her "own fault," she was "to blame" and that she was desperately sorry."		
Upon hearing about Eva Smith's suicide, Sheila seems genuinely sympathetic: "Oh, how horrible" This is sustained in Act 2 when she describes her mother's actions as "cruel and vile."		
Immediately after her confession in Act 1, Sheila shows remorse, promising that she would "never do it again" and that if she "could help her now" she would.		
In Act 2, Sheila encourages everyone to "admit" to what they have done, and warns her mother not to "build up a kind of wall" because "the Inspector will just break it down."		
At the end of the play in Act 3, Sheila condemns her parents as they "don't seem to have learnt anything." Unlike the older generation she "can't forget" because everything that they've admitted to doing "really happened." She does not seem to care if the Inspector is real or not, because she recognises that between them, they "drove the girl to commit suicide."		

<u>GERALD QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer's intentions, social context, etc.)</u>	<u>THEMES</u>
"an attractive chap about thirty ... very much the easy well-bred young-man-about-town." (opening stage directions)		
At the start of the play, he cannot see how he could be involved in Eva Smith's (Daisy Renton's) suicide: 'I don't come into this suicide business.'		

He tries to hide the truth from the Inspector from the start: 'we can keep it from him'. However, Sheila criticises this. She noticed how he reacted when he heard the name 'Daisy Renton'.			
Gerald met Daisy Renton in the Palace Bar. He rescued her because he 'felt sorry' for her.			
When he starts to talk about Daisy/Eva's death, he appears genuinely upset and goes out for a walk: 'I'm rather more – upset – by this business than I probably appear to be – '. The audience assume that he has learned his lesson and that perhaps he will change for the better.			
When he returns, he has news: the Inspector was an impostor. He returns to the way he was before; the fact that he still did what he did does not make him change like Sheila and Eric. When offering Sheila the ring back, she can't take it: 'Everything's all right now Sheila. (Holds up the ring.)			

<u>MRS BIRLING QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer's intentions, social context, etc.)</u>	<u>THEMES</u>	
In the opening stage directions, Mrs Birling is described as a "cold woman."			
In Act 2, she refers to Eva Smith as a "girl of that class-" and she states that she will never "understand why the girl committed suicide."			
She directly lies to the inspector. This is evident in the line: "naturally I don't know anything about this girl."			
Mrs Birling declares "with dignity" that they have "done a great deal of useful work in helping deserving cases."			
Mrs Birling insists that Eva Smith "has only herself to blame."			

Admits to being “prejudice” and tells the inspector that she didn’t do anything she’s “ashamed” of. Even in the end, she says that she “accepts no blame” for what happened to Eva Smith.			
She declares that the Inspector has “no power” to “change” her mind.			
<u>THE INSPECTOR QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer’s intentions, social context, etc.)</u>	<u>THEMES</u>	
“need not be a big man, but he creates at once an impression of massiveness, solidity and purposefulness” (Stage directions)			
He directs the investigation carefully, dealing with ‘one line of enquiry at a time’. Therefore, he is controlling the structure of the play.			
He uses aggressive, shocking language to make the characters feel guilty for the part they played in Eva Smith’s death: ‘she died in misery and agony’			
INSPECTOR’S FINAL SPEECH: “But just remember this. One Eva Smith has gone – but there are millions and millions of Eva Smiths and John Smiths still left with us” ...” 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.”			
ENTRANCE: “The lighting should be pink and intimate until the INSPECTOR arrives, and then it should be brighter and harder.” EXIT: “He walks straight out, leaving them staring, subdued and wondering.			
<u>ERIC QUOTES</u>	<u>ANALYTICAL IDEAS (i.e. language analysis, writer’s intentions, social context, etc.)</u>	<u>THEMES</u>	

In the opening stage directions, he is introduced as someone who is 'not quite at ease' and "half shy, half assertive"			
In the opening scene, Sheila refers to him as "quiffy" and she "suddenly guffaws" (laughs)			
He met Eva Smith at the Palace Bar, forced his way into her home: 'I was in that state when a chap easily turns nasty.'			
The stage directions state: "Eric goes for whisky. His whole manner of handling a decanter and then the drink shows his familiarity with quick heavy drinking."			
Eric contradicts his father's decision to fire Eva smith, insisting that "he could have kept her on instead of throwing her out."			
In Act 3, when Mr Birling states that "there'll be a public scandal," Eric declares that he doesn't "care."			
In Act 3, Eric shows remorse, "shouting" that "money" was not important, because "the girl's dead" and they "all killed her - and that's what matters."			

Add your own

20. Power and Conflict poetry – key quotes, analysis, linking/theme tasks

TASK: name the poem and a theme for each quote. Then analyse for 2-3 layers. Use your developed language skills in your explanations and analyses. Which poems can you link? Why/how?

'...this/is what could alter things'	'One Summer evening (led by her)'	'We are prepared.'	
'It tastes of sunlight.'	'...boundless and bare...'	'All their eyes are ice./But nothing happens.'	
'And the hapless soldier's sigh/Runs in blood down palace walls'	'A hundred agonies in black and white'	'dark shoals of fish flashing silver'	
'End of story, except not really.'	'King, honour, human dignity, etcetera'	'...while/All the world wonder'd;	

<p><i>'I was brave, as I walked/with you...'</i></p>	<p><i>'- as if she ranked/My gift of a nine-hundred-years-old name/With anybody's gift.'</i></p>	<p><i>'my mother never spoke again/in his presence...'</i></p>
<p><i>'fly our lives like paper kites.'</i></p>	<p><i>'but my city comes to me in its own white plane'</i></p>	<p><i>'On another occasion'</i></p>
<p><i>'I listened, hoping to hear/your playground voice catching on the wind.'</i></p>	<p><i>'...spools of suffering set out in ordered rows.'</i></p>	<p><i>'She had/A heart...Too easily impressed'</i></p>

Task: make connections between quotations / themes and other poems

<p><i>'...this/is what could alter things'</i></p>	<p><i>'One Summer evening (led by her)'</i></p>	<p><i>'We are prepared.'</i></p>
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<i>'It tastes of sunlight.'</i>	<i>'...boundless and bare...'</i>	<i>'All their eyes are ice,/But nothing happens.'</i>
<i>'And the hapless soldier's sigh/Runs in blood down palace walls'</i>	<i>'A hundred agonies in black and white'</i>	<i>'dark shoals of fish flashing silver'</i>
<i>'End of story, except not really.'</i>	<i>'King, honour, human dignity, etcetera'</i>	<i>'...while/All the world wonder'd;</i>
<i>'I was brave, as I walked/with you...'</i>	<i>'- as if she ranked/My gift of a nine- hundred-years-old name/With anybody's gift.'</i>	<i>'my mother never spoke again/in his presence...'</i>

13. POWER AND CONFLICT POETRY – KEY QUOTATIONS

How many do you know? What themes can you identify? Challenge: create an exam-style question for each, and write your answer. Tick the ones you have mastered.

How would you explain each poem to someone who doesn't know anything about it?

Ozymandias

- “vast and trunkless legs of stone”
- “My mane is Ozymandias, king of kings, look on my works ye mighty and despair”
- “round the decay of that colossal wreck”
- “sneer of cold command”
- “shattered visage”

Exposure

- “Our brains ache, in the merciless ice east winds that knife us”
- “But nothing happens”
- “Worried... curious, nervous”
- “Like twitching agonies of men amongst its brambles”
- “flickering gunnery rumbles”
- “What are we doing here”
- “Sudden successive streaks of bullets streak the silence”
- “black with snow”
- “flowing flakes that flock”
- “Is it that we are dying”
- “Shutters and doors, all closed: on us the doors are closed,-“
- “We go back to our dying”
- “Pause over half known faces. All their eyes are ice”

Checking Out Me History

- “Dem tell me, Dem tell me, What dem want to tell me”
- “Bandage up me eye with me own history”
- “Blind me to me own identity”
- “no dem never tell me bout dat”
- “Beacon”
- “and de cow who jumped over de balloon”
- “A healing star”
- “a yellow sunrise”
- “But now I'm checking out me own history, I carving out me identity”

Kamikaze

- “her father embarked at sunrise”
- “full of powerful incantations”
- “and enough fuel for a one way journey into history”
- “at the little fishing boats strung out like bunting”
- “on a green-blue translucent sea”
- “a huge flag waved... in a figure of eight”
- “shoals of fishes flashing silver as their bellies swivelled towards the sun”
- “and he remember how he”
- “cloud marked mackerel, black crabs, feathery prawns, a tuna, the dark prince, muscular and dangerous”
- “And though he came back, mother never spoke again in his presence”
- “They treated him as if he no longer existed”
- “Till gradually we learnt to be silent”

- “was no longer the father we loved”
- “and sometimes, she said, he must have wondered which had been the better way to die”

Bayonet Charge

- “Suddenly he awoke”
- “raw”
- “Bullets smacking the belly out of the air”
- “a rifle as numb as a smashed arm”
- “patriotic tear”
- “In what cold clockwork of the stars and the nations”
- “his foot hung in stature mid stride”
- “a yellow hare that rolled like a flame”
- “King, honour, human dignity, etcetera”

Remains

- “On another occasion”
- “probably armed, possibly not”
- “and all of us are of the same mind, so all three of us open fire”
- “I see every round as it rips through his life- I see broad daylight on the other side”
- “And he’s on the ground, sort of inside out”
- “tosses his guts back into his body. Then he’s carted off in the back of a lorry”
- “End of story, except not really”
- “His blood shadow stays on the street”
- “And the drink and drugs wont flush him out”
- “He’s here in my head when I close my eyes”
- “His bloody life in my bloody hands”

Poppies

- “Individual war graves”
- “spasms of paper red”
- “sellotape bandaged around my hand”
- “smoothed down your shirt”
- “the gelled blackthorns of your hair”
- “I was brave”
- “The world overflowing like a treasure chest”
- “intoxicated”
- “Released a song bird from its cage”
- “My stomach busy making tucks, darts, pleats”
- “Hoping to hear your playground voice catching on the wind”

Tissue

- “Paper thinned by age or touching”
- “In the back of the Koran”
- “Pages smoothed stroked and turned”
- “Maps too, the sun shines through their borderlines”
- “Might fly our lives like paper kites”
- “An architect could use all this, layer over layer”
- “With living tissue”
- “A structure never meant to last”
- “Paper smoothed and stroked and thinned to be transparent”
- “Turned into your skin”

The Emigrée

- “There once was a country”
- “My memory of it is sunlight clear”
- “my original view, the bright filled paperweight”
- “It may be at war, it may be sick with tyrants”
- “but I am branded by an impression of sunlight”
- “the white streets”
- “time rolls its tanks”
- “child’s vocabulary”
- “banned by the state but I can’t get it off my mind. It tastes of sunlight”
- “I have no passport, there no way back at all”
- “but my city comes to me on a white plane”
- “I comb its hair and love its shining eyes”
- “City of walls”
- “They circle me. They accuse me of being dark in their free city.”
- “They mutter death and my shadow falls as evidence of sunlight”

My Last Duchess

- “my last Duchess painted on the wall, looking as if she were alive”
- “The curtain I have drawn for you”
- “-how shall I say?”
- “too easily impressed”
- “the bough of cherries from some officious fool”
- “she thanked men...I know not how, as if she ranked my gift of a nine hundred year old name with anybody’s gift”
- “I gave commands; then all smiles stopped together”
- “Notice Neptune, though, taming a seahorse”

Charge of the Light Brigade

- “half a league, half a league, half a league onward, all in the valley of death”
- “Rode the six hundred”
- “Into the valley of death”
- “Cannon to the right of them, cannon to the left of them, cannon in front of them”
- “volley’d and thunder’d”
- “someone had blundered”
- “into the jaws of death, into the mouth of hell”
- “Flash’d their sabres bare, flash’d as they turn’d in air”
- “while horse and hero fell, they’d fought so well”
- “When can their glory fade?”
- “Honour the charge they made, honour the Light brigade, noble six hundred!”

Add your own