

Power and Conflict Review Tasks

Identify each poem

'And wrinkled lip, and sneer of cold command'

'Into the Valley of Death'

'He lugged a rifle numb as a smashed arm'

'And he's there on the ground, sort of inside out'

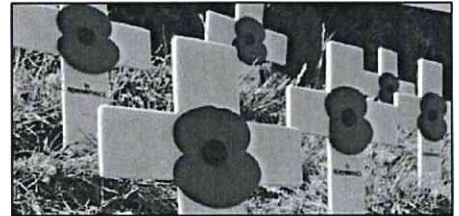
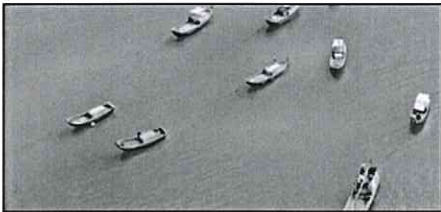
'Strange, it is a huge nothing that we fear'

'Dem tell me'

'The poignant misery of dawn begins to grow'

'A hundred agonies in black-and-white'

Retrieve a quotation for each of the images



Retrieve a quotation for each of the poetic devices

Alliteration

Sibilance

Simile

Metaphor

Personification

Colloquial (i.e. informal, conversational) language

Rhyme

Enjambment

Create a list of poems that are similar to the two named poems below

Charge of the Light Brigade, by Alfred Tennyson

Remains, by Simon Armitage

GCSE English Literature

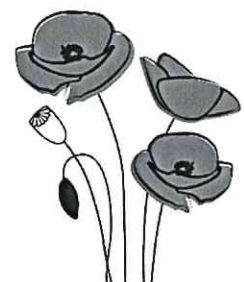
AQA Poetry

Power and Conflict

Adjective	Simile	Alliteration	Rhyme
Verb	Metaphor	Sibilance	Rhythm
Adverb	Personification	Assonance	Enjambment
Noun	Imagery	Repetition	Caesura

Violent	Unpredictable	Shocking	Heroic
Brutal	Relentless	Harrowing	Brave
Horrific	Chaotic	Traumatic	Patriotic
Ruthless	Futile	Inevitable	Courageous

Implies	Additionally	Arguably
Shows	Furthermore	Forcefully
Emphasises	However	Perhaps
Highlights	Contrastingly	Possibly



1. Write about the significance of the title
2. Bring in some contextual details (e.g. Owen fought in World War I and was killed in northern France in 1918)
3. Zoom-in on an individual **word** from the first stanza and explore its connotations
4. Now move onto a particularly striking **image** and do the same – you could analyse a metaphor or a simile
5. Consider how the poem **develops** and write about how the focus shifts
6. Zoom-in again on either an individual **word** or a striking **image**
7. Write about the **form** of the poem – you could analyse the effects of rhyme, rhythm, enjambment or caesura
8. Write a **final point** – you choose the focus, but make sure you link it to the requirements of the task.

Power and Conflict Video Resources

Ozymandias, by Percy Shelley

Animation of the poem	https://www.youtube.com/watch?v=PQBVzsWtNWA
Akala and Hannah Lowe explore the poem	https://www.youtube.com/watch?v=tRWbo2x5InA

London, by William Blake

Akala explores the poem	https://www.youtube.com/watch?v=6BERjLZzuOg
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The Prelude, by William Wordsworth

Akala and Helen Mort explore the poem	https://www.youtube.com/watch?v=EGn1llx_3o4
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Exposure, by Wilfred Owen

Newsreel and monologue to introduce Wilfred Owen	https://www.youtube.com/watch?v=6pQaU6q0W10
Commentary and monologue on trench warfare	https://www.youtube.com/watch?v=IPBSaRppmJs
The Battle of the Somme 100 years on	https://www.youtube.com/watch?v=Ab653F-fze0

Bayonet Charge, by Ted Hughes

Short clip on bayonet use during World War I (from 2:39)	https://www.youtube.com/watch?v=Z00NLTC5VxQ
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Remains, by Simon Armitage

A soldier speaks about his PTSD	https://www.youtube.com/watch?v=ssMoylWUABo
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Poppies, by Alison Weir

Brief news clip of some global conflicts	https://www.youtube.com/watch?v=lf_kj-svwbw
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War Photographer, by Carol Ann Duffy

Don McCullin on war photography	https://www.youtube.com/watch?v=Be172jhQLOA
Don McCullin interview on CNN	https://www.youtube.com/watch?v=749qwPhPrxo

Checking Out Me History, by John Agard

John Agard reads the poem and provides a commentary	https://www.youtube.com/watch?v=LFV_06_UidI
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Kamikaze, by Beatrice Garland

Footage from kamikaze attacks during World War II	https://www.youtube.com/watch?v=PsI79eO23K0&t=1s
Feature from the Guardian on the life of a kamikaze pilot	https://www.youtube.com/watch?v=F3qoNE4XwhM&t=352s

1. What happened to the cavalymen of the Light Brigade during the Crimean War?

Poem: The Charge of the Light Brigade, by Alfred Lord Tennyson

2. What is Armistice Day and why are poppies worn by members of the public?

Poem: Poppies, by Jane Weir

3. What conflicts took place in Belfast (Northern Ireland), Beirut (Lebanon), and Phnom Penh (Cambodia)?

Poem: War Photographer, by Carol Ann Duffy

4. Who were Toussaint L'Ouverture, Nanny of the Maroons, Shaka Zulu, and Mary Seacole?

Poem: Checking Out Me History, by John Agard

5. What sort of missions were Japanese kamikaze pilots sent on and what motivated them?

Poem: Kamikaze, by Beatrice Garland

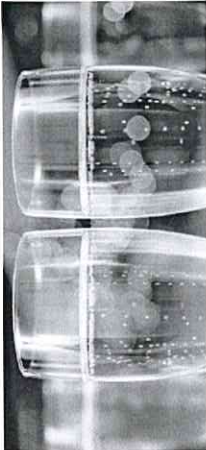


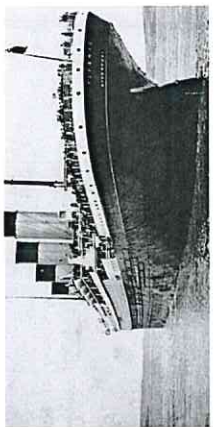










An Inspector Calls: A Quick Review Task

'I suppose we're all nice people now.'



1. Provide two reasons why each image is relevant.
2. Find one supporting quotation.

			
<p>•</p> <p>•</p> <p>Quote:</p>	<p>•</p> <p>•</p> <p>Quote:</p>	<p>•</p> <p>•</p> <p>Quote:</p>	<p>•</p> <p>•</p> <p>Quote:</p>
			
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Acts			
Act	Key Characters	Key Themes	Historical Context
Act 1	The Birling family and Gerald celebrate the engagement; the stage lighting is 'pink and intimate' until the Inspector arrives.		
	The Inspector arrives and questions Birling; he is unremorseful about firing Eva; Sheila is ashamed that she used her social influence to get Eva sacked.		
	The Inspector reveals that Eva Smith changed her name to Daisy Renton; Gerald is 'startled' to hear her name mentioned.		
Act 2	Gerald admits that he had an affair with Daisy; Sheila hands the engagement ring back to him.		
	The Inspector questions Mrs Birling; Sheila forcefully encourages her mother to be honest and open; Mrs Birling does not feel that did anything wrong.		
	Mrs Birling eventually realises that Eric was the father of Eva's unborn child.		
Act 3	Eric recounts the details of his relationship with Eva; he admits stealing money from his father.		
	The Inspector reminds the Birling family and Gerald that they 'do not live alone' and then leaves.		
	Gerald believes that he and the Birling family have been 'had' and the Inspector is swiftly dismissed as a hoaxer; the phone rings and Birling answers...		
Mr and Mrs Birling	<ul style="list-style-type: none"> Arrogant Unremorseful Selfish 	Responsibility <ul style="list-style-type: none"> Priestley was a socialist See: Birling's speech on 'bees in a hive' See: Inspector Goole's final speech 	The play was first performed at the end of World War II, which was a time of remarkable social and political change. Clement Attlee was elected as Prime Minister in 1945 by a significant majority. The Labour campaign was based on the slogan 'Let Us Face the Future'. By contrast, the play is set in 1912, which was a time of rigid social divisions. Women were still unable to vote and the tensions that eventually lead to the Russian Revolution were becoming increasingly visible.
Sheila and Eric	<ul style="list-style-type: none"> Impulsive Regretful Distraught 	Class <ul style="list-style-type: none"> Gerald and Mrs Birling are from the aristocracy Birling hopes to be awarded with a knighthood Eva and Edna represent the working classes 	
Gerald	<ul style="list-style-type: none"> Agreeable Influential Apologetic 	Gender <ul style="list-style-type: none"> Birling uses Eva as 'cheap labour' Gerald and Eric are predatory Mrs Birling fails to empathise with Eva 	
Inspector Goole	<ul style="list-style-type: none"> Forceful Resolute Confident 	Age <ul style="list-style-type: none"> There is a clear divide between the generations Mrs and Mr Birling do not change Eric and Sheila offer hope for the future 	
Eva Smith	<ul style="list-style-type: none"> Vulnerable Capable Victimised 	Hypocrisy <ul style="list-style-type: none"> Brumley is a place of class divisions and hypocrisy See: Alderman Meggarty See: Mrs Birling's naivety 	

The Knowledge



Act 1

1. The Birling family live in a 'fairly large suburban house' and, at rise of curtain, they are 'pleased with themselves'.
2. Birling remarks awkwardly that 'it's a pity Sir George and – er – Lady Croft can't be with us'.
3. Gerland presents Sheila with an engagement ring and she exclaims, 'Oh – it's wonderful!'
4. Birling makes predictions about the future; he says, 'we're in for a time of steadily increasing prosperity'.
5. Birling is unrepentant about his role in the suicide of Eva Smith, remarking that 'it's a free country'.
6. Eric disagrees by saying that 'it isn't if you can't go and work somewhere else'.
7. Eva does manage to find another job because 'Milwards suddenly found themselves short-handed'.
8. Sheila feels deeply guilty about using her influence to get Eva sacked; she says that 'if I could help her now, I would –'.
9. The Inspector reveals that Eva changed her name to Daisy Renton, which prompts Gerald to ask '[startled] what?'
10. Gerald asks Sheila not to tell the Inspector about his relationship with Daisy; he says, 'we can keep it from him'.

Celebration	Wealth	Class	Entrepreneur	Prediction
Engagement	Provincial	Hierarchy	Labour	Strike

Act 2

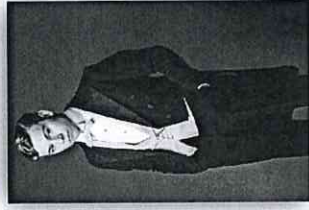
1. Gerald tries to deter Sheila from staying to witness the questions and answers that are 'bound to be unpleasant'.
2. Mrs Birling notes Eric's absence and remarks that he 'seems to be in an excitable silly mood'.
3. Gerald concedes to the Inspector that he met the 'quite different' and 'young and pretty' Daisy in the disreputable Palace Bar.
4. Gerald says that he 'broke it off' with her before he went away for 'several weeks' on business.
5. The Inspector reveals that Daisy kept a diary, in which she wrote that 'she felt there'd never be anything as good again for her'.
6. Obviously upset, Gerald excuses himself and leaves; however, he says, 'I'm coming back'.
7. Mrs Birling claims that she 'did nothing I'm ashamed of or that won't bear investigation'.
8. She refused Eva charity money, stating that it is the father's 'responsibility' to support her.
9. Mrs Birling defiantly says, 'I blame the young man who was the father of the child she was going to have'.
10. When it is implied that Eric is the father, Mrs Birling becomes agitated and says, 'I won't believe it'.

Responsibility	Absence	Relationship	Investigation	Impudence
Interrogation	Deceit	Support	Charity	Confession

Act 3

1. Eric says bitterly to his mother that 'you haven't made it any easier for me'.
2. Eric admits that he was 'a bit squiffy' when he met Eva and 'was in that state when a chap easily turns nasty'.
3. He saw Eva again; he 'liked' her, but 'wasn't in love with her or anything'.
4. Eric tells the Inspector that Eva 'didn't want me to marry her'.
5. Eric admits to taking money from his father; Birling reacts angrily and says that Eric has been 'spoilt'.
6. As the Inspector prepares to leave, he highlights to the Birlings and Gerald that each of them 'helped to kill' Eva.
7. He asks them to remember that 'there are millions and millions and millions of Eva Smiths and John Smiths still left with us'.
8. The Inspector leaves and Birling says that he is 'absolutely ashamed' of Eric; Eric says that he is 'ashamed' of his father 'as well'.
9. Birling believes that he and the rest of the family were 'bluffed'; he later confidently concludes that the Inspector was a 'fake!'
10. The play ends with Birling reporting that 'a police inspector is on his way here – to ask some – questions'.

Guilt	Dispute	Commitment	Shame	Relief
Resentment	Anger	Dishonesty	Dread	Dismay



1. What **role** does each character play in the suicide of Eva Smith?
2. How does each character **respond** to the investigation?
3. How do the characters **behave** towards each other?
4. To what extent are there **differences** between the generations?
5. Which characters **change** the most?

An Inspector Calls: Multiple-Choice Quiz 1

Which adjective most accurately describes the character of Arthur Birling?

Pretentious	Stupid	Helpful	Honest	Arrogant
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Birling says, 'I'm on the Bench' – what he mean?

He has the authority to preside over court cases	He's unsure about how to answer a question
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Which adjective most accurately describes the character of Eric Birling?

Misunderstood	Shy	Erratic	Violent	Deceitful
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How does Sheila Birling react to Gerald Croft's narrative about Daisy Renton?

She becomes increasingly angry	She begrudgingly forgives Gerald	She eventually respects his honesty
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Which adjective most accurately describes the character of Sybil Birling?

Polite	Charitable	Moral	Spiteful
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What does Inspector Goole encourage the Birling family to do in his final speech?

Forget about Eva Smith	Remember all the vulnerable members of society
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Why is Birling relieved to hear that the Inspector be a 'fake'?

There will not be a public scandal	He will not have to pay compensation	He wedding can go ahead
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Which adjective best describes Eric Birling's attitude towards his parents at the end of the play?

Disappointed	Proud	Loving	Unsatisfied	Disgusted
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Which adjective most accurately describes the reaction of Birling when he answers the phones at the end of the play?

Shocked	Relieved	Vindicated	Annoyed
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'And a police inspector is on his way here...' – how does the quotation from act three finish?

' – to ask some – questions – '	' – to investigate – a crime – '
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An Inspector Calls: Multiple-Choice Quiz 2

Which of the statements below most fairly summarises the presentation of Arthur Birling?

1	A respectable businessman who, despite making an unfortunate decision, does nothing wrong
2	A character who does his best to protect himself and his family from the Inspector's unfair questions
3	A greedy character who is rightly challenged by the Inspector and begins to understand that he must change
4	A defensive character who understands that he has acted foolishly, but does his best to hide the truth
5	An arrogant, conceited character who fails to take any responsibility and believes he is blameless

Which of the statements below most fairly summarises the presentation of Sybil Birling?

1	A character who has no empathy for vulnerable, desperate working class women
2	A wealthy, privileged woman who is unable to fully understand the plight of those less fortunate than her
3	A powerful socialite who enjoys punishing those who come to her asking for help
4	A misunderstood character who makes a poor decision and regrets it immediately afterwards
5	An aristocratic woman trapped in an unhappy marriage

Which of the statements below most fairly summarises the presentation of Sheila Birling?

1	A naive young woman who has very little understanding of the wider world around her
2	A compliant and agreeable young woman who possesses more knowledge about the realities of life than it initially seems
3	A shallow, materialistic young woman with little interest in anything beyond her own appearance
4	An awkward character who purposefully antagonises her brother and tries to undermine her father
5	A likeable, but fundamentally flawed character, who is presented by Priestley as privileged and selfish

Which of the statements below most fairly summarises the presentation of Gerald Croft?

1	A charming and attractive young man who behaves irresponsibly
2	A generous and romantic character who genuinely helps Daisy in a time of need
3	A predatory character who takes advantage of Daisy when she is particularly vulnerable
4	A deceitful character who does not love his fiancée
5	A selfless character who takes the difficult decision to end the relationship with Daisy to avoid hurting Sheila

An Inspector Calls: Multiple-Choice Quiz 3

'Do you know what happened to this girl after she left my works' – where did Eva work after she was fired by Birling?

1	She didn't manage to find formal employment
2	Milwards – after two weeks
3	Milwards – after two months
4	She worked as a barmaid at the Palace – after a week
5	She worked as a barmaid at the Palace – after three weeks

'I think she went away – to be alone, to be quiet' – where did Eva go?

1	To the seaside
2	To the countryside
3	To central Brumley
4	To a friend's house
5	To the Palace bar

'I blame the young man' – why does Mrs Birling initially blame the father of Eva's unborn child for her death?

1	Because he refused to support her
2	Because he refused to marry her
3	Because he left Brumley without a trace
4	Because he was incapable to supporting her
5	Because he was angry with her

'but *was* he really a police inspector' – which character first suspects that the Inspector might be a fake?

1	Arthur Birling
2	Sybil Birling
3	Sheila Birling
4	Eric Birling
5	Gerald Croft

An Inspector Calls

Wider Reading Booklet

The Life of J. B. Priestley

An Inspector Calls and J B Priestley's political journey

Programme note by J B Priestley about *An Inspector Calls*

An Overview and Key Productions

Extracts from meeting notes about the set and staging of *An Inspector Calls* (1992)

An introduction to *An Inspector Calls* (Parts 1, 2 and 3)

All extracts taken from the British Library website

<https://www.bl.uk/works/an-inspector-calls>



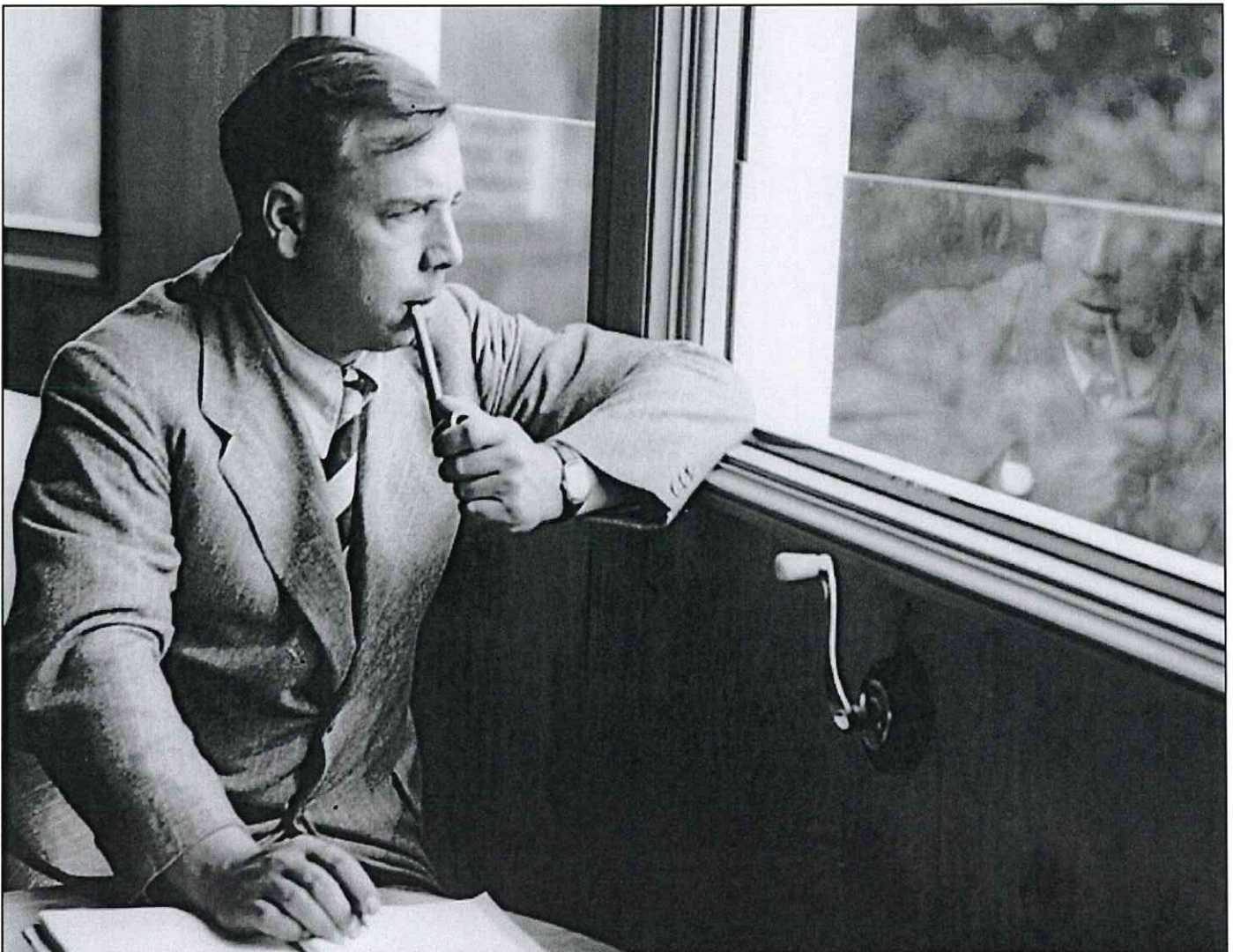
Extracts from *The Life of J. B. Priestley*

Source: <https://www.bl.uk/people/j-b-priestley>

The novelist, playwright and broadcaster, John Boynton 'J B' Priestley, was born in Yorkshire in 1894. At the age of 16 he took a job as a junior clerk at a local wool firm and started writing at night. During the First World War, Priestley was posted to France and was badly wounded. After the war he rarely spoke of these experiences. When he returned to Britain, he attended Cambridge University and started to write again, mainly short pieces for local periodicals, before embarking on a career as a freelance writer in London. By the age of 30 he was well established as an essayist, critic and a novelist. His biggest success as a novelist was 1929's *The Good Companions*.

During the Second World War Priestley was a regular and influential broadcaster on the BBC. His Postscripts began in June 1940 in the aftermath of the Dunkirk evacuation, and continued throughout that year. They were popular with the public, but Priestley's strong socialist beliefs did not go down well with some politicians and commentators. The broadcasts were eventually cancelled.

An Inspector Calls, his best-known and most-performed play, was written at the end of the Second World War. As there was no theatre available in London at that time, it premiered in Russia before opening in London in 1946. Ralph Richardson played Inspector Goole, the stranger who visits the affluent Birling family and confronts them with their complicity in the suicide of a young woman. It has been revived a number of times, most famously by Stephen Daldry in a 1992 production for the National Theatre. Following Daldry's revival, there was something of a reassessment of Priestley's legacy as a dramatist, and revivals of less well-known plays followed.



Extracts from *An Inspector Calls* and J B Priestley's political journey

Source: <https://www.bl.uk/20th-century-literature/articles/an-inspector-calls-and-j-b-priestleys-political-journey>

An Inspector Calls poses troubling questions: how can people live together? To what extent are individuals responsible for others? Gareth Lloyd Evans described the play as 'perhaps the clearest expression made by Priestley of his belief that 'no man is an island' – the theme is guilt and social responsibility'.

An Inspector Calls was born out of this tumultuous wartime debate about society, though Priestley had first thought of using a mysterious inspector years before. He had then mentioned the idea to a theatrical director, Michael MacOwen, who reminded him about it during the autumn of 1944. Priestley was enthused by the idea, found it in his 'little black notebook', and quickly wrote a playscript based around it. No suitable theatre was available in London, so in May 1945 Priestley sent the script to his Russian translator to see if there was any interest (his work was already popular in the Soviet Union). *An Inspector Calls* was thus first seen in productions by the Kamerny Theatre and the Leningrad Theatre in Moscow, followed by a European tour ending at the Old Vic in London.

Priestley and his wife Jane later travelled to the USSR, as guests of the Society for Cultural Relations with Foreign Countries; he wrote about his experiences for the Sunday Express, his articles being reprinted in the pamphlet 'Russian Journey'. Priestley found the Russian people highly congenial and wrote sympathetically about a country that had recently been Britain's wartime ally. Later, he was to realise more about the nature of the regime.

The play embodies Priestley's reasons for calling for the 'new and vital democracy' by showing the personal consequences of a selfish society, and the future that would result if lessons were not learned about being 'responsible for each other': 'If men will not learn that lesson, then they will be taught it in blood and fire and anguish'. This future might be the Great War which Priestley's 1945 audiences knew was just two years ahead for his 1912 protagonists, or it might be a terrible revolution yet to come: his Russian audiences had seen just that when the frustrations of an unequal society had led to violent revolution and terrible suffering. Such ambiguities Priestley leaves in the play, along with its origins in his own past and his deepest beliefs, allowing it to work for audiences worldwide ever since, despite its historical origins in a complacent 1912 and his bleak yet hopeful 1945.



Extracts from *Programme note by J B Priestley about An Inspector Calls*

Source: <https://www.bl.uk/collection-items/programme-note-by-j-b-priestley-about-an-inspector-calls>

This note provides an insight into J B Priestley's thoughts on *An Inspector Calls*, and the play's impact since its premiere in 1945/46. It was written by Priestley for the programme to accompany the 1972 Mermaid Theatre production. Priestley highlights the play's popularity around the world, noting that audiences' reactions were 'almost always exactly the same'. The play's success is due largely to its finely balanced combination of social comment on the one hand, and mystery and suspense on the other. Priestley received 'innumerable letters' from students demanding to know 'who or what the Inspector was'. In this note, Priestley writes: 'the particular year in which the action is supposed to be happening was not chosen at random: it is significant and is indeed another key to the play'. Set in 1912, shortly before the First World War, *An Inspector Calls* was a powerful warning to a 1945/46 audience still reeling from the horrors of the Second World War. Just as the Birlings come face-to-face with their future at the end of the play, the present-day audience are faced with the mistakes of their past and can also choose to act differently to create a fairer, safer world. This message is brought home by the Inspector's words, which warn of violence and destruction: 'If men will not learn that lesson, then they will be taught it in fire and blood and anguish'.

PROGRAMME NOTE

An Inspector Calls has had a curious history. It was written during the winter of 1944-5, and the Red Army being much in our minds at that time, I sent a copy to Moscow. It was immediately translated and soon two famous Russian companies were playing it simultaneously in Moscow. The Old Vic produced it later in 1945. Then it began to go all over the world (it had 1600 performances in Germany alone), and became equally popular on both sides of the Iron Curtain. I saw it myself, chiefly by accident, in London, Moscow, New York, Paris, and several other cities, and I mention this because, while we are all supposed to be so very different, the reaction of audiences was almost always exactly the same. Even during the last 10 years I have had innumerable letters, from graduates, undergraduates, high school students, from everywhere, demanding to know who or what the Inspector was, there having been furious arguments about him. (Oddly enough, they never asked about the second Inspector who was on his way, though this is not simply a dramatic twist but really the key to the play) If Mermaid audiences do not relish the play, then I shall be sorry, but I can hardly grumble because this is one play of our time that certainly has had its share of attention. A last point. The particular year in which the action is supposed to be happening was not chosen at random: it is significant and is indeed another key to the play.

Extracts from *An Overview and Key Productions*

Source: <https://www.bl.uk/works/an-inspector-calls>

An Inspector Calls is J B Priestley's most performed play. It's set in the household of a prosperous northern manufacturer, Arthur Birling. It's 1912 and the Birling family are celebrating the engagement of daughter Sheila, when a stranger, who introduces himself as Inspector Goole, shows up at their door. He's there to question them about the death of a young working-class woman, Eva Smith, who killed herself by drinking disinfectant. As Goole interrogates the family – Birling, his wife Sybil, his son Eric, Sheila and her fiancé Gerald – it comes to light that they have all, to some extent, been responsible for the young woman's decline in circumstances. They may not have killed her, but through action – and inaction – they all played a role in the events that led to her death. Arthur dismissed her from her job at his mill, Sheila contrived to have her fired from her new post in a department store, both Gerald and Eric slept with her and Sybil denied her charity when she came to her in desperation.

After Goole departs, Birling becomes suspicious and calls the chief constable. He discovers that there is no Inspector Goole and there have been no recent suicides. Birling and his wife see this as cause for celebration, but their children are more chastened by the night's events. The ending twists things further, concluding with a phone call to the Birlings telling them that the police are on their way to talk to them about the death of a young woman in a suspected case of suicide.

An Inspector Calls is scathing in its criticism of middle-class hypocrisy. The play gives voice to Priestley's strong socialist principles, and carries a clear moral message, stressing the importance of social responsibility: 'We don't live alone. We are members of one body. We are responsible for each other'.

The play was first performed in Leningrad in 1945, before being produced in the UK in 1946. The role of Inspector Goole was written for Ralph Richardson, who starred in the original London production.



Extracts from *meeting notes about the set and staging of An Inspector Calls (1992)*

Source: <https://www.bl.uk/collection-items/meeting-notes-about-the-set-and-staging-of-an-inspector-calls-at-the-national-theatre-1992>

The Birlings' house is described in the notes as 'a dolls house..not full size', so that the characters have to 'stoop to get through doors', and the furniture is 'specially made and scaled down .. also made to break specifically'. The effect created when the house tipped forward and collapsed was made all the more dramatic by the sound of falling crockery which, according to the notes, 'must smash'. The spectacular nature of the staging was further intensified with the use of heavy rain, a complex special effect which posed its own challenges.

May 28, 1992

AN INSPECTOR CALLS
SYNOPSIS OF MEETING 2715/92

Written 1944/45

Set in Edwardian times as the ideological changes then were similar to those taking place in 1944.

Edwardian "Wasteland"(T.S.Elliot)

Edwardian period and 1944/45 on stage at the same time.

1st production in Moscow

Symbolist movement

Chorus of 20 plus children.

Heavily underscored musically

Possibly start with the iron in
then

Full Edwardian curtain revealed which will fly separately

Full false prosc.which will not tour.

There will be action in front of the curtain concerning the children.....then

The curtain will go up VERY slowly in time to the music.

Behind the curtain there will be rain and a landscape peopled with children.

Mud pits and rubbish

Raked floor(1 in 12)

House in a hole..a bomb crater.

Guttering to carry the rain

Pile of rubble sr

Street lamps

usr a perspective house..may be used by the children..perspective wrong for the adults.

Flooring into sl wing at the moment..also the cyc into the sl wing..at the moment.

Black legs in sr wing

Extracts from *An introduction to An Inspector Calls* – Part 1

Source: <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>

Priestley's play revolves around a central mystery, the death of a young woman, but whereas a traditional detective story involves the narrowing down of suspects from several to one, *An Inspector Calls* inverts this process as, one by one, nearly all the characters in the play are found to be guilty. In this way, Priestley makes his larger point that society is guilty of neglecting and abusing its most vulnerable members. A just society, he states through his mysterious Inspector, is one that respects and exercises social responsibility.

Social responsibility is the idea that a society's poorer members should be helped by those who have more than them. Priestley was a socialist, and his political beliefs are woven through his work. There are many different types and degrees of socialism, but a general definition is as follows: an ideal socialist society is one that is egalitarian – in other words, its citizens have equal rights and the same opportunities are available to everybody; resources are shared out fairly, and the means of production (the facilities and resources for producing goods) are communally owned. Therefore, socialism stands in opposition to a capitalist society, such as ours, where trade and industry is mostly controlled by private owners, and these individuals or companies keep the profits made by their businesses, rather than distributing them evenly between the workers whose labour produced them.

An Inspector Calls is a three-act play with one setting: the dining room of 'a fairly large suburban house belonging to a fairly prosperous manufacturer'. The year is 1912, and we are in the home of the Birling family in the fictional industrial city of Brumley in the North Midlands. In the dining room five people are finishing their dinner: four members of the Birling family and one guest. Arthur Birling is a factory owner; his wife Sibyl is on the committee of a charity, and is usually scolding someone for a social mistake. Their adult children are Sheila and Eric, and their guest is Gerald Croft, Sheila's fiancé, who is from a wealthier manufacturing family than the Birlings. One other person is present: Edna the maid, who is going back and forth to the sideboard with dirty plates and glasses.

Priestley's description of the set at the beginning of the play script stresses the solidity of the Birlings' dining room: 'It is a solidly built room, with good solid furniture of the period'. But a later section of this scene-setting – on the walls are 'imposing but tasteless pictures and engravings', and the 'general effect is substantial and comfortable and old-fashioned but not cosy and homelike' – suggests that although the Birlings have wealth and social standing, they are not loving to one another or compassionate to others. The setting of the play in a single room also suggests their self-absorption, and disconnectedness from the wider world.



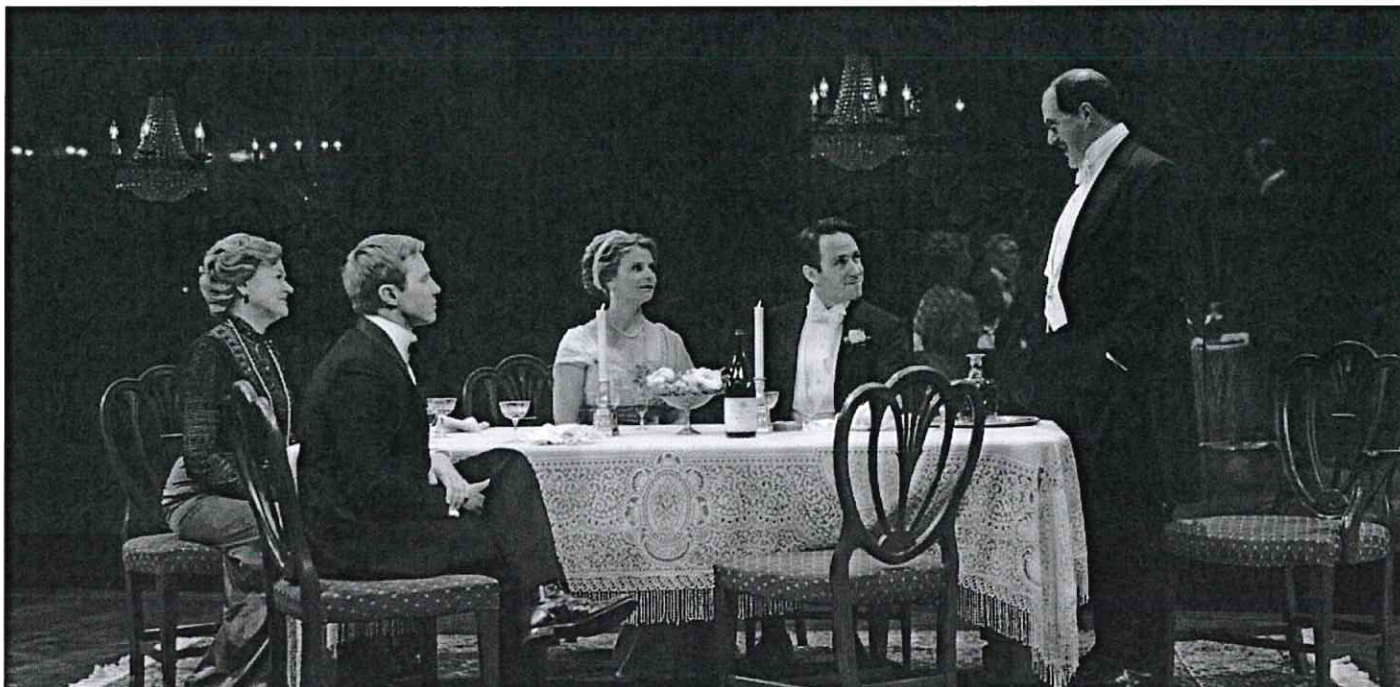
Extracts from *An Introduction to An Inspector Calls* – Part 2

Source: <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>

Priestley has some fun using this opening section to show how wrong Arthur Birling's opinions are, thus positioning the play as anti-capitalist. He does this through the use of **dramatic irony**, having Arthur state opinions that the audience, with the advantage of hindsight, knows to be incorrect. He goes on to describe an ocean liner that is clearly meant to be the Titanic (which sank in April 1912) as 'unsinkable, absolutely unsinkable', and suggests that in time, 'let's say, in the forties', 'all these Capital versus Labour agitations and all these silly little war scares' will be long forgotten. In fact, as audiences in 1945 would have been keenly aware, the period between 1912 and 1945 saw a **huge number of strikes**, including the monumental General Strike of 1926, and not one but two global conflicts, the second of which had only recently ended. Dramatic irony is rarely a subtle technique, but Priestley's use of it is exceptionally blunt. This could be considered clumsy, but it underlines the fact that *An Inspector Calls* is a play with a point to make, and a character whose sole job is to make it.

When Inspector Goole arrives everything changes. He tells the Birlings and Gerald that a young woman, Eva Smith, has committed suicide by drinking disinfectant, and he has questions about the case. Over the course of the next two acts he will lay **responsibility** for Eva Smith's death at the feet of each of the Birlings and Gerald Croft, showing how their indifference to social responsibility has contributed to the death of this young woman. Or is it young women? He shows each person an identifying photograph of the dead woman one by one, leading Gerald to later suspect they were all shown photographs of different women.

But **who is the Inspector?** In the play's penultimate twist, he is revealed not to be a police inspector at all, yet, as Eric states, 'He was our Police Inspector, all right'. Details about him are scant. He says he is newly posted to Brumley, and he is impervious to Arthur Birling's threats about his close relationship with the chief constable 'I don't play golf', he tells Birling. 'I didn't suppose you did', the industrialist replies: a brief exchange that makes a clear point about class, and the battle between egalitarianism and privilege. Beyond these sparse biographical details, the Inspector seems less like a person and more like a moral force, one which **mercilessly pursues the wrongs committed by the Birlings and Gerald**, demanding that they face up to the consequences of their actions. His investigation culminates in a speech that is a direct expression of Priestley's own view of how a just society should operate, and is the exact antithesis of the speech Arthur Birling made in Act 1.



Extracts from *An Introduction to An Inspector Calls* – Part 3

Source: <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>

Throughout the course of the Inspector's investigation, and the testimony of Gerald and each of the Birlings, the supposedly respectable city of Brumley is revealed to be a place of deep class divisions and hypocrisy. As Arthur Birling's behaviour towards Eva makes clear, it is a place where factory owners exploit their workers as a matter of course – part of his 'a man has to look after himself' philosophy. Eric accuses his father of hypocrisy for sacking the dead girl after she asked for higher wages, because the Birling firm always seeks to sell their products at the highest possible prices.

This exploitation is not limited to the factories. In the testimony of Gerald, and later Eric, the Palace Theatre emerges as a place where prostitutes gather, and where the supposedly great and good of the town go to meet them. When Gerald first met Eva, as he describes it, she was trapped in a corner by 'Old Joe Meggarty, half-drunk and goggle-eyed'. Sibyl Birling, scandalised, asks 'surely you don't mean Alderman Meggarty?' An unsurprised Sheila tells her mother 'horrible old Meggarty' has a reputation for groping young women: the younger characters are either more knowledgeable or frank about the dark secrets of the city, whereas the older Birlings live in a dream world of respectability, or hypocritically turn a blind eye to any disreputable behaviour by supposedly respectable people.

The play begins with the characters' corrupt, unpleasant natures safely hidden away (a respectable group in a respectable home, enjoying that most respectable event, an engagement party); it ends with naked displays of hypocrisy. When it is confirmed that Goole is not really a policeman, Arthur, Sibyl and Gerald immediately regain an unjustified sense of outrage. 'Then look at the way he talked to me', Arthur Birling complains. 'He must have known I was an ex-Lord Mayor and a magistrate and so forth'. Once it is confirmed, in the play's penultimate twist, that there is no suicide lying on a mortuary slab, they forget the immoral, uncharitable behaviour they were recently accused of – things, remember, that they undoubtedly did – and begin talking about getting away with things. Only Sheila and Eric recognise and resist this hypocritical behaviour. 'I suppose we're all nice people now!' Sheila remarks sarcastically. Earlier she broke off her engagement to Gerald, telling him 'You and I aren't the same people who sat down to dinner here'. Likewise, Eric angrily accuses his father of 'beginning to pretend now that nothing's really happened at all'. Priestley's vision is cautiously optimistic insofar as the youngest characters are changed by the Inspector's visit, while the older Birlings and Gerald appear to be too set in their beliefs to change them.

The play leaves open the question of whether Eva Smith is a real woman (who sometimes uses different names, including Daisy Renton), or multiple people the Inspector pretends are one. There is no right answer here, and in terms of Priestley's message it is beside the point: because his socialist principles demand that everyone should be treated the same, in his opinion abusing one working-class woman is equivalent to abusing all working-class women. Eva Smith is, therefore, not an individual victim, but a universal one. This helps explain the effectiveness of the play's final twist. Having discovered that Inspector Goole is not a real policeman, and that there is no dead woman called Eva Smith at the Brumley morgue, a phone call announces that a woman has killed herself, and an inspector is on his way to question the Birlings. The invented story Inspector Goole related has now come true. This seems a bizarre coincidence with which to end the play, but if we consider *An Inspector Calls* as a moral fable, and not as naturalistic theatre, it begins to seem much more like a logical, even inevitable, conclusion. The characters have been confronted with the error of their ways; some have repented, some have not. Now is the time for judgement, and for the watching audience to ask themselves, according to Priestley's design, are any of these people like me?



1. 'Marley was dead: to begin with...'

TASK #1 – Why does Dickens include a colon after 'Marley was dead'? What is the effect?

Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot -- say Saint Paul's Churchyard for instance -- literally to astonish his son's weak mind.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the ware-house door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

TASK #4 – How is Scrooge introduced to us here? What do we learn about him?

TASK #5 – Why is Hamlet's father alluded to in the fourth paragraph? Research and explain.

TASK #6 – What kind of world do you think 'A Christmas Carol' is set in based solely on this opening?

TASK #2 – Why does Dickens spend so much time emphasising that Marley is dead?

TASK #3 – What tone/atmosphere does the opening create? How does Dickens do this?

2. Scrooge

TASK #1 – Highlight all the adjectives used to describe Scrooge and explain their effect here.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often came down handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call nuts to Scrooge.

Once upon a time -- of all the good days in the year, on Christmas Eve -- old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

TASK #2 – Find the simile used to describe Scrooge and explain its effect.

TASK #4 - Do you think Dickens uses hyperbole to describe Scrooge? If so, why? If not, why is Scrooge such a bad character?

TASK #5 – How is Scrooge's clerk, Cratchit, presented as vulnerable in this extract?

TASK #6 – What is the significance of light and dark in this extract?

TASK #3 – How does Dickens use pathetic fallacy to set the tone and atmosphere?

3. 'Are there no prisons?'

TASK #1 – What kind of character is Scrooge in this extract?

“At this festive season of the year, Mr Scrooge,” said the gentleman, taking up a pen, “it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir.”

“Are there no prisons?” asked Scrooge.

“Plenty of prisons,” said the gentleman, laying down the pen again.

“And the Union workhouses?” demanded Scrooge. “Are they still in operation?”

“They are. Still,” returned the gentleman, “I wish I could say they were not.”

“The Treadmill and the Poor Law are in full vigour, then?” said Scrooge.

“Both very busy, sir.”

“Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course,” said Scrooge. “I’m very glad to hear it.”

“Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude,” returned the gentleman, “a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?”

“Nothing!” Scrooge replied.

“You wish to be anonymous?”

“I wish to be left alone,” said Scrooge. “Since you ask me what I wish, gentlemen, that is my answer. I don’t make merry myself at Christmas and I can’t afford to make idle people merry. I help to support the establishments I have mentioned: they cost enough: and those who are badly off must go there.”

“Many can’t go there; and many would rather die.”

“If they would rather die,” said Scrooge, “they had better do it, and decrease the surplus population. Besides -- excuse me -- I don’t know that.”

“But you might know it,” observed the gentleman.

“It’s not my business,” Scrooge returned. “It’s enough for a man to understand his own business, and not to interfere with other people’s. Mine occupies me constantly. Good afternoon, gentlemen!”

TASK #2 – How does this scene prove that ‘A Christmas Carol’ is a political diatribe?

TASK #3 – What was ‘the Poor Law’? Why is Scrooge asking about it?

TASK #4 - How does Scrooge isolate himself from the rest of society?

TASK #5 – What does Scrooge mean by the ‘surplus population’? Explain.

TASK #6 – Considering what happens at the end of the story, why is Dickens making Scrooge SO unlikeable here?

4. 'Foggier yet, and colder!'

TASK #1 – How does Dickens use pathetic fallacy to set the mood?

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowings sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp-heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up tomorrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

TASK #2 – 'Piercing, searching, biting cold' – What language devices have been used here and what effect do they have?

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of God bless you, merry gentleman! May nothing you dismay! Scrooge seized the ruler with such energy of action that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

At length the hour of shutting up the counting-house arrived. With an ill-will Scrooge dismounted from his stool, and tacitly admitted the fact to the expectant clerk in the Tank, who instantly snuffed his candle out, and put on his hat.

''You'll want all day tomorrow, I suppose?' said Scrooge.

''If quite convenient, Sir."

''It's not convenient," said Scrooge, ``and it's not fair. If I was to stop half-a-crown for it, you'd think yourself ill-used, I'll be bound?"

The clerk smiled faintly.

''And yet," said Scrooge, ``you don't think me ill-used, when I pay a day's wages for no work."

The clerk observed that it was only once a year.

TASK #4 – Who is 'Saint Dunstan'? What is Dickens saying here?

TASK #5 – Scrooge is willing to result to physical violence to block out any cheer. What does this tell us about him?

TASK #6 – 'The clerk smiled faintly' – How is the relationship between Scrooge and his clerk presented at the beginning of the story?

5. The Knocker

TASK #1 – Why does Dickens go to great lengths to emphasise the plain appearance of the knocker at the beginning?

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the City of London, even including -- which is a bold word -- the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven-year's dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change: not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up upon its ghostly forehead. The hair was curiously stirred, as if by breath or hot-air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He *did* pause, with a moment's irresolution, before he shut the door; and he *did* look cautiously behind it first, as if he half expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said ``Pooh, pooh!'' and closed it with a bang.

The sound resounded through the house like thunder. Every room above, and every cask in the wine-merchant's cellars below, appeared to have a separate peal of echoes of its own. Scrooge was not a man to be frightened by echoes. He fastened the door, and walked across the hall, and up the stairs, slowly too: trimming his candle as he went.

You may talk vaguely about driving a coach-and-six up a good old flight of stairs, or through a bad young Act of Parliament; but I mean to say you might have got a hearse up that staircase, and taken it broadwise, with the splinter-bar towards the wall and the door towards the balustrades: and done it easy. There was plenty of width for that, and room to spare; which is perhaps the reason why Scrooge thought he saw a locomotive hearse going on before him in the gloom. Half-a-dozen gas-lamps out of the street wouldn't have lighted the entry too well, so you may suppose that it was pretty dark with Scrooge's dip.

Up Scrooge went, not caring a button for that: darkness is cheap, and Scrooge liked it. But before he shut his heavy door, he walked through his rooms to see that all was right. He had just enough recollection of the face to desire to do that.

TASK #2 – 'Darkness is cheap, and Scrooge liked it' – Explain the relationship that Dickens creates between Scrooge and darkness.

TASK #3 – Identify and language devices used and explain their effect.

TASK #4 - What is a 'locomotive hearse'? How does this image help to create tension?

TASK #5 – Why do you think Scrooge lives like he does, seeing as he can afford to live an affluent life?

TASK #6 – '...he walked through his rooms to see that all was right' – What is Dickens hinting at here? Why?

6. Marley's Ghost

TASK #1 – Explain the metaphor, 'I wear the chain I forged in life.'

Again the spectre raised a cry, and shook its chain, and wrung its shadowy hands.

''You are fettered," said Scrooge, trembling. ''Tell me why?"

''I wear the chain I forged in life," replied the Ghost. ''I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?"

Scrooge trembled more and more.

''Or would you know," pursued the Ghost, ''the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

''Jacob," he said, imploringly. ''Old Jacob Marley, tell me more. Speak comfort to me, Jacob."

''I have none to give," the Ghost replied. ''It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more, is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never roved beyond our counting-house -- mark me! -- in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

''You must have been very slow about it, Jacob," Scrooge observed, in a business-like manner, though with humility and deference.

''Slow!" the Ghost repeated.

''Seven years dead," mused Scrooge. ''And travelling all the time?"

''The whole time," said the Ghost. ''No rest, no peace. Incessant torture of remorse."

TASK #2 – Scrooge speaks to Jacob 'imploringly'. What kind of word is this and what does it tell us about Scrooge?

TASK #3 – Highlight verbs used to tell us Scrooge's movements. How do we think he is feeling here?

TASK #4 – Highlight the adjectives used to describe the way Scrooge speaks and explain what they tell us about him at this point.

TASK #5 – Why do you think Scrooge is given a second chance? What message is Dickens trying to convey to his readers?

7. The Ghost of Christmas Past

TASK #1 – Look at the sentence highlighted in bold. Why does Dickens include this? What is the effect?

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: **as close to it as I am now to you, and I am standing in the spirit at your elbow.**

It was a strange figure -- like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprang a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was *not* its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

“Are you the Spirit, sir, whose coming was foretold to me?” asked Scrooge.

“I am!”

The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance.

“Who, and what are you?” Scrooge demanded.

“I am the Ghost of Christmas Past.”

TASK #4 - Why does Dickens juxtapose the ‘wintry emblem’ with ‘summer flowers’?

TASK #5 – ‘Sparkled’ and ‘glittered’ – What word class do these words belong to and what do they suggest about the ghost?

TASK #6 – Note down anything else of interest about the ghost and explain your thoughts.

TASK #2 – Highlight a simile used to describe the ghost and explain the effect.

TASK #3 – What does the ‘clear jet of light’ symbolise here?

8. Scrooge's School

TASK #1 – Why do you think the ghost shows Scrooge his school days?

Scrooge's former self grew larger at the words, and the room became a little darker and more dirty. The panels shrunk, the windows cracked; fragments of plaster fell out of the ceiling, and the naked laths were shown instead; but how all this was brought about, Scrooge knew no more than you do. He only knew that it was quite correct; that everything had happened so; that there he was, alone again, when all the other boys had gone home for the jolly holidays.

He was not reading now, but walking up and down despairingly. Scrooge looked at the Ghost, and with a mournful shaking of his head, glanced anxiously towards the door.

It opened; and a little girl, much younger than the boy, came darting in, and putting her arms about his neck, and often kissing him, addressed him as her "Dear, dear brother."

"I have come to bring you home, dear brother!" said the child, clapping her tiny hands, and bending down to laugh. "To bring you home, home, home!"

"Home, little Fan?" returned the boy.

"Yes!" said the child, brimful of glee. "Home, for good and all. Home, for ever and ever. Father is so much kinder than he used to be, that home's like Heaven! He spoke so gently to me one dear night when I was going to bed, that I was not afraid to ask him once more if you might come home; and he said Yes, you should; and sent me in a coach to bring you. And you're to be a man!" said the child, opening her eyes, "and are never to come back here; but first, we're to be together all the Christmas long, and have the merriest time in all the world."

"You are quite a woman, little Fan!" exclaimed the boy.

She clapped her hands and laughed, and tried to touch his head; but being too little, laughed again, and stood on tiptoe to embrace him. Then she began to drag him, in her childish eagerness, towards the door; and he, nothing loth to go, accompanied her.

TASK #2 – How does Dickens allude to the fact that Scrooge's relationship with his father is strained?

TASK #3 – What are the connotations of 'boy'?

TASK #4 – How does Dickens create sympathy for the young boy left at school? Focus on the language used.

TASK #5 – How are Scrooge and his sister different? What is Dickens saying about Scrooge at this point? Explain your ideas focusing on the language Dickens uses.

TASK #6 – What would school have been like at this time? Research and note your findings down here.

9. Mr and Mrs Fezziwig

TASK #1 – Highlight language devices and word classes used to describe the Fezziwigs. Explain their effect in this box.

‘‘Hilli-ho!’’ cried old Fezziwig, skipping down from the high desk, with wonderful agility. ‘‘Clear away, my lads, and let’s have lots of room here! Hilli-ho, Dick! Chirrup, Ebenezer!’’

Clear away! There was nothing they wouldn’t have cleared away, or couldn’t have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter’s night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother’s particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her Mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couples at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them. When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, ‘‘Well done!’’ and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up ‘‘Sir Roger de Coverley.’’ Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if they had been twice as many: ah, four times: old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that’s not high praise, tell me higher, and I’ll use it. A positive light appeared to issue from Fezziwig’s calves. They shone in every part of the dance like moons. You couldn’t have predicted, at any given time, what would become of ‘em next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, hold hands with your partner, bow and curtsey; corkscrew; thread-the-needle, and back again to your place; Fezziwig cut -- cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

TASK #2 – Earlier in the text, Fezziwig’s voice is described as ‘comfortable, oily, rich fat and jovial’. Complete single word analysis on these adjectives.

TASK #3 – How does Fezziwig differ from Scrooge in his attitude to business ethics? Why does Dickens include this contrast? Explain your ideas using quotations from the extract and wider novel.

TASK #4 – Even though he does not appear in this part of the novel, how does this extract increase the reader’s sympathy for BOB CRATCHIT?

10. The Ghost of Christmas Present

TASK #1 – What atmosphere does Dickens intend to create in this stave and how does he do it?

The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.

It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chesnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see: who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

“Come in!” exclaimed the Ghost. “Come in, and know me better, man!”

Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

“I am the Ghost of Christmas Present,” said the Spirit. “Look upon me!”

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

“You have never seen the like of me before!” exclaimed the Spirit.

“Never,” Scrooge made answer to it.

“Have never walked forth with the younger members of my family; meaning (for I am very young) my elder brothers born in these later years?” pursued the Phantom.

“I don't think I have,” said Scrooge. “I am afraid I have not. Have you had many brothers, Spirit?”

“More than eighteen hundred,” said the Ghost.

TASK #2 – Focus on the paragraph in bold. Highlight all the adjectives used and explain their effect.

TASK #3 - What does the 'scabbard but no sword' symbolise?

TASK #4 – How does the transformed setting of Scrooge's room contrast with earlier descriptions of it?

TASK #5 – ‘Scrooge reverently did so’ – How is Scrooge beginning to change?

11. The Cratchits

TASK #1 – Based on this extract, what kind of family are the Cratchits? Use quotations to back up your ideas.

“There are some upon this earth of yours,” returned the Spirit, “who lay claim to know us, and who do their deeds of passion, pride, ill-will, hatred, envy, bigotry, and selfishness in our name, who are as strange to us and all out kith and kin, as if they had never lived. Remember that, and charge their doings on themselves, not us.”

Scrooge promised that he would; and they went on, invisible, as they had been before, into the suburbs of the town. It was a remarkable quality of the Ghost (which Scrooge had observed at the baker’s), that notwithstanding his gigantic size, he could accommodate himself to any place with ease; and that he stood beneath a low roof quite as gracefully and like a supernatural creature, as it was possible he could have done in any lofty hall.

And perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy with all poor men, that led him straight to Scrooge’s clerk’s; for there he went, and took Scrooge with him, holding to his robe; and on the threshold of the door the Spirit smiled, and stopped to bless Bob Cratchit’s dwelling with the sprinkling of his torch. Think of that! Bob had but fifteen bob a-week himself; he pocketed on Saturdays but fifteen copies of his Christian name; and yet the Ghost of Christmas Present blessed his four-roomed house!

Then up rose Mrs Cratchit, Cratchit’s wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob’s private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker’s they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage-and-onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

TASK #2 – Why does the ghost show Scrooge the Cratchits? What can he learn from them?

TASK #4 - What is the significance of the potatoes ‘bubbling up’ and knocking ‘loudly’? What language device has been used and why?

TASK #5 – How does Dickens use the Cratchits to present the importance of family and Christmas to his readers?

TASK #3 – How do Belinda and Peter represent a generation of lost youth?

12. The Cratchits continued

TASK #1 – Focus on the first paragraph. What do you notice about the movements of the Cratchits?

Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course; and in truth it was something very like it in that house. Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah!

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last! Yet every one had had enough, and the youngest Cratchits in particular, were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs Cratchit left the room alone -- too nervous to bear witnesses -- to take the pudding up, and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose: a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding. In half a minute Mrs Cratchit entered: flushed, but smiling proudly: with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quarter of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs Cratchit since their marriage. Mrs Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass; two tumblers, and a custard-cup without a handle.

TASK #2 – Focus on the punctuation Dickens uses. What do you notice? What does the punctuation do to the tone of the extract?

TASK #3 – Why do you think Dickens places so much emphasis on the pudding?

TASK #4 - What does the 'family display of glass' tell readers about the Cratchits?

TASK #5 – What is Dickens suggesting about the power of Christmas?

TASK #6 – What does fire represent here?

13. Christmas in the mines

TASK #1 – What is happening in this extract?

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants; and water spread itself wheresoever it listed; or would have done so, but for the frost that held it prisoner; and nothing grew but moss and furze, and coarse, rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night.

“What place is this?” asked Scrooge.

“A place where Miners live, who labour in the bowels of the earth,” returned the Spirit. “But they know me. See!”

A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children’s children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song: it had been a very old song when he was a boy; and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again.

The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped whither? Not to sea? To sea. To Scrooge’s horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled, and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of sea-weed clung to its base, and storm-birds -- born of the wind one might suppose, as sea-weed of the water -- rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog; and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.

Again the Ghost sped on, above the black and heaving sea -- on, on -- until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the look-out in the bow, the officers who had the watch; dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year; and had shared to some extent in its festivities; and had remembered those he cared for at a distance, and had known that they delighted to remember him.

TASK #2 – Why does the ghost show Scrooge what he does? What is Dickens trying to tell his readers about the power of Christmas? Explain your ideas using quotations from the text.

TASK #3 - Explain the significance of light and darkness in this extract.

TASK #4 – Focus on ONE of the groups the ghost shows Scrooge. Explain what Scrooge could learn from them using quotations from the text.

14. Ignorance and Want

TASK #1 – Complete single word analysis on FIVE of the words highlighted in bold.

TASK #2 – Explain the metaphor of 'ignorance' and 'want'. In your answer, explain why the ghost personifies both of these evil qualities.

'Forgive me if I am not justified in what I ask," said Scrooge, looking intently at the Spirit's robe, "but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw!"

"It might be a claw, for the flesh there is upon it," was the Spirit's sorrowful reply.
"Look here."

From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

"Oh, Man! look here. Look, look, down here!" exclaimed the Ghost.

They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.

Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.

"Spirit! are they yours?" Scrooge could say no more.

"They are Man's," said the Spirit, looking down upon them. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!" cried the Spirit, stretching out its hand towards the city. "Slander those who tell it ye! Admit it for your factious purposes, and make it worse! And bid the end!"

"Have they no refuge or resource?" cried Scrooge.

"Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"

The bell struck twelve.

TASK #3 - How does this scene contribute to Dickens' political diatribe?

TASK #4 – What is the effect of the ghost repeating Scrooge's words back to him?

TASK #5 – The spirit uses a range of imperatives at the end which are underlined. What is he instructing Scrooge to do? What is the effect?

15. The Ghost Of Christmas Yet To Come

TASK #1 — Highlight adverbs used to describe the Phantom and explain their effect.

The Phantom slowly, gravely, silently approached. When it came, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the Spirit neither spoke nor moved.

“I am in the presence of the Ghost of Christmas Yet To Come!” said Scrooge.

The Spirit answered not, but pointed onward with its hand.

“You are about to show me shadows of the things that have not happened, but will happen in the time before us,” Scrooge pursued. “Is that so, Spirit?”

The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

“Ghost of the Future!” he exclaimed, “I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?”

It gave him no reply. The hand was pointed straight before them.

TASK #4 - Highlight any other words/phrases/devices used to describe the Phantom and explain their effect.

TASK #5 — How does Scrooge begin to demonstrate change in this extract? How is he rediscovering his own humanity?

TASK #6 — Why do you think the Phantom resembles the Grim Reaper?

TASK #2 — Why is this ghost described as a ‘phantom’? What are the connotations?

TASK #3 — Why does the Phantom remain silent? What must Scrooge now do for himself?

16. Mourning Tiny Tim

TASK #1 – What is happening in this extract?

'Let me see some tenderness connected with a death,' said Scrooge; 'or that dark chamber, Spirit, which we left just now, will be for ever present to me.'

The Ghost conducted him through several streets familiar to his feet; and as they went along, Scrooge looked here and there to find himself, but nowhere was he to be seen. They entered poor Bob Cratchit's house; the dwelling he had visited before; and found the mother and the children seated round the fire.

Quiet. Very quiet. The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him. The mother and her daughters were engaged in sewing. But surely they were very quiet!

'' 'And he took a child, and set him in the midst of them.'''

Where had Scrooge heard those words? He had not dreamed them. The boy must have read them out, as he and the Spirit crossed the threshold. Why did he not go on?

The mother laid her work upon the table, and put her hand up to her face.

'The colour hurts my eyes,' she said.

The colour? Ah, poor Tiny Tim!

'They're better now again,' said Cratchit's wife. 'It makes them weak by candle-light; and I wouldn't show weak eyes to your father when he comes home, for the world. It must be near his time.'

'Past it rather,' Peter answered, shutting up his book. 'But I think he has walked a little slower than he used, these few last evenings, mother.'

They were very quiet again. At last she said, and in a steady, cheerful voice, that only faltered once:

'I have known him walk with -- I have known him walk with Tiny Tim upon his shoulder, very fast indeed.'

'And so have I,' cried Peter. 'Often.'

'And so have I!' exclaimed another. So had all.

'But he was very light to carry,' she resumed, intent upon her work, 'and his father loved him so, that it was no trouble: no trouble. And there is your father at the door!'

TASK #4 - Focus on the verbs and adverbs used in this extract. How do they compare to the verbs and adverbs used in the scene when the Cratchits are first introduced. Pick out specific examples.

TASK #5 – What is the point in showing Scrooge a family in mourning?

TASK #6 – What is Dickens saying about the importance of family?

TASK #2 – How does this scene in the Cratchits' household differ from the one that came before it?

TASK #3 – 'Quiet. Very quiet.' – How does Dickens use structure to emphasise the changed atmosphere in the house?

17. 'I'm as light as a feather...'

TASK #1 – Highlight any verbs and adverbs you can find relating to Scrooge. How are they different from Stave 1?

Yes! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the time before him was his own, to make amends in!

‘‘I will live in the Past, the Present, and the Future!’’ Scrooge repeated, as he scrambled out of bed. ‘‘The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob; on my knees!’’

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

‘‘They are not torn down,’’ cried Scrooge, folding one of his bed-curtains in his arms, ‘‘they are not torn down, rings and all. They are here: I am here: the shadows of the things that would have been, may be dispelled. They will be. I know they will!’’

His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mistaking them, making them parties to every kind of extravagance.

‘‘I don't know what to do!’’ cried Scrooge, laughing and crying in the same breath; and making a perfect Laocöon of himself with his stockings. ‘‘I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy. I am as giddy as a drunken man. A merry Christmas to every-body! A happy New Year to all the world! Hallo here! Whoop! Hallo!’’

He had frisked into the sitting-room, and was now standing there: perfectly winded.

TASK #2 – Highlight the similes Scrooge uses and explain their effect.

TASK #5 – Consider the punctuation used in this extract. What does it do to the tone and atmosphere?

TASK #3 – How is Scrooge similar to the Cratchits when we are first introduced to them? What is Dickens trying to say?

TASK #6 – What is Dickens saying about redemption here? (Consider the man Scrooge was and who he is now. What message is Dickens conveying to his readers?)

TASK #4 – ‘I will live in the Past, the Present and the Future!’ – Explain what Scrooge means by this.

18. The End Of It

TASK #1 – ‘... in his accustomed voice, as near as he could feign it’ – What is Dickens suggesting about Scrooge’s transformation?

‘‘Hallo!’’ growled Scrooge, in his accustomed voice, as near as he could feign it. ‘‘What do you mean by coming here at this time of day.’’

‘‘I am very sorry, sir,’’ said Bob. ‘‘I am behind my time.’’

‘‘You are?’’ repeated Scrooge. ‘‘Yes. I think you are. Step this way, if you please.’’

‘‘It’s only once a year, sir,’’ pleaded Bob, appearing from the Tank. ‘‘It shall not be repeated. I was making rather merry yesterday, sir.’’

‘‘Now, I’ll tell you what, my friend,’’ said Scrooge, ‘‘I am not going to stand this sort of thing any longer. And therefore,’’ he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the Tank again: ‘‘and therefore I am about to raise your salary!’’

Bob trembled, and got a little nearer to the ruler. He had a momentary idea of knocking Scrooge down with it; holding him, and calling to the people in the court for help and a strait-waistcoat.

‘‘A merry Christmas, Bob!’’ said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. ‘‘A merrier Christmas, Bob, my good fellow, than I have given you for many a year! I’ll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires, and buy another coal-scuttle before you dot another i, Bob Cratchit.’’

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God Bless Us, Every One!

TASK #2 – ‘Make up the fires...’ – What is Dickens implying about the power of light here?

TASK #3 – ‘He did it all, and infinitely more...’ – What are the connotations of ‘infinity’?

TASK #4 - Highlight any words/phases/devices used to describe Scrooge and explain their effect. How do they differ from the beginning of the story?

TASK #5 – ‘The lessons Dickens tried to teach contemporary readers about equality and responsibility are just as important now as they were then.’ Discuss.

Act 1, Scene 1 – The servants fight and Romeo’s introduction (Part 1)

ABRAHAM: Do you bite your thumb at us, sir?

SAMPSON: I do bite my thumb, sir.

ABRAHAM: Do you bite your thumb at us, sir?

SAMPSON: [Aside to GREGORY] Is the law of our side, if I say ay?

GREGORY: No.

SAMPSON: No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY: Do you quarrel, sir?

ABRAHAM: Quarrel sir! no, sir.

SAMPSON: If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM: No better.

SAMPSON: Well, sir.

GREGORY: Say 'better!' here comes one of my master's kinsmen.

SAMPSON: Yes, better, sir.

ABRAHAM: You lie.

SAMPSON: Draw, if you be men. Gregory, remember thy swashing blow.

They fight

Enter BENVOLIO

BENVOLIO: Part, fools! Put up your swords; you know not what you do.

Beats down their swords. Enter TYBALT

TYBALT: What, art thou drawn among these heartless hinds? Turn thee, Benvolio, look upon thy death.

BENVOLIO: I do but keep the peace: put up thy sword, Or manage it to part these men with me.

TYBALT: What, drawn, and talk of peace! I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward!

They fight

Activities:

1. What is happening in this scene?
2. What is Benvolio’s reaction to the fight? What is Tybalt’s? How is their reaction different and what does this say about their characters?
3. Underline all examples of repetition between Abraham, Sampson and Gregory. Why do you think this repetition has been used? What is the effect?
4. How do you think an audience in Shakespeare’s time would react to this scene? Is this different to how we would react? Explain.
5. What is Tybalt trying to do when he calls the Montagues ‘heartless hinds’? Research what this is and discuss how this is offensive. Hint: Consider what this reveals about a **patriarchal society**.*
6. Considering the play is called *Romeo and Juliet*, why does Shakespeare decide not to include them at the beginning of the play? What are his intentions here?

INCREASING CHALLENGE

***Patriarchal Society** – Male dominated society

Act 1, Scene 1 – Prince Escalus' Speech (Part 2)

Enter PRINCE, with Attendants

PRINCE

Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,—
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeching ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You Capulet; shall go along with me:
And, Montague, come you this afternoon,
To know our further pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO

Activities:

1. What is the punishment if the Capulets and Montagues are caught fighting again?
2. Underline the words in this speech which suggest violence. What is Prince Escalus' opinion of the Capulets and Montagues?
3. 'Three civil brawls, bred of an airy word, by thee, old Capulet and Montague' – What does this suggest about the Prince's control over his citizens?
4. How does the punctuation used in the speech help emphasise his anger.
Hint: Look particularly at the beginning of the speech. Is there anything that causes him to pause?
5. Complete single word analysis on the following words:
 - mistermper'd
 - rebellious
 - beasts
6. This speech is written in iambic pentameter. Why is this? Ask your teacher if you are unsure what this means.



INCREASING CHALLENGE

Act 1, Scene 1 – Romeo’s introduction (Part 3)

BENVOLIO: Good-morrow, cousin.

ROMEO: Is the day so young?

BENVOLIO: But new struck nine.

ROMEO: Ay me! sad hours seem long. Was that my father that went hence so fast?

BENVOLIO: It was. What sadness lengthens Romeo's hours?

ROMEO: Not having that, which, having, makes them short.

BENVOLIO: In love?

ROMEO: Out--

BENVOLIO: Of love?

ROMEO: Out of her favour, where I am in love.

BENVOLIO: Alas, that love, so gentle in his view, Should be so tyrannous and rough in proof!

ROMEO: Alas, that love, whose view is muffled still,

Should, without eyes, see pathways to his will!

Where shall we dine? O me! What fray was here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with love.

Why, then, O brawling love! O loving hate!

O any thing, of nothing first create!

O heavy lightness! serious vanity!

Mis-shapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire,

sick health!

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.

Dost thou not laugh?

BENVOLIO: No, coz, I rather weep.

Activities:

1. What is happening in this section of Act 1, Scene 1?
2. What are the audience's first impressions of Romeo? Underline words used by Romeo and Benvolio which may influence an audience's impression.
3. What is the relationship between Romeo and Benvolio like?
4. '*Alas, that love, so gentle in his view, should be so tyrannous and rough in proof!*' – What is Benvolio suggesting about love here?
5. What does the repetition of 'O' suggest about how Romeo feels?
6. Identify the oxymorons in Romeo's speech. What do they reveal about Romeo's mental state?



INCREASING CHALLENGE

Act 1, Scene 5 – Romeo first sees Juliet (Part 1)

ROMEO: O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's* ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

Activities:

1. What does the simile "Like a rich jewel in an Ethiop's ear" suggest?
2. What does the repetition of "too" suggest in the quotation 'Beauty too rich for use, for earth too dear!'?
3. What does the juxtaposition show in the line 'So shows a snowy dove trooping with crows'?
4. This is a very poetic monologue. Can you find a metaphor which suggests that Romeo is entranced with Juliet? What is the effect?
5. Can you find any references to light and dark in the speech? What do they suggest? (eg. dove/crow suggests white and black.)
6. Does Shakespeare intend us to be swept along with the pace of events here, making us believe that lives can be transformed in an instant and that love is an powerful emotion?



INCREASING CHALLENGE

*Ethiop – African

Act 1, Scene 5 – Tybalt spots Romeo at the Capulet ball (Part 2)

TYBALT: This, by his voice, should be a Montague. Fetch me my rapier, boy. What dares the slave Come hither, cover'd with an antic face, To fleer and scorn at our solemnity? Now, by the stock and honour of my kin, To strike him dead, I hold it not a sin.

CAPULET: Why, how now, kinsman! wherefore storm you so?

TYBALT: Uncle, this is a Montague, our foe, A villain that is hither come in spite, To scorn at our solemnity this night.

CAPULET: Young Romeo is it?

TYBALT: 'Tis he, that villain Romeo.

CAPULET: Content thee, gentle coz, let him alone; He bears him like a portly gentleman; And, to say truth, Verona brags of him, To be a virtuous and well-govern'd youth:

I would not for the wealth of all the town, Here in my house do him disparagement:

Therefore be patient, take no note of him: It is my will, the which if thou respect,

Show a fair presence and put off these frowns, And ill-beseeming semblance for a feast.

TYBALT: It fits, when such a villain is a guest: I'll not endure him.

CAPULET: He shall be endured: What, Goodman boy! I say, he shall: go to;

Am I the master here, or you? go to. You'll not endure him! God shall mend my soul!

You'll make a mutiny among my guests! You will set cock-a-hoop! you'll be the man!

TYBALT: Why, uncle, 'tis a shame.

Activities:

1. How does Tybalt feel about spotting Romeo at the ball? Find a quotation to support your point.
2. What is Capulet's reaction to Tybalt's news about seeing Romeo? Why does he react in this way?
3. 'A villain that is hither come in spite, to scorn at our solemnity this night.' Why does Tybalt think Romeo is at the party?
4. Look at Capulet's last speech. What does the use of punctuation tell you about Capulet's feelings towards Tybalt?
5. Complete single word analysis on the word 'villain'. Why does Tybalt use this word several times to describe Romeo?
6. How would an audience in Shakespeare's time react to Capulet's decision to leave Romeo alone? See if you can link your ideas to social/historical context.



INCREASING CHALLENGE

Act 1, Scene 5 – Romeo and Juliet realise they should be enemies (Part 3)

ROMEO: Is she a Capulet? O dear account! my life is my foe's debt.

BENVOLIO: Away, begone; the sport is at the best.

ROMEO: Ay, so I fear; the more is my unrest.

CAPULET:

Nay, gentlemen, prepare not to be gone;

We have a trifling foolish banquet towards.

Is it e'en so? why, then, I thank you all

I thank you, honest gentlemen; good night.

More torches here! Come on then, let's to bed.

Ah, sirrah, by my fay, it waxes late:

I'll to my rest.

Exeunt all but JULIET and Nurse

JULIET: Come hither, nurse. What is yond gentleman?

NURSE: The son and heir of old Tiberio.

JULIET: What's he that now is going out of door?

NURSE: Marry, that, I think, be young Petrucio.

JULIET: What's he that follows there, that would not dance?

NURSE: I know not.

JULIET: Go ask his name: if he be married. My grave is like to be my wedding bed.

NURSE: His name is Romeo, and a Montague; The only son of your great enemy.

JULIET: My only love sprung from my only hate! Too early seen unknown, and known too late!
Prodigious birth of love it is to me, That I must love a loathed enemy.

Activities:

1. What does the exclamation mark suggest about Romeo's feelings towards Juliet being a Capulet?
2. What is Juliet's relationship with the nurse like?
3. What is the role of the nurse in this scene?
4. *'My only love sprung from my only hate.'*
 - What is the effect of repeating 'only'?
 - Why use the verb 'sprung'?
 - What does this suggest?
5. *'If he be married... my grave is like to be my wedding bed.'* What is ironic about this quotation?
6. How does this scene foreshadow events that occur later in the play? Find quotations to support your points and analyse language.



INCREASING CHALLENGE

Act 2, Scene 2 – The balcony scene: Part 1

ROMEO: He jests at scars that never felt a wound.

JULIET appears above at a window

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

Activities:

1. Name two things that Romeo compares Juliet to in this speech.
2. Identify and discuss Shakespeare's use of light and dark imagery in this speech. What is he suggesting about love?
3. What is the effect of the repetition of 'O'? How would Romeo be saying this? Why?
4. Romeo is not speaking to Juliet here? Why not? What is the effect of this separation?
5. 'Arise, fair sun, and kill the envious moon.' What is the effect of the repetition in this line?
6. Romeo delivers his speech in iambic pentameter. Why does he do this? How does iambic pentameter help Romeo express his love for Juliet?



INCREASING CHALLENGE

Act 2, Scene 2 – The balcony scene: Part 2

JULIET: Ay me!

ROMEO: She speaks:

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

JULIET: O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO: [Aside] Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

Activities:

Answer as annotations on your sheet!

1. What is happening in this scene?
2. 'O, speak again, bright angel' – Why call Juliet an 'angel'? What does this suggest about how Romeo feels about her?
3. Read lines 10-13. What is Juliet willing to do in order to be with Romeo? What does this imply about her character?
4. This is a very poetic monologue. Can you find a metaphor which suggests that Romeo is entranced with Juliet? What is the effect?
5. Read from line 15 to the end of the extract. Juliet is speaking in iambic pentameter. Why does she speak in this way? Why does Shakespeare use iambic pentameter here?
6. Read lines 15-26. What is the significance of names here? What is Juliet saying about the insignificance of names?



INCREASING CHALLENGE

5

10

15

20

25

Act 2, Scene 2 – The balcony scene: Part 3

JULIET: Well, do not swear: although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'Tt lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

ROMEO: O, wilt thou leave me so unsatisfied?

JULIET: What satisfaction canst thou have to-night?

ROMEO: The exchange of thy love's faithful vow for mine.

JULIET: I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROMEO: Wouldst thou withdraw it? for what purpose, love?

JULIET: But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within; dear love, adieu!

Activities:

1. What does Romeo ask Juliet in this extract?
2. Why is she hesitant?
3. Why are there so many rhetorical questions in this extract? What does this tell us about the relationship between the two characters?
4. Count how many times Juliet says goodbye to Romeo in this speech. Why does Juliet do this? What does it tell us about how she is feeling?
5. What are Romeo and Juliet's different perspectives of love? See if you can use the following words in your answer:
Permanent, Impulsive, Consistent/Inconsistent
6. How would an audience respond to the pace of Romeo's and Juliet's relationship? Consider the differences between a Shakespearean and a modern audience.



INCREASING CHALLENGE

Act 3, Scene 1 – Mercutio and Tybalt's death (Part 1)

TYBALT: Well, peace be with you, sir: here comes my man.

MERCUTIO: But I'll be hanged, sir, if he wear your livery: Marry, go before to field, he'll be your follower; Your worship in that sense may call him 'man.'

TYBALT: Romeo, the hate I bear thee can afford No better term than this,--thou art a villain.

ROMEO: Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting: villain am I none; Therefore farewell; I see thou know'st me not.

TYBALT: Boy, this shall not excuse the injuries, That thou hast done me; therefore turn and draw.

ROMEO: I do protest, I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love: And so, good Capulet,--which name I tender As dearly as my own,--be satisfied.

MERCUTIO: O calm, dishonourable, vile submission! Alla stoccata carries it away.

Draws

Tybalt, you rat-catcher, will you walk?

TYBALT: What wouldst thou have with me?

MERCUTIO: Good king of cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, drybeat the rest of the eight. Will you pluck your sword out of his pitcher by the ears? make haste, lest mine be about your ears ere it be out.

TYBALT: I am for you.

Drawing

ROMEO: Gentle Mercutio, put thy rapier up.

MERCUTIO: Come, sir, your passado.

They fight

Activities:

1. What is happening in this scene?
2. Why is Tybalt seeking revenge on Romeo? Why does he refer to him as a villain? (Consider what happens during the Capulet ball).
3. Why does Mercutio interfere with Romeo and Tybalt's feud?
4. How is dramatic irony used in this scene? What is the effect? Consider the line, 'And so, good Capulet, --which name I tender as dearly as my own.'
5. Why do you think Romeo's reluctance to fight would infuriate Tybalt further?
6. Highlight the words Mercutio uses to describe Tybalt. Complete single word analysis on these adjectives.

INCREASING CHALLENGE

Act 3, Scene 1 – Mercutio and Tybalt's death (Part 2)

TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers

MERCUTIO

I am hurt.

A plague o' both your houses! I am sped.

Is he gone, and hath nothing?

BENVOLIO

What, art thou hurt?

MERCUTIO

Ay, ay, a scratch, a scratch; marry, 'tis enough.

Where is my page? Go, villain, fetch a surgeon.

Exit Page

ROMEO

Courage, man; the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

Activities:

1. What is happening in this extract?
2. Why is 'scratch' such a strange word to describe what has happened to Mercutio?
3. Considering Tybalt is such an aggressive character, why do you think he runs away after he kills Mercutio?
4. Highlight an example of foreshadowing in the extract. What is the effect?
5. What is the ambiguity of 'ask for me tomorrow, and you shall find me a grave man'?
6. What is Mercutio saying in his last speech? Discuss with a clear focus on the language he uses.



INCREASING CHALLENGE

Act 3, Scene 1 – Romeo is banished

BENVOLIO: Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed: the prince will doom thee death,
If thou art taken: hence, be gone, away!
ROMEO: O, I am fortune's fool!

...

PRINCE: Romeo slew [Tybalt], he slew Mercutio;
Who now the price of his dear blood doth owe?
MONTAGUE: Not Romeo, prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.

PRINCE: And for that offence
Immediately we do exile him hence:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine:
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses:
Therefore use none: let Romeo hence in haste,
Else, when he's found, that hour is his last.
Bear hence this body and attend our will:
Mercy but murders, pardoning those that kill.

Exeunt

Activities:

1. What does Prince Escalus say will happen to Romeo when he is found?
2. What is Benvolio's advice to Romeo and why is he so worried for his cousin?
3. What does Romeo mean when he says 'O, I am fortune's fool!'?
4. What is the effect of the exclamation marks in Romeo and Benvolio's speech? What do they suggest about how the characters are feeling?
5. How has the Prince been personally affected by the death of Mercutio? Hint: '*My blood for your rude brawls doth lie a bleeding.*'
6. What is the rhyme scheme for the Prince's speech? Why is this rhyme scheme used for a Prince?



INCREASING CHALLENGE

Act 3, Scene 5 – Juliet's seeks comfort

JULIET: O God!--O nurse, how shall this be prevented?

My husband is on earth, my faith in heaven;

How shall that faith return again to earth,

Unless that husband send it me from heaven

By leaving earth? comfort me, counsel me.

Alack, alack, that heaven should practise stratagems

Upon so soft a subject as myself!

What say'st thou? hast thou not a word of joy?

Some comfort, nurse.

Nurse: Faith, here it is.

Romeo is banish'd; and all the world to nothing,

That he dares ne'er come back to challenge you;

Or, if he do, it needs must be by stealth.

Then, since the case so stands as now it doth,

I think it best you married with the county.

O, he's a lovely gentleman!

Romeo's a dishclout to him: an eagle, madam,

Hath not so green, so quick, so fair an eye

As Paris hath. Beshrew my very heart,

I think you are happy in this second match,

For it excels your first: or if it did not,

Your first is dead; or 'twere as good he were,

As living here and you no use of him.

[Juliet tells the Nurse to tell her mother that she has gone to Friar Lawrence to confess]

JULIET

Ancient damnation! O most wicked fiend!

Is it more sin to wish me thus forsworn,

Or to dispraise my lord with that same tongue

Which she hath praised him with above compare

So many thousand times? Go, counsellor;

Thou and my bosom henceforth shall be twain.

I'll to the friar, to know his remedy:

If all else fail, myself have power to die.

Activities:

1. Why does Juliet seek comfort from the Nurse?
2. What advice does the Nurse give to Juliet?
3. What is the effect of Juliet's repetition of 'O'? What does it suggest about her mental state?
4. What is the effect of the contrast between 'heaven' and 'earth' in Juliet's opening speech? What are the connotations of these words and how do they foreshadow events that will occur later in the play.
5. How are Romeo and Paris presented differently by the nurse? How does this description compare with the audience's initial impressions of the characters?
6. Why is Juliet angry with the nurse in her final speech? What is Juliet questioning here?



INCREASING CHALLENGE

Act 3, Scene 5 – Lady Capulet and Juliet discuss the prospect of marriage

JULIET: Indeed, I never shall be satisfied, With Romeo, till I behold him--dead--
Is my poor heart for a kinsman vex'd. Madam, if you could find out but a man
To bear a poison, I would temper it; That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors, To hear him named, and cannot come to him.
To wreak the love I bore my cousin, Upon his body that slaughter'd him!

LADY CAPULET: Find thou the means, and I'll find such a man. But now I'll tell thee joyful
tidings, girl.

JULIET: And joy comes well in such a needy time: What are they, I beseech your ladyship?

LADY CAPULET: Well, well, thou hast a careful father, child; One who, to put thee from thy
heaviness, Hath sorted out a sudden day of joy, That thou expect'st not nor I look'd not for.

JULIET: Madam, in happy time, what day is that?

LADY CAPULET: Marry, my child, early next Thursday morn, The gallant, young and noble
gentleman, The County Paris, at Saint Peter's Church, Shall happily make thee there a joyful bride.

JULIET: Now, by Saint Peter's Church and Peter too, He shall not make me there a joyful bride.
I wonder at this haste; that I must wed, Ere he, that should be husband, comes to woo.
I pray you, tell my lord and father, madam, I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate, Rather than Paris. These are news indeed!

LADY CAPULET: Here comes your father; tell him so yourself, And see how he will take it at
your hands.

Activities:

1. What is happening in this extract?
2. What news does Lady Capulet have for Juliet and what is Juliet's reaction?
3. How would an audience react to this scene? Consider the differences between a Shakespearean audience and a modern audience?
4. What is the irony of Juliet's first speech?
5. Why is Lady Capulet so unresponsive of her daughter? How does this reflect the society these characters are living in? What does it suggest about their mother/daughter relationship? Focus on language in your answer.
6. How is dramatic irony used to create tension in this scene?

INCREASING CHALLENGE

Act 3, Scene 5 – Capulet's anger

CAPULET: How now, wife! Have you deliver'd to her our decree?

LADY CAPULET: Ay, sir; but she will none, she gives you thanks. I would the fool were married to her grave!

CAPULET: Soft! take me with you, take me with you, wife.

How! will she none? doth she not give us thanks?

Is she not proud? doth she not count her blest,

Unworthy as she is, that we have wrought

So worthy a gentleman to be her bridegroom?

JULIET: Not proud, you have; but thankful, that you have:

Proud can I never be of what I hate;

But thankful even for hate, that is meant love.

CAPULET: How now, how now, chop-logic! What is this?

'Proud,' and 'I thank you,' and 'I thank you not;'

And yet 'not proud,' mistress minion, you,

Thank me no thankings, nor, proud me no prouds,

But fettle your fine joints 'gainst Thursday next,

To go with Paris to Saint Peter's Church,

Or I will drag thee on a hurdle thither.

Out, you green-sickness carrion! out, you baggage!

You tallow-face!

LADY CAPULET: Fie, fie! what, are you mad?

JULIET: Good father, I beseech you on my knees, Hear me with patience but to speak a word.

CAPULET: Hang thee, young baggage! disobedient wretch!

I tell thee what: get thee to church o' Thursday,

Or never after look me in the face:

Speak not, reply not, do not answer me;

My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child;

But now I see this one is one too much,

And that we have a curse in having her:

Out on her, hilding!

Activities:

1. How does Lord Capulet behave towards Juliet in this scene?
2. What does the phrase, 'My fingers itch' suggest?
3. What is the effect of the word 'decree'? What does it suggest about their relationship? How does this link to a patriarchal society?
4. Underline all of Capulet's insults that he uses towards Juliet. How would an audience react? Consider both Shakespearean and modern audiences.
5. What do you think Capulet is really afraid of?
6. How does Capulet's reaction here contrast with his attitude at the beginning of Act 1, Scene 2?



INCREASING CHALLENGE

Act 5, Scene 1 – Balthasar delivers the news (Part 1)

ROMEO: News from Verona!--How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.

BALTHASAR: Then she is well, and nothing can be ill:
Her body sleeps in Capel's monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you:
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEO: Is it even so? then I defy you, stars!
Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.

BALTHASAR: I do beseech you, sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.

ROMEO: Tush, thou art deceived:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

BALTHASAR: No, my good lord.

ROMEO: No matter: get thee gone,
And hire those horses; I'll be with thee straight.

Activities:

1. What is happening in this scene?
2. How does Romeo feel about Balthasar's news? Find a quotation to back up your ideas.
3. How is dramatic irony used to make the situation more tragic here?
4. What does Romeo's use of rhetorical questions suggest about his state of mind? Be careful with this question. Consider what he knows and does not know at this point.
5. How does this scene confirm our understanding of Romeo's impulsive nature?
6. Discuss how language is used to create tension? Answer with reference to at least three words.



INCREASING CHALLENGE

Act 5, Scene 1 – Romeo’s monologue (Part 2)

ROMEO: Well, Juliet, I will lie with thee to-night.
Let's see for means: O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an **apothecary***;--
And hereabouts he dwells,--which late I noted
In tatter'd weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuff'd, and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scatter'd, to make up a show.
Noting this penury, to myself I said
'An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a catiff wretch would sell it him.'
O, this same thought did but forerun my need;
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar's shop is shut.
What, ho! apothecary!

Enter Apothecary

***Apothecary** – one who mixes and sells drugs for medicine

Activities:

1. What is Romeo thinking in this monologue? What is he planning to do?
2. What impression are we given of the apothecary in Romeo's monologue?
3. How would audiences feel towards Romeo at this point in the text? Why?
4. Why does Romeo repeat 'O' in this speech?
5. What is the effect of listing the items found in the apothecary's shop?
6. Look at the last words of each line. What are the connotations of some of these words? What do they suggest about Romeo's mentality?



INCREASING CHALLENGE

Act 5, Scene 1 – Romeo’s final plan (Part 3)

Apothecary: Who calls so loud?

ROMEO: Come hither, man. I see that thou art poor:

Hold, there is forty ducats: let me have

A dram of poison, such soon-speeding gear

As will disperse itself through all the veins

That the life-weary taker may fall dead

And that the trunk may be discharged of breath

As violently as hasty powder fired

Doth hurry from the fatal cannon's womb.

Apothecary: Such mortal drugs I have; but Mantua's law

Is death to any he that utters them.

ROMEO: Art thou so bare and full of wretchedness,

And fear'st to die? famine is in thy cheeks,

Need and oppression starveth in thine eyes,

Contempt and beggary hangs upon thy back;

The world is not thy friend nor the world's law;

The world affords no law to make thee rich;

Then be not poor, but break it, and take this.

Apothecary: My poverty, but not my will, consents.

ROMEO: I pay thy poverty, and not thy will.

Apothecary: Put this in any liquid thing you will,

And drink it off; and, if you had the strength

Of twenty men, it would dispatch you straight.

ROMEO: There is thy gold, worse poison to men's souls,

Doing more murders in this loathsome world,

Than these poor compounds that thou mayst not sell.

I sell thee poison; thou hast sold me none.

Farewell: buy food, and get thyself in flesh.

Come, cordial and not poison, go with me

To Juliet's grave; for there must I use thee.

Activities:

1. What does Romeo do in this extract?
2. *'Such mortal drugs I have; but Mantua's law is death to any he that utters them.'* – What will happen to the apothecary if he is caught selling poison?
3. *'My poverty, but not my will, consents.'* – Why is the apothecary willing to sell Romeo poison?
4. Complete single word analysis on the following words. What do they suggest about Romeo's emotions? *'Famine' 'Oppression' 'Beggary'*
5. *'There is thy gold'* – What is the effect of this metaphor? Why does Romeo compare poison to a precious metal?
6. *'Money is the worst poison'* – Consider this statement. Do you agree or disagree? Back your ideas up with quotations from the text.



INCREASING CHALLENGE

Act 5, Scene 3 – Romeo’s final monologue (Part 1)

ROMEO: In faith, I will. Let me peruse this face.

Mercutio’s kinsman, noble County Paris!

What said my man, when my betossed soul

Did not attend him as we rode? I think

He told me Paris should have married Juliet:

Said he not so? or did I dream it so?

Or am I mad, hearing him talk of Juliet,

To think it was so? O, give me thy hand,

One writ with me in sour misfortune’s book!

I’ll bury thee in a triumphant grave;

A grave? O no! a lantern, slaughter’d youth,

For here lies Juliet, and her beauty makes

This vault a feasting presence full of light.

Death, lie thou there, by a dead man interr’d.

Laying PARIS in the tomb

How oft when men are at the point of death

Have they been merry! which their keepers call

A lightning before death: O, how may I

Call this a lightning? O my love! my wife!

Death, that hath suck’d the honey of thy breath,

Hath had no power yet upon thy beauty:

Thou art not conquer’d; beauty’s ensign yet

Is crimson in thy lips and in thy cheeks,

And death’s pale flag is not advanced there.

Tybalt, liest thou there in thy bloody sheet?

O, what more favour can I do to thee,

Than with that hand that cut thy youth in twain

To sunder his that was thine enemy?

And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

For fear of that, I still will stay with thee;

And never from this palace of dim night

Depart again: here, here will I remain

With worms that are thy chamber-maids; O, here

Will I set up my everlasting rest,

And shake the yoke of inauspicious stars

From this world-wearied flesh. Eyes, look your last!

Arms, take your last embrace! and, lips, O you

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!

Come, bitter conduct, come, unsavoury guide!

Thou desperate pilot, now at once run on

The dashing rocks thy sea-sick weary bark!

Here’s to my love!

Drinks

O true apothecary!

Thy drugs are quick. Thus with a kiss I die.

Dies

Activities:

1. *Why does Romeo resort to suicide?*
2. *Why does Romeo use numerous rhetorical questions at the beginning of his speech? How is he feeling here?*
3. *‘Death that has suck’d the honey of thy breath.’ – What does this mean?*
4. *Why do you think Romeo dies kissing Juliet?*
5. *Find a metaphor for death and discuss its connotations and effect. What is Romeo saying about Juliet here?*
6. *How does this scene encapsulate the genre of tragedy? Explain with a particular focus on language in Romeo’s speech.*

INCREASING CHALLENGE

Act 5, Scene 3 – Juliet's death (Part 2)

JULIET: O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

FRIAR LAURENCE: I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming;
Come, go, good Juliet,
I dare no longer stay.

JULIET: Go, get thee hence, for I will not away.

Exit FRIAR LAURENCE

What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end:
O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make die with a restorative.

Kisses him

Thy lips are warm. Yea, noise? then I'll be brief. O happy dagger! This is thy sheath;

Stabs herself

there rust, and let me die.

Falls on ROMEO's body, and dies

Activities:

1. How is dramatic irony used when Juliet says, 'Where is my Romeo?'
2. How does Shakespeare use language techniques to convey Juliet's confusion?
3. What advice does Friar Laurence give to Juliet?
4. How is juxtaposition used in the quotation, 'O happy dagger!'
What is Juliet saying here?
5. How does this scene add to the tension that has already been built with Romeo's final moments?
6. How does this scene encapsulate the genre of tragedy? Explain with a particular focus on language in Juliet's dialogue.



INCREASING CHALLENGE

Act 5, Scene 3 – The Friar’s explanation (Part 3)

FRIAR LAURENCE: I will be brief, for my short date of breath
Is not so long as is a tedious tale.

Romeo, there dead, was husband to that Juliet;

And she, there dead, that Romeo's faithful wife:

I married them; and their stol'n marriage-day

Was Tybalt's dooms-day, whose untimely death

Banish'd the new-made bridegroom from the city,

For whom, and not for Tybalt, Juliet pined.

You, to remove that siege of grief from her,

Betroth'd and would have married her perforce

To County Paris: then comes she to me,

And, with wild looks, bid me devise some mean

To rid her from this second marriage,

Or in my cell there would she kill herself.

Then gave I her, so tutor'd by my art,

A sleeping potion; which so took effect

As I intended, for it wrought on her

The form of death: meantime I writ to Romeo,

That he should hither come as this dire night,

To help to take her from her borrow'd grave,

Being the time the potion's force should cease.

But he which bore my letter, Friar John,

Was stay'd by accident, and yesternight

Return'd my letter back. Then all alone

At the prefixed hour of her waking,

Came I to take her from her kindred's vault;

Meaning to keep her closely at my cell,

Till I conveniently could send to Romeo:

But when I came, some minute ere the time

Of her awaking, here untimely lay

The noble Paris and true Romeo dead.

She wakes; and I entreated her come forth,

And bear this work of heaven with patience:

But then a noise did scare me from the tomb;

And she, too desperate, would not go with me,

But, as it seems, did violence on herself.

All this I know; and to the marriage
Her nurse is privy: and, if aught in this
Miscarried by my fault, let my old life
Be sacrificed, some hour before his time,
Unto the rigour of severest law.

Activities:

1. What is the purpose of the Friar's monologue?
2. At the end of his speech, what is Friar Laurence suggesting should be his punishment?
3. What is ironic about the Friar's opening statement?
4. How does the Friar show an element of regret? Focus on specific language in your answer.
5. 'For this alliance may so happy prove to turn your households' rancour to pure love.' (Act 2, Scene 3) Is the Friar to blame for the way these events have unfolded? Consider both sides of the argument in your explanation.
6. How does this monologue encapsulate the genre of tragedy? Explain with a particular focus on language in the Friar's monologue.

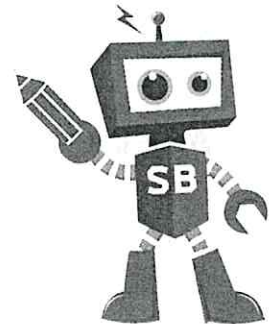
INCREASING CHALLENGE

1

Words ending in tious and cious

The **suffixes tious** and **cious** are both used to form adjectives from nouns, and both have a *shus* sound. The noun usually suggests the spelling of the adjective.

Noun	tious adjective	Noun	cious adjective
ambition	ambitious	price	precious
fiction	fictitious	grace	gracious
infection	infectious	malice	malicious
nutrition	nutritious	delicacy	delicious



Activity 1

Use a word from the list to complete each of the sentences below.

vicious precious conscious delicious malicious suspicious
ambitious cautious fictitious infectious nutritious

- There was a _____ bulge in the thief's pocket.
- Drivers should be _____ when approaching the bend.
- The ring was set with _____ stones.
- The dog was _____.
- The characters in this film are purely _____.
- He was put into jail for his _____ behaviour.
- Isaac made a _____ curry for his family.
- Jade's chickenpox was _____.
- She was _____ of what she said to her mother.
- Sita took a _____ snack to have at break time.
- The company set some very _____ goals for the year.



2

Words ending in cial and tial

The suffixes **cial** and **tial**, which are used to form adjectives, sound like *shul*, but how can you decide which of the two possible spellings to use? It can help to go back to the noun, but not always.

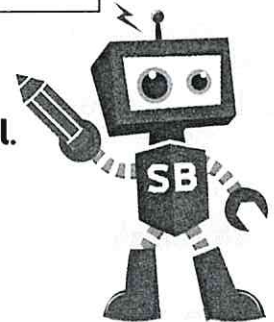
Noun	cial ending
face	facial
glacier	glacial
office	official
finance	financial
society	social
benefit	beneficial

The link for **tial** is less clear.

Noun	tial ending
part	partial, impartial
confidence	confidential
essence	essential
palace	palatial
credence	credential

- If the letter before the suffix is a vowel, it ends in **cial**.
- If the letter before the suffix is a consonant, it ends in **tial**.

Make sure you check in your dictionary!



Activity 1

Add **cial** or **tial** to complete each of these words.

- | | |
|-----------------|---------------------|
| a) residen_____ | f) commer_____ |
| b) espe_____ly | g) unso_____ |
| c) offi_____ | h) fa_____ |
| d) finan_____ | i) inconsequen_____ |
| e) influen_____ | j) ini_____ |

Choose four of these words and write a sentence using each one.

3

Words ending in able and ible

Most adjectives with the *able* sound are spelled **able**, and have related verbs and nouns.

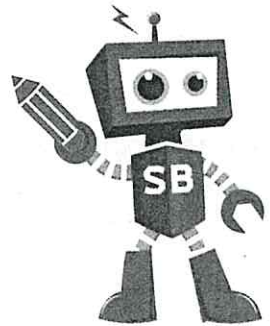
Verb	Adjective	Noun
adore	adorable	adoration
apply	applicable	application
consider	considerable	consideration
reason	reasonable	reasoning

As the suffix **able** starts with a vowel, you have to check the spelling.

- After a short vowel sound with a single consonant, double the last consonant.
forget = forgettable
- Drop the final **e**, except after soft consonants such as **g** and **c**.
change = changeable
- Change a **y** after a consonant to **i**.
apply = applicable

There are fewer adjectives ending in **ible**, and they have less obvious roots.

possible, sensible, credible, visible, horrible, terrible



Activity 1

Copy the table into your book. Using the spelling rules above, decide whether to add the suffix **able** or **ible** to each word to form adjectives and write the words.

Root word	Adjective – able or ible
value	
destruct	
enjoy	
remark	
notice	
knowledge	
pass	
reverse	
digest	

4

Words ending in ant, ance and ancy

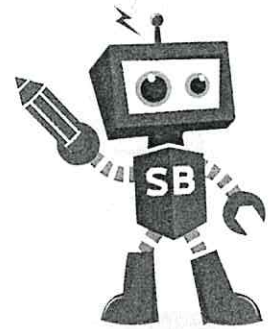
A word with the suffix **ant** will also take the suffixes **ance** and **ancy** if these forms of the word exist.

important = importance

The **ant**, **ance** and **ancy** suffixes are used after root words that can also have the **ation** ending.

expect = expectation = expectant

tolerate = tolerance



Activity 1

Look at the verbs and nouns. Copy the table into your book and write the **ant** adjectives.

Verb	Noun	Adjective
hesitate	hesitation	
dominate	domination	
jubilate	jubilation	
stagnate	stagnation	
observe	observation	
tolerate	tolerance	
ignore	ignorance	
abound	abundance	
resound	resonance	

Activity 2

Put each of the words below into a sentence.

truancy

fragrance

blatant

tolerant

hesitant

relevant

infancy

tyrant

5

Words ending in ent, ence and ency

A word with the suffix **ent** will also take the suffixes **ence** and **ency** if these forms of word exist.

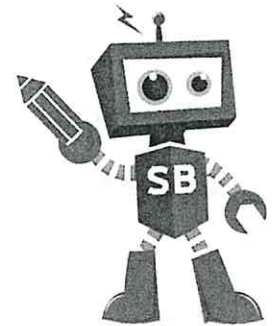
evident = evidence

The **ent**, **ence** and **ency** suffixes are used with words that have the following sounds:

soft c **decency**

soft g **urgent**

qu **frequency**



Activity 1

Copy the table into your book and write the **ent** adjectives.

Verb	Noun	Adjective
obey	obedience	
confide	confidence	
adhere	adherence	
cohere	coherence	
converge	convergence	
diverge	divergence	
emerge	emergence	

Activity 2

Add **ance** or **ence** to complete the words below.

reluct_____

eleg_____

differ_____

const_____

pati_____

reli_____

insol_____

fragr_____

pres_____

attend_____

dilig_____

repugn_____

innoc_____

recurr_____

arrog_____

prud_____

assist_____

excell_____

Challenge Prof. the Boff!



This is Prof. the Boff.
**Prof. thinks he is king of
the animals!**

Think of an animal and Prof. the Boff reckons he has the facts.

Hmmm ... This will be a bit of a challenge then!

Can we trip Prof. the Boff up? Well, we got Tom, a lad from Kent, to grill him on wolves.

Is Prof. the Boff the king of cubs? Is he a whizz on wolves? Is ...

Can we just get on with it?

Prof. the Boff: Bring it on!

Tom: If I trapped a wolf cub, is it OK to have it as a pet?

Prof. : No! But dogs belong to the wolf family. Get a dog and you will have a bit of a wolf as a pet.