



Before you start analysing or writing, think about the TAP!

Type – what type of writing are you being asked to write/analyse?

Audience – who are you writing for? Who is the writer's intended audience?

Purpose – what are you trying to achieve? Is the writer trying to persuade, argue, advise, or inform?

Types:	Purpose:
Article	Persuade
Leaflet	Advise
Letter	Inform
Review	Argue
Speech	

Key Vocabulary:

Summarising - *giving a brief statement of the main points of a text.*

Viewpoint/Perspective - *a particular attitude towards or way of regarding something / a point of view.*

Writers' Methods:

D – Direct Address

A – Alliteration / Anecdote

F – Facts

O – Opinions

R – Repetition / Rhetorical Question

E – Exaggeration / Emotive Language

S – Statistics

T – Tripling (Rule of Three)

Speech

- Open with a welcome/greeting – e.g. 'Good afternoon ladies and gentlemen' or 'Fellow classmates'. Outline what the speech will be about: 'I will talk to you about...'
- Make 3/4 key points and expand on them
- Conclusion to summarise ideas. End by acknowledging the audience: 'Thank you for listening.'

Article

- Headline and Strapline
- Include who, what, where, when, how and why?

Leaflet

- Present information so it is easy to find using headings and sub-headings

Letter

- Address and date in the top right of the page
- Address of the person you are writing to on the left
- Dear Mrs Fletcher = yours sincerely or Dear Sir/Madam. = yours faithfully
- Short introductory paragraph
- 3-4 middle paragraphs
- Concluding paragraph summarising ideas.

5 + 1 Non-Fiction Writing Structure

P1: Imagine... Worst-case scenario first sentence - hyperbolic. Present the problem BBC news has recently reported '_____'.
P2: Evidence of the problem. Statistics and survey.

P3: Consequences if the problem is not solved. Expert opinion – gives the statement or contradicts the statement. One month, six months, one year.
ONE SENTENCE PARAGRAPH.

P4: Solution to the problem. Compare to a country which does not have this problem.

P5: Imagine... Best-case scenario.

Analysing Non-Fiction Texts:

What? What has the writer done? *What is the writer's viewpoint? What evidence tells you that?*

How? How has the writer done it? *How has the writer presented their viewpoints? How do we know this? What methods have they used?*

Why? Why has the writer used these methods? *What is the effect? Why is the writer presenting their viewpoints in this way? What is their purpose/intention/aim?*

Comparative Connectives: However, whereas, contrastingly, alternatively, similarly, likewise, on the other hand.



Ozymandias - 'Look on my works, ye Mighty, and despair.' 'The lone and level sands stretch far away.': the desert is vast, lonely, and lasts far longer than a statue

A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (..these words appear). This reflects how human structures can be destroyed or decay. The iambic pentameter rhyme scheme is also disrupted or decayed. 'I met a traveller from an antique land.' 'Two vast and trunkless legs of stone'. 'Sneer of cold command.' 'Round the decay of that colossal wreck, boundless and bare.' 'Lone and level sands stretch far away.'

**London: 'I wander through each chartered street.' 'Marks of weakness, marks of woe.' 'Every cry of every man'. 'Every black'ning church appalls'. 'Hapless soldier's sigh runs in blood down palace walls.' 'Youthful harlot's curse'.
Sensory language, aural imagery "cry of every man" 'mind-forged manacles': they are trapped in poverty.**

The Prelude- 'Straight I unloosed her chain'. 'It was an act of stealth and troubled pleasure'. 'Leaving behind her still, on either side, small circles glittering idly in the moon'. 'I fixed my view upon the summit of a craggy ridge'. 'Lustily I dipped my oars into the silent lake'. 'My boat went heaving through the water like a swan'. 'With trembling oars I turned'.

One summer evening (led by her)': 'her' might be nature personified – this shows his love for nature. 'an act of stealth / And troubled pleasure': confident, but oxymoron suggests he knows it's wrong; forebodes troubling events that follow 'the horizon's bound, a huge peak, black and huge': the image of the mountain is more shocking, mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. 'There hung a darkness': lasting effects of mountain.

My Last Duchess - 'That's my last Duchess painted on the wall, / Looking as if she were alive'. 'I call that piece a wonder, now'. 'Too easily impressed; she liked whate'er she looked on'. 'Who'd stoop to blame this sort of trifling?' 'and I choose never to stoop.' 'Notice Neptune, though, / Taming a sea-horse'.

Dramatic Monologue, in iambic pentameter. It is a speech, pretending to be a conversation – he doesn't allow the other person to speak! Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: 'She thanked men, – good! but thanked / Somehow – I know not how'



The Charge of The Light Brigade- - ‘Half a league, half a league, half a league onward.’ ‘All in the valley of Death / Rode the six hundred.’ ‘Charge for the guns!’ ‘Cannon to the right of them.’ ‘Storm’d at with shot and shell.’ ‘Boldly they rode and well, / Into the jaws of Death.’ ‘Flash’d all their sabres bare.’ ‘Plunged in the battery-smoke.’ ‘Whole horse and hero fell.’ ‘Honour the charge they made!’ ‘Honour the Light Brigade, / Noble six hundred.’

Storm on the Island – ‘Stormont’, ‘We are prepared: we build our houses squat’. ☒ ‘Sink walls in rock and roof’. ‘there are no stacks or stooks that can be lost’. ☒ ‘Blast: you know what I mean’. ‘leaves and branches / Can raise a tragic chorus in a gale.’ ‘It pummels your house too.’ ‘The flung spray hits / The very windows.’ ‘Spits like a tame cat / Turned savage.’; ☒ ‘We are bombarded by the empty air.’

Remains- ‘We get sent out to tackle looters raiding a bank’. ‘Probably armed, possibly not’. ‘Three of a kind all letting fly’. ‘I see broad daylight on the other side’. ‘So we’ve hit this looter a dozen times’. ‘the image of agony’. ‘One of my mates goes by and tosses his guts back into his body’.

Exposure - ‘Our brains ache, in the merciless iced east winds that knife us.’ ‘Low, dropping flares confuse our memory of the salient.’ ‘Worried by silence’. ‘We hear the mad gusts tugging on the wire.’ ‘The flickering gunnery rumbles.’ ‘The poignant misery of dawn begins to grow.’ ‘Sudden successive flights of bullets streak the silence.’ ‘Slowly our ghosts drag home’

Bayonet Charge - ‘Suddenly he awoke and was running – raw.’ ‘Raw-seamed hot khaki.’ ‘Bullets smacking the belly out of the air.’ ‘The patriotic tear that had brimmed in his eye.’ ‘Sweating like molten iron from the centre of his chest.’ ‘Threw up a yellow hare that rolled like a flame.’ ‘He plunged past with his bayonet toward the green hedge.’ ‘King, honour, human dignity, etcetera’.

Poppies - ‘Crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer’. ‘Sellotape bandaged around my hand.’ ‘I wanted to graze my nose across the tip of your nose.’ ‘I resisted the impulse to run my fingers through the gelled blackthorns of your hair.’ ‘A split second and you were away, intoxicated’. ‘The dove pulled freely against the sky’.



War Photographer - In his darkroom he is finally alone'. 'The only light is red and softly glows'. 'All flesh is grass'. 'Solutions slop in trays beneath his hands'. 'A stranger's features faintly start to twist before his eyes, a half-formed ghost'. 'The blood stained into foreign dust'. 'The reader's eye balls prick with tears'

The Emigree - "There once was a country... I left it as a child." "The worst news I receive of it cannot break." "It may be at war, it may be sick with tyrants." "The graceful slopes glow even clearer as time rolls its tanks." "That child's vocabulary I carried here like a hollow doll." "Soon I shall have every coloured molecule of it." "I have no passport, there's no way back at all." "My city takes me dancing through the city."

Tissue - "If buildings were paper, I might feel their drift." "Paper thinned by age or touching." "The kind you feel in well-used books." "Paid by credit card might fly our lives like paper kites." "Living tissue, raise a structure never meant to last." "Paper smoothed and stroked and thinned to be transparent." "Turned in to your skin." "Shapes that pride can make." "Never wish to build again with brick."

Checking Out Me History - "Dem tell me bout 1066 and all dat." "Bandage up me eye with me own history." "But Toussaint L'Ouverture no dem never tell me bout dat." "Dem never tell me bout Shaka de great Zulu." "Dem never tell me bout Mary Seacole." "From Jamaica she travel far to the Crimean War." "But now I checking out me own history." "I carving out me identity."

Kamikaze - "Her father embarked at sunrise." "In the cockpit, a shaven head full of powerful incantations." "For a one-way journey in to history." "Beneath them, arcing in swathes like a huge flag." "Remembered how he and his brothers waiting on the shore." "Yes, grandfather's boat – safe." "Gradually we too learned to be silent, to live as though he had never returned."



1. SIMILE	Where two things are compared using the words 'like' or 'as' E.g. Her eyes shone like two of the brightest stars in heaven.	1. STANZA	The grouping of lines in poetry. This is similar to paragraphs in prose. They can be different lengths.
2. METAPHOR	One thing is directly referred to as if it is another thing. E.g. Mr. Neck storms into class, a bull chasing thirty-three red flags.	2. RHYME SCHEME	The pattern of rhyme that comes at the end of each line or verse. E.g. the rhyme scheme ABAB means the first and third lines of a stanza, or the "A"s, rhyme with each other, and the second line rhymes with the fourth line, or the "B"s rhyme together. This can either create a pleasant and even, controlled structure, or can be used to make something stand out if it suddenly <i>deviates</i> from the rhyme scheme of the poem.
3. PERSONIFICATION	Where an inanimate object is given human characteristics. E.g. the sun smiled down on us.	3. RHYTHM	Rhythm can be described as the beat and pace of a poem. Rhythm is created by the pattern of stressed and unstressed syllables in a line or verse.
4. TONE	An attitude of a poet towards the topic of the poem. Tone is generally shown through the choice of words, or the viewpoint of a writer on a particular subject.	4. IAMBIC PENTAMETER	10 syllables in a line, one stressed and one unstressed. It mimics the dee-dum-dee-dum sound like a heartbeat E.g. 'Shall I compare thee to a summer's day?'
5. ALLITERATION	Two or more words with the same letter or sound at the beginning. E.g. Peter Piper picked a peck of pickled peppers.	5. RHYMING COUPLET	When the end of two lines of poetry, which come after one another, rhyme. E.g. 'For sweetest things turn sourest by their deeds ; / Lilies that fester smell far worse than weeds .'
6. SIBILANCE	Alliteration using the letter 'S' – this creates a number of effects, depending on the context of the poem. 1) a hissing sound often associated with creating a sinister tone, 2) a soft 's' sound as though it is secretive and being softly whispered, or 3) can symbolise a continuation of something as an 's' sound doesn't have an abrupt end like a hard consonant 't', 'k' or 'd' sound.	6. BLANK VERSE	Poetry written with unrhymed lines (but almost always in iambic pentameter).
7. ONOMATOPOEIA	Where the word imitated the actual sound. E.g. clack, whir, zip, ding-dong.	7. TURN or VOLTA	A change or shift in the tone or the idea of the poem. For instance, the first 10 lines may describe childhood as fun and full of mischief, then on line 11 there is a volta that begins to describe it as being restrictive.
8. SEMANTIC FIELD	A group of words that are linked by a theme or idea. E.g. presents, festive, red, wrapping, cards, turkey, Santa – all belong to a semantic field of Christmas.	8. CAESURA	When punctuation is used to cause a pause or end a sentence within a line of poetry, rather than at the end of the line.
9. JUXTAPOSITION	It is a type of opposition between two objects, highlighted to emphasize their differences. E.g. Happy and sad.	9. ENJAMBEMENT	When there is no punctuation at the end of a line, and the sentence continues with no pause onto the next line or stanza.



Act 1 The play opens with three witches chanting on a bleak moorland. In the next scene we hear a battle report in which a soldier Macbeth bravely fought in a battle to defend Scotland. On a bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three strange women (witches). The witches prophesy that Macbeth will be promoted twice: to Thane of Cawdor and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. Macbeth and Banquo want to know more, but the "weird sisters" disappear. Soon afterwards, King Duncan names Macbeth Thane of Cawdor as a reward for his success in the recent battles. The promotion seems to support the prophecy. The King then proposes to make a brief visit that night to Macbeth's castle. Lady Macbeth receives news from her husband about the prophecy and his new title. She vows to help him become king by whatever means are necessary...

Act 2 Macbeth returns to his castle, followed almost immediately by King Duncan. The Macbeths plot together to kill Duncan and wait until everyone is asleep. At the agreed time, Lady Macbeth gives the guards drugged wine so Macbeth can enter and kill the King. He regrets this almost immediately, but his wife reassures him. She leaves the bloody daggers by the dead king just before Macduff arrives. When Macduff discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee, fearing for their own lives; but they are, nevertheless, blamed for the murder.

Act 3 Macbeth becomes King of Scotland but is plagued by feelings of insecurity. He remembers the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed. In the darkness, Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and worries the courtiers with his mad response. Lady Macbeth dismisses the court and unsuccessfully tries to calm her husband.

Act 4 Macbeth seeks out the witches who say that he will be safe until a local wood, Birnam Wood, marches into battle against him. He also need not fear anyone born of woman. They also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a reign of terror, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, pained with grief, persuades him to lead an army against Macbeth.

Act 5 Macbeth feels safe in his remote castle at Dunsinane until he is told that Birnam Wood is moving towards him. Malcolm's army is carrying branches from the forest as camouflage for their assault on Macbeth's stronghold. Meanwhile, an overwrought and guilty Lady Macbeth walks in her sleep and tells her secrets to her doctor. She commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's suicide. In the midst of a losing battle, Macduff challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth (loophole!), realises he is doomed, and submits to his enemy. Macduff triumphs and brings the head of the traitor Macbeth to Malcolm. Malcolm declares peace and goes to Scone to be crowned king.



Key Themes

Ambition —Despite being a loyal and brave soldier at the beginning of the play, Macbeth can not resist the power of his ambition (his fatal flaw). Lady Macbeth's ambition also knows no bounds. Both characters are willing to disobey God to fulfil their ambitions. But consider where ambition leads these characters...

Appearance and Reality - Shakespeare introduces this theme immediately when the Witches chant 'Fair is foul and foul is fair' in the very first scene. This is a play where people's outward appearances cannot be trusted. What might initially appear good, often turns out to be evil...

Guilt— Both Macbeth and Lady Macbeth are plagued by guilt after the regicide. As a result of this, the mental stability of both characters suffers a dramatic decline. Lady Macbeth grossly underestimates the power of guilt and is made to pay for this with her life. In the play the motif of blood represents guilt.

Key quotations:

'Look like the innocent flower but be the serpent underneath it' 'A little water clears us of this deed' 'Tis the eye of childhood that fears a painted devil' 'Out, damn spot!' 'The Thane of Fife had a wife' 'Hell is murky' 'O full of scorpions is my mind, dear wife' 'Be innocent of the knowledge, dearest chuck, until thou applaud the deed' 'Amen stuck in my throat' 'Fair is foul and foul is fair;' 'So foul and fair a day I have not seen' 'Pour my spirits in thine ear' 'come you sprits...unsex me here

Key Themes

Power—The battle for power can be seen throughout the play. Arguably, some of the most powerful characters are female: Lady Macbeth and the Witches. Both forces are able to manipulate the play's protagonist: Macbeth. However, the power of God cannot be ignored. Are Macbeth and Lady Macbeth punished for committing regicide (a sin against God)?

Chaos and Disorder— At the beginning of the play, everything is in order. However, when Divine Right is challenged, with the murder of King James, the balance of The Great Chain of Being is offset. The play's events that succeed the regicide are marked by chaos and disorder, be it the mental state of the play's protagonists: Macbeth and Lady Macbeth; the state of Scotland or the weather / nature. Order is only restored at the very end of the play when the King is returned to its rightful owner: Malcolm (the eldest son of Duncan).

Key quotations:

'Tomorrow and tomorrow and tomorrow' 'I will try the last' 'I have no spur to prick the sides of my intent., only vaulting ambition' 'Life is a tale told by an idiot signifying nothing' "This dead butcher and his fiend-like queen' 'To be thus is nothing but to be safely thus' 'Unseam'd him from the navel to the chaps' 'smoked with bloody execution' 'Stars hide your fires, let not light see my black and deep desires' 'Some say the Earth was feverous and did shake' 'Would all great Neptune's ocean wash this blood from my hands?' 'I am in blood, stepped in so far...' 'My way of life is fall'n into the sear— the yellow leaf' 'All the perfumes of Arabia will not sweeten this little hand' 'Macbeth has murdered sleep' 'Look on it again, I dare not'



Key Vocabulary

dramatic irony Hamartia (fatal flaw) Hubris (excessive pride/ ego) tragic hero remorse / remorseful paranoia / paranoid deception / deceive role reversal betrayal / betray manipulation / manipulate courage / courageous nihilism / nihilistic inevitability / inevitable equivocal/equivocator Machiavellian tyrant/ tyrannical/ tyranny supernatural treason/treachery valiant malevolent macabre Natural order regicide duplicity soliloquy catharsis

Useful phrases:

Shakespeare presents... / shows... / hints... / creates... / uses ...

Through the character of... Shakespeare shows / explores / questions...

Shakespeare challenges the belief that...

Shakespeare asks his reader to question / consider... Shakespeare reinforces this idea earlier / later in the play when...

Shakespeare sends a clear message to his audience...

Divine Right —The belief that the King was chosen by God. Thus, to commit regicide meant disobeying the will of God. A Jacobean audience believed people who committed regicide would be punished by God. The mental decline of both Macbeth and Lady Macbeth, having been plagued with guilt, is Shakespeare's way of showing that regicide does not go without punishment.

Natural Order / The Great Chain of Being — A religious hierarchy where everything on earth was awarded a 'rank' / status. God was at the top, followed by angels, humans, animals and plants etc A Jacobean audience believed that if this hierarchy was interfered with (i.e. a human tried to 'jump up' the ranks to the status of angels or God) then the natural order would be thrown into chaos. Shakespeare shows this on the night of the regicide when there is a violent storm. Macbeth's attempt to climb the 'Chain of Being' disturbs the natural world.

Characters

Macbeth A captain in Duncan's army, later the Thane (Lord) of Glamis and Cawdor. When Three Witches predict that he will one day be king of Scotland, he takes his fate into his own hands, allowing his ambition and that of his wife's to overcome his better judgement. His bloody reign culminates in a battle against Malcolm and the English forces. Macbeth is the epitome of a tragic hero. He represents the dangers of overstepping your position in life—
Great

Lady Macbeth Macbeth's wife whose ambition helps to drive her husband toward the desperate act of regicide. Subsequently, her husband's tyranny and her own guilt recoil upon her, sending her into a madness from which she never recovers and leads to her suicide. Shakespeare demonstrates how a powerful, ambitious and ruthless character cannot escape the consequences of their own actions. Defies gender expectations of women at the time. Linked with the

Banquo Macbeth's close friend and ally who also receives predictions from the witches. His response however, is more cautious than Macbeth's. The prediction, that Banquo's child will become king, is sufficient to spell Banquo's death, ordered by an increasingly resentful and paranoid Macbeth. The vision of Banquo's ghost later haunts Macbeth. He represents rationality and reason in contrast to Macbeth.

Macduff The Thane of Fife. He is loyal to Duncan and becomes suspicious of Macbeth early on in the play. He leaves Scotland to join Malcolm in England. The witches warn Macbeth to "Beware Macduff" prompting Macbeth to have Macduff's family killed. Macduff's role is vital as his killing of Macbeth allows the Natural Order to be restored. He remains the noble hero throughout and serves as a contrast to Macbeth. The Witches The witches directly influence the actions of Macbeth. He did not have to act on their prophecies, but when he did, his death was sealed. This conflict between man and the supernatural runs throughout the play. The witches represent the dangers of the supernatural.