

KNOWLEDGE ORGANISER GUIDANCE

It is advised that you print the relevant subject knowledge organisers and have them available to you when needed at all times.

An alternative recommendation would be to download the knowledge organisers for your subjects onto your electronic devices so you can access them when needed.

With the knowledge organiser you should make revision cards to help revise and build in time during independent study to test yourself weekly on the content.

While you have independent study, you should use your Knowledge Planner to study the relevant subject's Knowledge Organiser and learn the information provided.

Haggerston School

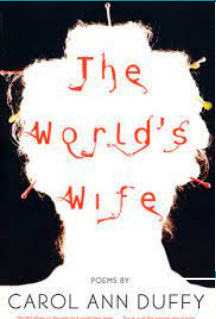
SIXTH FORM KNOWLEDGE ORGANISER

English

2023/2024

Aspiration Creativity Character

Duffy



Dramatic Monologue

A kind of poem in which a single fictional or historical character other than the poet speaks to a silent 'audience' of one or more persons. Such poems reveal not the poet's own thoughts but the mind of the impersonated character, whose personality is revealed unwittingly.

Features of the dramatic monologue

Addressee: a listener; sense of place; openings; narrative
voice: the narrator and the poet behind the narrator; the purpose

FORM: What's in a voice? Ways in which narrative voice is established:

- Slang:** A group of words/ phrases that are considered particularly informal and restricted to a particular context or group of people.
- Taboo words:** Words/phrases which are considered offensive or derogatory.
- Idioms:** A group of words established by usage as having a meaning not deducible from those of the individual words (e.g. over the moon).
- Clichés:** Overused expressions that have lost all meaning.
- Puns/word play:** A joke exploiting the different possible meanings of a word
- Tone:** Exaggeration/ Line length/ Abbreviated words and ellipsis/ Divulging/withholding detail/ Use of punctuation/ Questions/statements/exclamations/ Commands

Character Context

- Thetis:** Thetis was a sea goddess, and the unofficial leader of the Nereids. Thetis was the mother of Achilles, the great Greek warrior. Thetis had the power of prophecy as well as the power to change her shape at will,
- Pygmalion:** In Greek mythology, Pygmalion was a King and a sculptor. He is most familiar from Ovid's narrative poem Metamorphoses, in which Pygmalion falls in love with a statue he carves
- Myra Hindley:** An English serial killer who assisted her lover Ian Brady in the murder of five children, infamously known as the Moors Murders, during the 1960's. The press labelled Hindley "the most evil woman in Britain".
- Mrs Quasimodo:** A fictional character and the wife of Quasimodo, The Hunchback of Notre-Dame.
- Queen Kong:** The female equivalent of King Kong, the cinematic icon who falls in love with a human woman and scales the Empire State Building.

FEMINISM-REINTERPRETING THE WORLD

The 1970s and 1980s saw the growth of feminism as a powerful social movement, looking not just equality at work and political power but at every aspect of culture. One aspect of this was the feminist writers, historians and critics began to re-interpret the world.

They did this by:

- Putting women and women's perspectives into history, literature and culture
- Writing women's voices that were missing-'her story' rather than 'his story'
- They rewrite representations of women that they thought of as sexist
- Took a critical look at language and identified ways in which

Revisionism in literature is the rewriting or retelling of a story so that various features are altered. Characters and their motivations are usually changed in order to convey a different message or meaning from the well-known tale. These stories cover myths, fairy or folk tales, religious stories and narratives that have become embedded in culture such as Frankenstein or King Kong

DUFFY: PERSONAL CONTEXT: Grew up in a loving Catholic working class household although Duffy rejected religion as an adult. She lived with and dated poet Adrian Henri from the age of 16 whilst living in Liverpool and studying philosophy. Duffy had a 15 year relationship with female poet Jackie Kay. During this relationship Duffy gave birth to their biological daughter.

Critic Biting Points

- Avril Horner Duffy ends the volume of poems with an optimistic trust in change
- Tom Adir Although Duffy's poems are terribly funny, they do have an agenda
- Tom Adir "Duffy's approach to these monologues is almost absolutely consistent: the women express contempt, irritation, resentment and sorrow for the foolishness and egotism of their partners"

Key Terms

- Patriarchy
- Irreverent
- Satirical
- Scathing
- Autonomy
- Marginalised
- Parodying
- Gender Politics
- Witty
- Revisionist
- Colloquialism
- Emancipation
- Objectification
- Deconstruction
- Male Gaze
- Flippant
- Contempt
- Subversion
- Transgressive

Structural Poetic Devices

Caesura	A stop or pause in a metrical line, often marked by punctuation or by a grammatical boundary, such as a phrase or clause.
Couplet	A pair of successive rhyming lines, usually of the same length. A couplet is "closed" when the lines form a bounded grammatical unit like a sentence
Ellipsis	In poetry, the omission of words whose absence does not impede the reader's ability to understand the expression.
End stopped	A metrical line ending at a grammatical boundary or break—such as a dash or closing parenthesis—or with punctuation such as a colon, a semicolon, or a period.
Enjambment	The running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation; the opposite of end-stopped.

Linguistic Devices

Double Entendre	A word or phrase open to two interpretations, one of which is usually risqué or indecent
Paradox	Is a more subtle version of a contradiction, where an apparent contradictory statement will, on closer inspection, seem to make an effective point. For example 'you have to be cruel to be kind'.
Assonance	is the rhyming of vowel sounds in words.
Ambiguity	is a term used to describe a text that is puzzling and can be interpreted in two or more ways.
Motif	A central or recurring image or action in aliterary work that is shared by other works.



Brick Lane : Core Themes

- Identity
- Disappointment/ Disillusionment
- Culture/ Cultural Conflict
- Homesickness/ Connections to the Past
- Assimilation
- Generational Conflict
- Fate
- Belonging

Key Terms

- Bildungsroman
- Alienation
- Empire
- Free Indirect Discourse
- Disaffection
- Hybridity
- Third Person Limited
- Diaspora
- Host Country
- Defamiliarisation
- Unconscious Bias
- Geopolitics
- Subaltern
- Homogenisation
- Meritocratic
- Globalised
- Elitist
- Generational Conflict
- Patriotism
- Nation
- Post-Colonial
- Xenophobia
- Empire
- Otherness
- Nationalism
- Liberalism
- Assimilation
- Imperialism

Critics

- Nick Bentley** The subaltern narrative emphasises that the accommodation of western culture is needed if the immigrant is going to life a fruitful life in the West
- Nick Bentley** The use of defamiliarisation- encourages the reader to look at Western capitalist culture afresh
- Nick Bentley** This deterministic view of the world stresses that Nazneen's future is already mapped out
- Alana Speer** She goes through the process of transformation, searches for her place in multicultural British society and finally finds her own voice. She succeeds in her quest for a spiritual, social and cultural identity.
- A. Nejat TÖNGÜR** The first-generation immigrants "regard their stay temporary [and] they do not integrate culturally but create a cultural enclave with the help of religion and language
- A. Nejat TÖNGÜR** Ali portrays teenagers who refuse to conform to traditional, familial and cultural patterns and young people who voice their rejection of racist practices, and revolt against the system, morality and conventions either in illegal trades and gangs or in Islam.
- Edward Said** Culture can even be a battleground on which causes expose themselves to the light of day and contend with one another

Immigration from Bangladesh: Following the founding of Bangladesh in 1971, a large immigration to Britain took place during the 1970s, leading to the establishment of a British Bangladeshi community. Bangladeshis were encouraged to move to Britain during that decade because of changes in immigration laws, natural disasters such as the Bhola cyclone, the Bangladesh Liberation War against Pakistan, and the desire to escape poverty, and the perception of a better living led Sylheti men bringing their families. During the 1970s and 1980s, they experienced institutionalised racism and racial attacks by organised far-right groups such as the National Front and the British National Party.

Ritchie Report: The Ritchie Report into the Oldham race riots largely blamed deep-rooted segregation, which authorities had failed to address for generations, as the cause of the Oldham Riots and its prior and subsequent inter-ethnic problems. It warned: "Segregation, albeit self-segregation, is an unacceptable basis for a harmonious community and it will lead to more serious problems if it is not tackled".

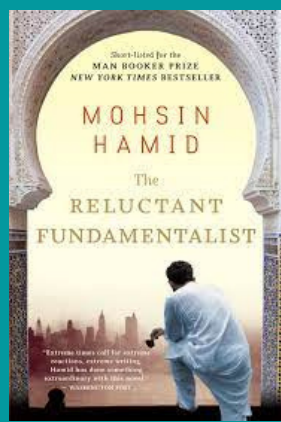
Northern Race Riots: The racial riots took place throughout Oldham and small part of neighbouring Chadderton, peaking on Saturday, 26 May 2001. They were highly violent and led to the use of petrol bombs, bricks, bottles and other such projectiles by up to five-hundred Asian youths as they battled against lines of riot police. At least 20 people were injured in the riots, including fifteen officers, and 37 people were arrested.

British Nationalist Party (BNP): The British National Party (BNP) is a far-right, fascist political party. Taking its name from that of a defunct 1960s far-right party, the BNP was created by John Tyndall and other former members of the fascist National Front (NF). During the 1980s and 1990s, the BNP focused on street marches and rallies, creating the Combat 18 paramilitary—its name a coded reference to Nazi German leader Adolf Hitler. A growing 'moderniser' faction was frustrated by Tyndall's leadership, and ousted him in 1999. The new leader Nick Griffin sought to broaden the BNP's electoral base by presenting a more moderate image, targeting concerns about rising immigration rates, and emphasising localised community campaigns. This resulted in increased electoral growth throughout the 2000s

9/11: The September 11 attacks were a series of four coordinated terrorist attacks by the Islamic terrorist group al-Qaeda against the United States on the morning of Tuesday, September 11, 2001. The attacks killed 2,977 people, injured over 25,000 others, and caused at least \$10 billion in infrastructure and property damage.

Chapter Overview

1	Nazneen's story of how she was born and her arrival in Brick Lane to marry Chanu
2.	Nazneen and Chanu visit Dr Azad. Razia moves near Nazneen and they spend more time together. Nazneen receives another letter from Hasina and finds out she is pregnant.
3	Nazneen gets lost in Bishopsgate; she feels courageous asking for directions and going to the toilet in a local pub. She asks Chanu to do something to help Hasina and annoyed that he refuses, he begins small acts of protest around the house.
4	Nazneen has a baby boy called Raqib. Nazneen and Chanu travel on the bus to Dr Azad's house for tea. They are surprised at how western and liberal their house and their behaviour is.
5.	Nazneen wakes up in the night to find Raqib unresponsive. She and Chanu take him to hospital.
6.	Raqib is in hospital for 8 days. In this time Chanu cooks for Nazneen and she realises that she doesn't hate Chanu. She also realises that if she had left Raqib's life up to fate he would have died. At the end of the chapter Raqib dies.
7.	This chapter is entirely made up of letters from Hasina. She tells us about Mr Chowdhury who although seemingly kind in giving her discounts in rent money rapes her after accusing her of having an affair with a man named Abdul at the factory she works in. She is then kicked out and pimped by a man named Hussain. In her final letters she talks about her marriage to a strange albino man named Ahmed.
8.	The story picks back up in 2001. Chanu has given up pursuing his academic career and is intent on making his daughters appreciate their Bangladeshi roots. He buys Nazneen a sewing machine but Nazneen realises he borrowed the money for it from Mrs Islam.
9.	Chanu comes home with a batch of sewing for Nazneen. He announces that the family will be moving back to Bangladesh soon and that he has a job as a taxi driver. Karim enters Nazneen's life as the middleman collecting her sewing.
10.	Karim comes with more sewing and suggests to Nazneen that the Lionhearts Gang are responsible for flying racist rhetoric.
11/12	Karim tells Nazneen about the Bengal Tigers meetings. Chanu begins to look at the Qur'an in reaction to the 'leaflet war' Nazneen has started to give money to Karim for the cause. The chapter ends with Nazneen watching the Oldham Riots on TV.
13	N attends a Bengali Tigers meeting. The Questioner shows images of muslim victims of Western attacks. Karim follows Nazneen to her apartment and they have sex for the first time.
14	Chanu takes the family for a "tourist day" on the bus to Buckingham Palace. Nazneen thinks only about Karim. Karim tells Nazneen he believes the Lion Hearts have gone underground as there's been no new flying.
15.	Chanu finds Nazneen collapsed; he and the girls rally round Nazneen to help her feel better. Karim returns with jeans, they have sex again and she bites his ear tasting blood.
16.	Razia reveals the extent of Tariq's drug problems. Nazneen falls into a depression. 9/11 occurs and the residents on the estate begin to suffer Islamophobic attacks. Chanu returns home as Karim is sat at his computer.
17	Shahana announces that she will not return to Bangladesh. Chanu speaks less and less while Karim is energized by the activity of the Bengal Tigers.
18.	Chanu attends a meeting with Nazneen. Nazneen confronts Chanu about the money he lent from Mrs Islam and she shows him the plane tickets for 5 days time back to Bangladesh.
19	Hasina reveals that their mother, Rupban's death, was not accidental, she threw herself on the sharpest spear she could find..
20.	Mrs Islam and her sons come round and demand the money, Nazneen stands up to them and they leave. Nazneen gets the tube to see Karim and informs him that Chanu is going to Bangladesh but she will not be going. She tells him it is over and he understands. On the night of the scheduled Bengal Tiger festival Shahana runs away.
21.	Nazneen goes and finds Shahana who has got caught up in the in fighting of members of the Bengal Tigers. The novel ends in 2002. Karim has disappeared, Chanu is happy and expects the family to visit soon, at the end of the text, Razia takes Nazneen ice skating.



Reluctant Fundamentalist: Core Themes

- Identity
- Disappointment
- Culture/ Cultural Conflict
- Homesickness/ Connections to the Past
- Political Conflict/ Ideological Conflict
- Fundamentalism
- Prejudice/ Racial tension

Critics	
Mohsin Hamid	The self we create is a fiction
Adam Mousley	"Part of Changez's story is a variation on the American Dream"
Adam Kirsch	1. The migrant's experience of America, be it friendly or hostile, serves as a route to American consciousness 2. Changez fully realises how much resentment he has to the empire he's serving
Stuart Hall	Within us are contradictory identities, continuously being shifted about. If we feel we have a unified identity from birth to death, it is only because we construct a comforting story or 'narrative of self' about ourselves.
Jonathan Raban	In the city we can change our identities at will [...]; its discontinuity favours both instant-villains and instant-heroes impartially. The gaudy, theatrical nature of city life tends constantly to melodrama.
Stephen Morton	A consideration of narrative point of view can help to shed light on the ways in which diasporic narratives raise profound questions about the meaning of national culture.

Pre 9/11 Society: America was considered a supreme power in pre 9/11 society. Muslims were well integrated into the fabric of American society and were statistically one of the least targeted religious groups in the US.

9/11: The September 11 attacks were a series of four coordinated terrorist attacks by the Islamic terrorist group al-Qaeda against the United States on the morning of Tuesday, September 11, 2001. The attacks killed 2,977 people, injured over 25,000 others, and caused at least \$10 billion in infrastructure and property damage.

- Key Terms**
- Anachronistic
 - Surrogate Listener
 - Allegory
 - Metonymy
 - Iconology
 - Dramatic Monologue
 - Patriotism
 - Xenophobia
 - Subaltern
 - Globalised
 - Post-Colonial
 - Otherness
 - Assimilation
 - Alienation
 - Disaffection
 - Diaspora
 - Unconscious Bias
 - Homogenisation
 - Elitist
 - Nation
 - Empire
 - Janissary
 - Liberalism
 - Empire
 - Hybridity
 - Host Country
 - Geopolitics
 - Meritocratic
 - Imperialism

Pakistan/India Conflict: The 2001-2002 India-Pakistan standoff was a military standoff between India and Pakistan that resulted in the massing of troops on either side of the border and along the Line of Control in the region of Kashmir. The military build-up was initiated by India responding to a terrorist attack on the Indian Parliament on 13 December 2001 India claimed that the attacks were carried out by two Pakistan-based terror groups The US supported India as part of their "global war on terror"

Post 9/11 Society: As well as geo-politics, 9/11 has had a profound cultural impact. Responses to 9/11 in America included greater focus on home life and time spent with family, higher church attendance, and increased expressions of patriotism such as the flying of American flags. The culture of the United States succeeding the attacks has noted for heightened security and an increased demand thereof, as well as paranoia and anxiety regarding future terrorist attacks that includes most of the nation

Islamophobia: Hate crimes against those associated with Islam jumped 1,600 percent, an FBI report in 2002 found. Today, Islamophobic hate crimes remain five times more common than they were before 9/11.

Chapter Overview	
1	The story begins in a cafe in Lahore, Changez approaches a muscular, well-dressed man, the Stranger. Changez notes that the Stranger's behaviour is atypical for an American. Changez tells the American he used to live in America and explains about his time at Princeton and being employed by Underwood and Samson.
2.	Changez points out a group of young women wearing Western clothing. He contrasts them with the women sitting near them, who wear traditional Pakistani clothing. He begins to tell the stranger about Erica and the trip to Greece. Erica tells Changez about her writing and about the death of her boyfriend, Chris.
3	The Stranger seems to compare Old Anarkali to Manhattan, and Changez seizes the opportunity to continue telling him about his early days in New York. Changez tells the stranger about his fascination with New York in the first weeks of working for Underwood Samson and training with fellow trainee Wainwright who was also non-white. The trainees attend a luxurious party at Jim's. Changez finishes the programme top of the trainees. Jim is impressed.
4	The chapter opens with Changez talking about a scar on his arm—he explains that he got this when he burnt himself on a candle during a power outage in Lahore. He describes the first visit to Erica's flat and the meal with her parents. He describes the moment Erica's dad accuses Pakistan's elite of 'raping' the country.
5.	Changez flies to Manila and is shocked to find that it seems more affluent than Lahore. Changez changes his approach in Manila and acts as an 'American.' He sees a Filipino limousine driver stare at him and feels his sense of foreignness in comparison to his colleagues. Jim congratulates Changez on the success of the job so far and tries to communicate to Changez that he too is an outsider. Whilst in Manila, Changez watches the twin towers come down and smiles.
6.	Changez is flattered that Erica tells him about Chris, but worried that she will never move past Chris. He notes that Erica seems anxious, since 9/11 has brought back old, painful memories, and wonders if the same is true of him. Changez goes to Erica's flat, they begin to kiss but stop because Erica feels uncomfortable. She confesses she hasn't had sex with anyone since Chris.
7.	After 9/11 Changez notices a spike in American patriotism. Changez is assigned a new project at a cable company in New Jersey. Changez notices that the company seems to be sabotaging Underwood Samson's work in small ways, such as misplacing notebooks or puncturing tires. Changez and Erica have sex but Erica closes her eyes the entire time, as if she's picturing Chris.
8.	Changez doesn't see Erica for months as she gets sick and swept up in a powerful nostalgia for Chris which Changez believes is like America's nostalgia for its past supremacy. Changez is called a "fucking arab" in the street. Wainwright assures Changez that his job is safe but Changez is preoccupied by the news that Pakistan could soon be at war with India.
9.	Changez goes to visit his family in Pakistan, he is surprised at home run down it seems. Changez feels a sense of guilt for leaving his family and home nation when on the brink of war. Back at Underwood and Sampson, Wainwright tells Changez staff are becoming uneasy around him and suggests he shaves off his beard.
10.	Changez is sentenced to Valparaiso in Chile. Whilst working, he becomes preoccupied with Pakistan in the news. Juan Baptiste invites Changez for lunch and tells Changez that he reminds him of a janissary, the name given to Christians who were kidnapped by the Ottoman Empire during the Crusades and trained to fight other Christians. Changez realises he has been fighting against his own nation, refuses to work and flies back to New York.
11.	Changez decides he is going to study American society, he returns to Underwood and Sampson where he is fired. He tries to contact Erica and discovers that she is presumed to have committed suicide. In his final days in America, he notices racism and American imperialism everywhere.
12	Changez returns to Pakistan and gets a job lecturing at a university. He begins to lead protests against the United States. Changez says that he and the Stranger must say goodbye, and points out that the waiter is shouting to tell him to detain the Stranger. He notices that the Stranger has again buried his hand in his jacket. He remarks that he and the Stranger are intimate, and hopes that the Stranger is only reaching for his business cards.

HAMLET



WILLIAM SHAKESPEARE

Hamlet: Core Themes

- Revenge
- Power and Corruption
- Morality / Religion
- Gender and Sexuality
- Madness
- Death
- Meta-theatre/ Appearance/ Acting

Key Terms

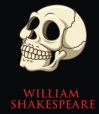
- Disequilibrium
- Purgatory
- Apparition
- Martial
- Bloodlust
- Treachery
- Patriarchal
- Stifle
- Chastity
- Misogyny
- Humanism
- Rationalism
- Existentialist
- Procrastinate
- Hubris
- Anachronism
- Melancholy
- adjust
- Hysteria
- Obsequious
- Machiavellian
- Pragmatist
- Verbose
- Antic Disposition
- Ubiquitous
- Political Pawn
- Retribution
- Providence
- Gallows Humour

Act	Plot
1.1	Upon the battlements, sentry Barnardo replaces Francisco on watch and is joined by Horatio and Marcellus. Barnardo and Marcellus tell of an apparition. The Ghost of the late King of Denmark appears.
1.2	Claudius' address to the court about the late king's death; Horatio tells Hamlet about the apparition..
1.3	Laertes advises Ophelia about Hamlet; Polonius advises Laertes; Polonius commands Ophelia.
1.4	Hamlet goes with Horatio and Marcellus to meet the Ghost on the ramparts.
1.5	The Ghost reveals Claudius' treachery and commands Hamlet to take revenge
2.1	Polonius sends Reynaldo to spy on Laertes in Paris. Ophelia tells Polonius of her disturbing encounter with Hamlet in her closet. Polonius believes him to be mad with love and resolves to tell the king.
2.2	Rosencrantz and Guildenstern (R&G) are summoned to spy on Hamlet. Voltmand and Cornelius, announce war with Norway has been averted. Polonius tries to reveal Hamlet's love for Ophelia but Hamlet mocks him using riddles; R&G confess to Hamlet that they have been sent. A troupe of players arrive and perform.
3.1	Polonius instructs Ophelia to meet Hamlet while he and the King eavesdrop. Hamlet cruelly rejects her, lamenting about the dangers of women.Claudius decides to send Hamlet to England.
3.2	Hamlet asks Horatio to watch Claudius during the play. Hamlet presents the mousetrap play in front of Claudius. Claudius is angry and leaves the play. R&G then summon Hamlet to see Gertrude in her closet.
3.3	Polonius tells the King that Hamlet is on his way to the Queen's chamber and he will spy. The King soliloquizes about his murder of his brother. He tries to pray; Hamlet enters, sees the King on his knees, and contemplates killing him now but he doesn't want to risk sending his soul to heaven by killing him in prayer.
3.4	Polonius conceals himself behind the arras in Gertrude's closet. Hamlet and Gertrude have a confrontation. Fearing for her life, Gertrude cries out for help. Hamlet kills Polonius. The Ghost appears but Gertrude is unable to see it. Hamlet tells Gertrude that his madness is feigned and she promises to keep his secret.
4.1-2	Gertrude tells Claudius that Hamlet is mad and has killed Polonius. Claudius considers how to manage the political fallout of the murder and resolves to send Hamlet to England immediately. Hamlet finishes disposing of Polonius's body. R&G confront Hamlet and he mocks them for being Claudius's spies.
4.3-4	Hamlet taunts Claudius. He accepts Claudius's order to go to England. Claudius reveals Hamlet will be executed in England. / Young Fortinbras leads his army through Denmark to attack Poland. Fortinbras's captain tells Hamlet that the battle is over a worthless piece of land. This spurs Hamlet to enact revenge
4.5-6	Gertrude and Horatio discuss Ophelia. Gertrude refuses to see her. Ophelia, mad with grief, enters singing songs. Laertes returns and declares he will avenge his father's death. Claudius calms him and then manipulates him. / Horatio reads a letter from Hamlet describing his escape and then goes to find his friend.
4.7	A messenger brings a letter from Hamlet informing of his return to Denmark. Claudius helps Laertes come up with the plan of a duel and anointing his sword with poison. Gertrude brings news that Ophelia has drowned
5.1	Hamlet and Horatio talk with two gravediggers. A funeral procession enters and Hamlet realises this is Ophelia's grave. Laertes and Hamlet argue over whose love for Ophelia was greater.
5.2	Hamlet explains to Horatio how he foiled Claudius's scheme by replacing the sealed letter for one ordering R&G to their deaths. Osric requests Hamlet to duel with Laertes. The duel: Claudius poisons Hamlet's drink but Gertrude drinks from it. Laertes wounds Hamlet with the anointed sword; they scuffle and swap weapons; Hamlet wounds Laertes. Gertrude dies. Laertes reveals Claudius's treachery. Hamlet forces Claudius to drink from the poisoned cup. Hamlet and Laertes reconcile. Hamlet declares Fortinbras his successor and dies. Fortinbras arrives and takes command, ordering a stately funeral for Hamlet.

Key Characters

Hamlet	Existentialist, Philosopher, Melancholy adjust, Titular protagonist, the Prince of Denmark. He is caught between an obligation to a Heroic tradition and the rationalism of Renaissance Humanism.
Horatio	Loyal, rational, HumanistHamlet's best friend and confidante. He is a witness to all of the action and the voice of reason.
Claudius	Pragmatist, Rhetoric, Machiavellian Antagonist, King of Denmark: a shrewd political operator; a scheming and Machiavellian monarch.
Gertrude	Ambiguity, Passive, Dynastic PawnQueen and Hamlet's mother. Her instinct is for self-preservation and her loyalties are ambiguous.
Polonius	Verbose, Rhetoric, Obsequious, Comedic A doting father and corrupt Lord Chancellor.
Ophelia	Stifled, HysteriaDaughter of Polonius and Hamlet's love interest. She speaks few lines and is manipulated by males.
Laertes	Foil, Antithesis, Stoic, Archetypal revengerSon of Polonius. Hamlet's foil as he fulfills the role of the traditional generic revenger.
Fortinbras	Foil, Antithesis, Stoic, ArchetypalRepresents the Heroic tradition. Hamlet's foil, he seeks to avenge his father's honour.
Rosencrantz and Guildenstern	Obsequious, Political PawnsHamlet's school friends. Summoned by Claudius to spy on Hamlet. Treated as disposable and indistinguishable. They are powerless pawns.

HAMLET



WILLIAM SHAKESPEARE

Tragedy: art which confronts suffering, pain and death and attempts to craft a response to those things.

Revenge Tragedy: A sub-genre of tragedy dramatising a moral code in which personal vengeance rules and a cycle of violent reprisals continues until all the principles have been slaughtered. Influenced by the Roman tragedies of Seneca, the genre flourished in England from the 1570s to 1620s. Conventions include: noble characters behaving in ways inappropriate for their station and driven to deceit and cunning in their quest for revenge; madness, real and feigned; a ghost of a murdered person calling for revenge.

Renaissance attitudes towards revenge: Religious: Revenge was seen as an old and unlawful kind of Justice. In Shakespeare's time, Christian society believed that revenge was a sin and the bible taught that it was God's responsibility - 'Vengeance is mine' (Romans). **The Bond of Association (1584):** the councillors who drafted the Bond of Association pledged themselves 'in the presence of the eternal God 'upmost revenge on them [that murdered Elizabeth I]...by any possible means'

Key context

Source 1: Thomas Kyd's *The Spanish Tragedy*, 1592: a very popular and sensational Revenge Tragedy. The revenger, Hieronimo declared 'Vindicta Mihi' - vengeance is mine.

Source 2: *Amleth:* Francois de Belleforest's expansion of a Norse folk tale, which provides most of characters and main plot for Shakespeare. Belleforest provides adultery of Amleth's mother and uncle before the murder of his father.

Renaissance Humanism: a school of thought that believed in studying philosophy, reason and ethics. They were interested in the human experience and man's ability to understand the world.

Chivalric Code of Honour: an ethic glorifying the martial values of medieval knights. Knights held an exalted view of warfare as the testing-ground of true honour and nobility.

Women in Elizabethan England: classified by their sexuality - virgins, wives, widows or whores. They were considered to be socially, intellectually and physically inferior to men, and faulty versions of men. It was still accepted that women were responsible for humanity's fall into evil since Eve's temptation in the Bible.

Gender specific maladies: melancholia (depression) was a fashionable condition for young men at the time - it was thought to come from the part of the brain that produces artistic and intellectual creativity. Hysteria was considered to be a feminine condition and sometimes linked to women's uncontrollable sexual appetite.

CLOSE READING TERMINOLOGY (AO1 & AO2)

Protagonist	The main character of a literary work.	Syntax	The grammatical order of words in a sentence or line of verse or dialogue.
Antagonist	A character or force against which another character struggles.	Archetypal	Very typical of a certain kind of person or thing.
Aside	Words spoken by an actor directly to the audience, which are not heard by the other characters on stage.	Foil	A character who contrasts and parallels the main character in a play or story.
Soliloquy	A speech in a play that is meant to be heard by the audience but not by other characters on the stage. If there are no other characters present, the soliloquy represents the character thinking aloud.	Pathos	A quality that evokes pity or sadness.
Monologue	A long speech by one actor in a play.	Subplot	A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot.
Dialogue	Speech between two or more characters.	Exposition	The first stage of a fictional or dramatic plot, in which necessary background information is provided.
Prose	Written or spoken language in its ordinary form, without metrical structure. Used by common character.	Rising action	A set of conflicts and crises that constitute the part of a play or story plot leading up to the climax.
Blank verse	Poetry written with regular metrical but unrhymed lines, almost always in iambic pentameter. Use by noble characters..	Climax	The most intense, exciting, or important point of something; the culmination.
Iambic Pentameter	A line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable,	Falling action	What happens near the end of a story after the climax and resolution of the major conflict.
Caesura	A pause in the middle of a line of poetry	Foreshadow	be a warning or indication of (a future event).
Enjambment	(in verse) the continuation of a sentence without a pause beyond the end of a line, couplet, or stanza.	Motif	a dominant or recurring idea in an artistic work.
Hyperbole	A figure of speech involving exaggeration.	Meta-theatre	describes the aspects of a play that draw attention to its nature as drama or theatre, or aspects of its performance
Rhetoric	Language designed to have a persuasive or impressive effect, but often regarded as lacking in sincerity.	The Fourth Wall	The fourth wall is a performance convention in which an invisible, imagined wall separates actors from the audience. While the audience can see through this "wall", the convention assumes, the actors act as if they cannot.



Guidance: Close Reading Response

Introduction

Contextualise the extract within the play and explain why it's important

This extract comes at...

This scene is significant / a crucial turning point / establishes...

Paragraphs 1-3

Pick three aspects of language and dramatic effects:

Lexis: imagery, semantic fields (groups of words that relate)

Dialogue:

- Is it public and shared?
 - Is it private / secret dialogue between characters?
 - Is it an aside
 - Is it a soliloquy
 - Balance of speech (who speaks the most / least and what's the effect?)
 - Is it in blank verse / prose?
 - Who is controlling the direction of speech
- Dramatic techniques: dramatic irony
 Syntax: types of sentences - broken or flowing? Long, complex or short?

Close Reading Practice

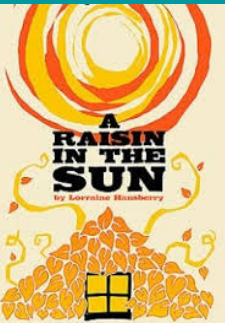
Have a go yourself- apply the question to any of the following passages in the text: **Discuss Shakespeare's use of language, structure and form in this extract of the play:**

1. Act 2:2 from: HAMLET : Very well. Follow that lord to HAMLET: Wherein I'll catch the conscience of the king.
2. Act 3:3: KING CLAUDIUS: How fares our cousin Hamlet? to HAMLET: the hobbyhorse is forgot.
3. Act 4:4 Hamlet: Safely stowed to HAMLET Of nothing: bring me to him. Hide fox, and all after
4. Act 5:2 LAERTES: Why, as a woodcock to mine own springe to HORATIO: Now cracks a noble heart. Good night sweet prince

Critics (AO5)

Goethe	Revenge	"[Hamlet] can't balance thoughts and actions because he's so highly intelligent" / "All duties seem holy for Hamlet"	Catherine Belsey	Revenge	Shakespeare was trying to break away from the classical tradition where characters were driven by the plot; Hamlet resists the narrative as he delays his revenge.
AC Bradley	Revenge Madness Gender	Hamlet's lack of action is due to his depression or 'Melancholy'. His madness comes from the disgust from his 'mother's lustfulness 'On Gertrude: "She was not privy to the murder of her husband"; "The Queen was not a bad hearted woman...but she had a soft animal nature and was very dull and shallow"; her characterisation is "pitiless" and "just", "grotesque and pathetic"	Elaine Showalter	Madness Gender	The juxtaposed reactions to Hamlet's and Ophelia's madness exposes the sexism in Elizabethan society. Men were considered 'melancholic' whilst women were considered 'hysterical.' "Ophelia is deprived of thought, sexuality and language...she represents the strong emotions that the Elizabethans thought womanish"
G Wilson Knight	corruption	"Claudius, as he appears in the play, is not a criminal...He is...a good and gentle king, enmeshed by the chain of causality linking him with his crime. "Hamlet is the poison in the veins of the community"	Juliet Dusinberre	Madness Gender	Ophelia has no chance to develop an independent conscience of her own, so stifled is she by the authority of the male world
S. Johnson	corruption	Hamlet is... rather an instrument than an agent	Henry Levin	Madness	Hamlet's 'crafty madness' is a way he can express his 'pent up emotions.'
Swinburne	Revenge	"The single characteristic of Hamlet's innermost nature is by no means irresolution or hesitation...but rather the strong conflux of contending forces."	R.D Laing	Madness Gender	Ophelia is not a person...She has already died. There is now only a vacuum where there was once a person
Freudian reading	Madness Sexuality	Freud's Oedipal analysis asserts that Hamlet's madness in genuine and caused by 'repressed desire' for his mother that stems from his 'unconscious mind'.	Alan Sinfield	Revenge	Hamlet's delay is affected by conflicting protestant and catholic beliefs.
Ernest Jones	Revenge Madness	Hamlet's reluctance to avenge his father's death is his desire for his mother. In killing Claudius, he would be killing the mirror image of his oedipal self. Hamlet is plunged into anguish at thought of his father being replaced in his mother's affections by someone else	Meta theatre in Renaissance drama	Meta theatre	Renaissance plays are particularly self-conscious about their own theatricality, as their writers explored the technical possibilities and ethical implications of the form. The play staged at Elsinore gave audiences at the Globe an opportunity to reflect on the nature of the entertainment they had paid to view
Kieran Ryan	Revenge Meta theatre	In Hamlet Shakespeare deliberately sabotages the whole genre of revenge tragedy by creating a tragic protagonist who refuses, for reasons he can't fathom himself, to play the stock role in which he's been miscast.	Gillian Wood	Meta theatre Revenge	The mousetrap play points to one of the ethical problems of revenge: the revenger ends up becoming like the criminal he seeks to punish
J. Dollimore	corruption	"Articulates a crisis in the decay of a traditional social order in England"	Anna Beer	Meta theatre	'Acting is central to the world of Hamlet...the only true character is Horatio'
Sir H. Tree	Madness	"But for humour he should go mad. Sanity is humour."	R. Smith	corruption	"Polonius seems to love his children; he seems to have the welfare of the kingdom in mind. His means of actions, however, are totally corrupt"

SIXTH FORM KNOWLEDGE ORGANISER



Key Characters	
Mama	Lena Younger—widowed matriarch of the Younger family. Mother of Walter and Beneatha, she dreams of using her husband's life insurance to buy a home in a better neighbourhood.
Walter	Married to Ruth and father to Travis, Walter dreams of using his father's money to open a liquor store and become a successful businessman.
Ruth	Walter's worn down wife who like Mama, is desperate to move to a better home.
Beneatha	A college student training to be a doctor and the only member of the Younger family to go onto higher education. Her identity as an assimilationist is challenged by Asagai.
Asagai	An African college student from Nigeria who identifies as an agitator. He dreams of returning to Africa to begin building a successful independent nation.
George	Beneatha's boyfriend, a college student from a wealthy family. He is Asagai's foil in favouring assimilation into Western society.
Mr Linder	Lindner is the spokesman for the white community into which the Youngers plan to move. He has been sent to persuade the Youngers not to move into the white neighbourhood.

Critics
"I had never in my life seen so many black people in the theatre and the reason was that never before, in the entire history of the American theatre, had so much of the truth of black people's lives been seen on the stage. Black people had ignored the theatre because the theatre had always ignored them." (James Baldwin)
The Younger family is part of the black majority, and the concerns I once dismissed as "middle class"—buying a home, moving into "white folks' neighbourhoods"—are actually reflective of the essence of black people's striving and will to defeat segregation, discrimination and national oppression. There is no such thing as a white neighbourhood except to racists and those submitting to racist oppression. (Amiri Baraka)
Produced in 1959, the play presaged the revolution in black and women's consciousness—and the revolutionary ferment in Africa—that exploded in the years following the playwright's death in 1965. The play at the time, speaks to issues that are now inescapable: value systems of the black family; concepts of African American beauty and identity; class and generational conflicts; the relationships of husbands and wives, black men and women; the outspoken (if then yet unnamed) feminism of the daughter; and, in the penultimate scene between Beneatha and Asagai, the larger statement of the play—and the ongoing struggle it portends. (Robert Nemiroff)
In 1959, when the play was presented, the rich variety of Afro styles introduced in the mid-sixties had not yet arrived: the very few black women who wore their hair unstraightened and cut it very short. When the hair of Diana Sands (who created the role) was cropped in this fashion, however, a few days before the opening, it was not contoured to suit her: her particular facial structure required a fuller Afro, of the sort she in fact adopted in later years. Result? Rather than vitiate the playwright's point—the beauty of black hair—the scene was dropped. (Robert Nemiroff)
Americans suffer from an ignorance that is not only colossal, but sacred (James Baldwin)
For me, the show's most truly shocking scene comes when Lena finally erupts, in raging sorrow, at her beloved, much-indulged son...her vision of a world in which decades of sacrifices have been ruthlessly stripped of meaning may be only temporary. But as Ms. Merkerson defines it, Lena's anguish for a life denied her sets off seismic tremors that make a 60-year-old play feel devastatingly of the present. (Ben Brantley reviewing the 2019 revival of ARITS)

- ARITS: Core Themes**
- Identity
 - Race and Racism
 - Dreams
 - Poverty
 - Culture/Cultural Conflict

The first wave of the natural hair movement emerged during the tumultuous 1960s. The "Black Is Beautiful" movement assured black women and men that their skin, facial features, and natural hair were admirable—as is. The activist Marcus Garvey encouraged black women to embrace their natural kinks.

The Harlem Renaissance encapsulates a time when young, artistic African Americans – some of them the first generation born free from the bonds of institutional slavery – found not only their literary voices and identities, but also expressed them in a way that made an America still steeped in inhumane racism and segregation take notice... and even listen.

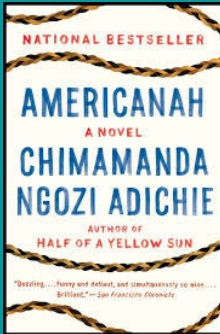
The 1960s saw the emergence of a new black theatre, angrier and more defiant than its predecessors, with Amiri Baraka (originally LeRoi Jones) as its strongest proponent. Baraka's plays, including the award-winning Dutchman (1964), depicted whites' exploitation of blacks. He established the Black Arts Repertory Theatre in Harlem in 1965 and inspired playwright Ed Bullins and others seeking to create a strong "black aesthetic" in American theatre.

The two most prominent black leaders in the early 20th century, educator and writer Booker T. Washington and writer and activist W.E.B. DuBois, had radically different ideas about how African Americans should negotiate their post-Civil War position in society. Washington believed in accommodation. He promoted working respectfully among white Americans in order to strengthen African American communities. By earning jobs and prosperity, African Americans would prove their worth. DuBois believed in using agitation to bring about change. He advocated college education and political action for African Americans.

In 1937, Hansberry's parents challenged Chicago's restrictive housing covenants by moving into an all-white neighbourhood. Whites fought back. Working closely with the NAACP, Hansberry's father took the case all the way to the U.S. Supreme Court and eventually won. The ruling in Hansberry v. Lee helped to outlaw housing discrimination across the country.

Although the 1950s are known as a decade of prosperity, a significant number of Americans still lived in poverty. A study published by the University of Michigan demonstrated that 30% of families lived on or below the poverty line in 1959. In 1958, U.S. unemployment reached nearly 5.2 million. Simultaneously, some extremely wealthy Americans were able to avoid paying income taxes completely

- Key Terms**
- Agitation
 - Accommodation
 - Foil
 - Matriarch
 - Segregation
 - Uncle Tom
 - American
 - Dream
 - Nationalism
 - Post Colonialism
 - Naturalism
 - Anti-hero



Key Characters	
Ifemelu	The novel's main protagonist, moves to America to study, wins a fellowship at Princeton, and starts a popular blog about race. She has three serious boyfriends: Obinze, Curt, and Blaine. She eventually moves back to Nigeria, reconnects with Obinze, and builds a life for herself there.
Obinze	The other protagonist, Ifemelu's childhood sweetheart. He is raised by his mother, a professor, and is very well-read and obsessed with America. He moves to England after graduating university before eventually moving back to Nigeria and becoming successful.
Aunty Uju	Ifemelu's aunt, a doctor. In Nigeria she becomes the mistress of The General and lives off of his wealth, but then she has to flee to America, where she lives with her son Dike.
Dike	Aunty Uju's son who grows up in America. He is confused about his identity and tries to commit suicide.
Blaine	An African-American professor at Yale. Ifemelu dates him for a long time, and they share a passion for Barack Obama.
Curt	Kimberly's cousin, a rich, handsome white man who falls in love with Ifemelu and dates her for a long time.

- Americanah: Core Themes**
- Identity
 - Race and Racism
 - Love
 - Separation/Connection
 - Cultural Criticism

- Key Terms**
- Pejorative
 - Denigration
 - Fetishize
 - Assimilation
 - Cultural Appropriation
 - American Dream
 - Meritocratic
 - Post Racial
 - Unconscious Bias
 - Bourgeois Genre
 - Institutional Racism
 - White privilege
 - Distorted liberalism
 - White professionalism bias
 - Colonial legacy

The first wave of the natural hair movement emerged during the tumultuous 1960s. The "Black Is Beautiful" movement assured black women and men that their skin, facial features, and natural hair were admirable—as is. The activist Marcus Garvey encouraged black women to embrace their natural kinks, arguing that copying white eurocentric standards of beauty denigrated the beauty of black women: "Don't remove the kinks from your hair! Remove them from your brain!"

The 2000s welcomed the second wave of the natural hair movement. Spurred by films and the advent of social media, the movement fueled a cultural shift. Director Regina Kimbell's *My Nappy Roots: A Journey Through Black Hair-itage* traced the history and politics around natural black hair in the U.S., thus raising consciousness in the African American community.

On November 4, 2008, Barack Obama became the first African American to be elected President of the United States, sparking many celebrations in the United States and around the world. He gained almost 53% of the popular vote and 365 electoral votes.

The Nigerian Civil War began as the official Nigerian government side attacked Biafra. The 30-month war, with a long siege of Biafra and its isolation from trade and supplies, ended in 1970. Estimated between 1 and 3 million people dead from warfare, disease, and starvation.

Americanah takes place in contemporary Nigeria, and spans the military regimes of Ibrahim Babangida (1985-1992), General Abacha (1993-1998), and General Abubakar (1998-1999), who finally returned the country to a democracy.

Some Americans saw the presidential candidacy of Barack Obama, and his election in 2008 as the first black president of the United States, as a sign that the nation had, in fact, become post-racial.[2][3] The conservative radio host Lou Dobbs, for example, said in November 2009, "We are now in a 21st-century post-partisan, post-racial society." Arguments that the United States is not post-racial frequently emphasize the treatment of African-Americans and other racial minorities in the criminal justice system and in interactions with the police.

Critics

Ifemelu seldom encounters institutional or violent racism in the United States, but she is constantly running up against the unspoken rules and expectations of both whites and blacks (Adam Kirsch)

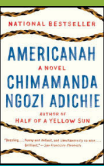
A novel that holds the discomfiting realities of our times fearlessly before us. It never feels false. (Mike Peed)

"America , for her, has been a place to learn and grow, but never a permanent home: "Nigeria became where she was supposed to be, the only place she could sink her roots in without the constant urge to tug them out and shake off the soil" (Adam Kirsch: The Global Novel)

The classic novel of manners is a bourgeois genre, plotting the way money and love intersect for people who are in possession of at least some of each. *Americanah* belongs in his tradition, with the twist that it maps class and romance onto the wider and more directly political terrain of nation and race (Adam Kirsch: The Global Novel)

Within us are contradictory identities, continuously being shifted about. If we feel we have a unified identity from birth to death, it is only because we construct a comforting story or 'narrative of self' about ourselves. The fully unified, completed, secure and coherent identity is a fantasy. Instead, as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities, any one of which we could identify with - at least temporarily. (Stuart Hall)

SIXTH FORM KNOWLEDGE ORGANISER

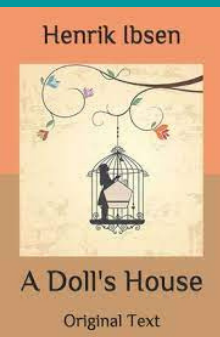


Plot

English

1	Ifemelu travels to a salon in Trenton to get her hair braided. She tells the hairdresser, Aisha, that she is moving back to Nigeria after becoming dissatisfied with her blog and breaking up with Blaine, her boyfriend of three years.
2	Obinze gets an email from ifemelu, he is eager to respond to it despite having a wife, Kosi. He attends a party with chief, a sign of his status and success in Nigeria.
3	Ifemelu, still sat in the salon, slips into memories of her childhood in Lagos. We are introduced to the character of aunty Uju who becomes an influential figure in her life. Ifemelu recalls being angry with her mother for being overly religious.
4-5	Obinze and Ifemelu meet, they discuss American literature which Obinze is obsessed with. Ifemelu becomes close to Obinze's mother.
6	Aunty Uju becomes pregnant with the General's child. She has a boy called Dike; a few months before his 1st birthday, the General dies in a plane crash. Aunty Uju decides to move to America.
7-8	Obinze and Ifemelu go to university in Nsukka. They have sex for the first time. Strike become increasingly common at the university and many head to the West. Ifemelu decides to join Aunty Uju in America and Obinze promises he will join after he has graduated.
9-12	Ifemelu arrives in America and is shocked at how much Aunty Uju has changed. She is surprised at how the US seems different to the adverts. Aunty Uju begins dating Bartholomew. Ifemelu leaves for school and meets Ginka.
13-14	Ifemelu starts applying for jobs. She forgets that her name is supposed to be Ngozi. The university sends her a letter that her records will be frozen if she cannot pay her tuition fees. She talks to Obinze often and he helps keep her calm. She attends the African Student Association where she feels at home
15-16	Ifemelu is paid \$100 to be sexually touched by a tennis coach, afterwards she feels dirty and cannot return Obinze's calls or emails. She gets a job babysitting for a white woman called Kimberly. Ifemelu is offended by Kimberly's sister Laura who makes simplistic comparisons between African and African-American women.
17	Ifemelu meets a young man called Blaine. The chapter ends with a post from Ifemelu's blog, this one about "American Tribalism." She explains the four kinds of tribalism: class (rich vs. poor), ideology (liberals vs. conservatives), region (North vs. South), and race. Race is the most complicated one, but white is always on top, and American Black is always at the bottom.
18-19	Back in the present, Ifemelu feels nervous about moving back to Nigeria. She recalls meeting her first boyfriend after Obinze, Curt. Curt helps Ifemelu secure a green card. Aunty Uju says she must relax her hair for a job interview because braids are considered 'unprofessional'
20.	Ifemelu's hair begins to fall out from using relaxing chemicals on it. Wambui cuts off Ifemelu's hair and she is ashamed. Ifemelu finds flirtatious emails from a blonde woman to Curt. Ifemelu pursues the 'happilykinky.com' and discovers an online community of women who embrace their natural hair
21-22	Aunty Uju decides to leave Bartholomew. One day Ifemelu is at a mall when she runs into Kayode, Obinze's friend from high school. He says he still talks to Obinze, and Obinze had asked him to try and find Ifemelu to make sure she was okay. Ifemelu feels sad and sends Obinze an email to apologise.
23-24	The narrative now follows Obinze, who has been in London for two years now. He is an illegal immigrant, as his visa has expired. In Obinze's first months in England, the first job he finds is as a janitor cleaning toilets. He is deeply hurt that Ifemelu is not returning his calls

25-26	lloba finds a Nigerian man willing to lend Obinze his National Insurance card for a fee. He insists on taking 35% of Obinze's earnings. Obinze visits his friend Emenike who now lives in London with his white wife, Georgina. Emenike seems to busy to help Obinze.
26-27	Obinze gets a new job making deliveries in a warehouse. His new boss Roy gives Obinze good hours. Obinze's colleagues assume he is a ladies man. Obinze befriends Nigel, a white working class man. Nigel treats Obinze fairly when they work together unlike the other drivers.
28-30	Obinze becomes increasingly paranoid about his illegal immigrant status and avoids reading British newspapers which are reporting on a 'migrant crackdown'. The Nigerian man who gave Obinze his NI number, Vincent, demands more money. When Obinze refuses, Vincent reports Obinze to his boss, Roy. Roy asks Obinze to bring his passport to work. Emenike gives Obinze the money he needs
31-34	Ifemelu cheats on Curt. Ifemelu argues with Haitian woman at a dinner party about racism in romantic relationships. Ifemelu starts writing her blog. Her parents come to visit her and they now seem provincial. Ifemelu's blog becomes more popular.
35-38	Ifemelu meets her Blaine's sister, Shan. Ifemelu writes a blog about Barack Obama, calling him the 'magic black man'. Ifemelu defines the "magic black man" as a wise black man who never expresses anger about racism and gently helps white people with their tragic prejudices. Ifemelu feels jealous of Blaine's ex-girlfriend, Paula.
39-43	Dike faces racist stereotyping at school. He is accused of hacking into the school system and other students ask him for drugs. Blaine and Ifemelu's relationship enters a difficult patch, but the pair are united in their love of Obama. When Obama wins Ifemelu feels that America is beautiful. Dike tries to commit suicide. In present day, Obinze searches for Blaine online.
44-47	Ifemelu moves back to Nigeria and is collected at the airport by her friend Ranyinudo. At first Ifemelu finds Lagos overwhelming. Ranyinudo makes fun of Ifemelu for her American accent. Ranyinudo dates an older married man. Ifemelu finds a job as a writer at a magazine called Zoe. Ifemelu finds her new boss unprofessional and the magazine outdated. Ifemelu realises that her former American status affords her privileges in Nigeria. She joins a club for Nigerians who have returned from America.
48-51	At the Nigeropolitan Club members complain about the things they miss from the west. Ifemelu hates working for Zoe. Ranyinudo's lover withholds gifts from her as she will not act in the way he wishes. Ranyinudo's relationship echoes Aunt Uju's relationship with the General. Dike visits Ifemelu in Nigeria and asks Ifemelu about his father. Ifemelu finally reaches out to Obinze and the pair meet. Obinze openly flirts with Ifemelu. Ifemelu finally tells Obinze about the tennis coach.
52-54	Obinze and Ifemelu have an affair. Ifemelu and Obinze fall deeply in love again. Ifemelu begins to appreciate Nigeria more. However the reality that Obinze is married looms and neither of the pair can hide from the truth much longer. Obinze ends tells Ifemelu that he cannot allow their relationship to persist. Obinze goes on a work trip to Abuja. When he arrives home he asks Kosi for a divorce. Kosi admits she knew about the affair all along. Kosi reminds Obinze of his duty to his family. Obinze tells his friends that he wishes to divorce Kosi and marry Ifemelu. His friends tell him that getting divorced is white people behaviour.
55	Saddened by her separation with Obinze, Ifemelu throws herself into her blog writing. One day Obinze appears at Ifemelu's door. He has written her a letter explaining that he does not want their separation to shadow their lives. He will divorce Kosi but continue to help raise Buchi. He echoes the words he said at Kayode's party all those years ago: "I'm chasing you." Ifemelu invites him in.



A Doll's House: Core Themes

- Gender
- Morality
- Transformation
- Self vs Society
- Love
- Death/ Disease/ Exile

Norwegian Independence:

14 years before Ibsen's birth marked the end of the Napoleonic Wars. The Danish King had ceded Norway to Karl XIV of Sweden. Within this union, the Norwegians had gradually acquired a liberal constitution and a degree of independence. By 1905 (a year before Ibsen's death), Norway finally achieved independence. With the creation of an independent state, Ibsen deeply felt that Norway had to establish its identity.

Naturalism and Realism in Europe

In the mid 19th c., the new philosophical ideas of realism and naturalism influenced stage styles radically. Realism describes any play that depicts ordinary people in everyday situations. Naturalism is a form of realism that particularly focuses on how technology and science affect society as a whole, as well as how society and genetics affect individuals. Henrik Ibsen is regarded as the father of modern realism because of the three-dimensional characters he created and the situations in which he put them which audiences could relate to. However, A Doll's House is a work of naturalistic drama because it focuses on how society affects the individual.

Women in Norway:

Throughout Europe, agitation for the rights of women had long been part of the fabric of the revolution. Flora Tristan (1803-44) campaigned for the rights of the working classes in France and declared that feminism and socialism were inextricably linked.

Women's Property Act 1870:

Allowed married women to be the legal owners of the money they earned and to inherit property. Before this time, once married, all assets had been the property of a woman's husband.

Women's Property Act 1882:

The Married Women's Property Act 1882 was that a wife could keep her own earnings independent from her husband. She could inherit and keep up to £200.00 in her own right. A wife could keep property inherited from her next of kin; both the husband and wife could be made liable to support their children

Ibsen Personal Context

Ibsen's mother, Marichen Altenburg, was the daughter of the richest merchant in Skein, a lumber town on the East coast of Norway. She married Knud Ibsen who ran the general store in 1825. Rumour had it that it was a marriage of convenience and that she loved another man. Knud's heavy drinking ran the family into financial ruin. Ibsen worked hard as a pharmacist and began circulating his poems to gain money for university entrance fees in Kristina (Oslo). In doing so, he landed in terrible debt.

1 Set on Christmas Eve. Torvald is concerned about Nora's extravagance who eats sweets and wants money for Christmas. Mrs Linde arrives and wants Nora to influence Torvald to get her a job at the bank. Krogstad arrives, he is facing redundancy at the bank. He blackmails Nora to use her influence to help him, or he will reveal the loan she took. Torvald condemns liars and "lying mothers".

2 Christmas Day. Nora tries to intercede for Krogstad before Torvald becomes angry. He recalls the shoddy reputation of Nora's father and sends Krogstad a letter of dismissal promising he is "man enough" to deal with any trouble. Dr Rank tells Nora he is dying from syphilis and declares his love for her. Krogstad leaves a note in the letterbox telling Torvald everything. Nora considers suicide and confides in Mrs Linde.

3 The party is going on upstairs. Krogstad and Mrs Linde rekindle their love, she believes the truth must come out for the sake of Nora and Torvald. After the party Torvald wants to make love with Nora. Dr Rank arrives to tell Nora he is now in the final stages of the disease and leaves two calling cards with black crosses on them. Nora tells Torvald off for being insensitive as he wants to continue, she tells him to read all his letters. He goes into a rage when he reads the letter from Krogstad informing Nora their marriage is over but they will pretend to remain respectable. Krogstad sends another letter promising no further action, Torvald thinks he is saved but Nora is disillusioned.

- Key Terms**
- Patriarchal / Separate spheres
 - Domestic and Public Spheres
 - Hypocrisy
 - Sanctimoniousness
 - Transgression
 - Naturalism
 - Realism
 - Veneer / facade
 - Pretence / dissimulation
 - Raisonneur
 - Subtext
 - Subordinate
 - Domineering
 - Hegemony
 - Individualism vs. Conformism
 - Well made play

Key Characters

Nora	Female protagonist often misunderstood by early audiences. She takes charge of her own growth from the flighty girl in Act 1 to the sober figure in Act 3. Her physical vitality reflects the nature of her inner journey. She becomes aware that her personality has been constructed by others (the hegemony of male authority to the church).
Torvald	A good husband by nineteenth century standards. He is gentle and expresses real anxiety as well as playful exaggeration. He believes he loves Nora and is often playful in spirit. His tragedy is that he doesn't know himself-he conforms and doesn't question the rules of society and believes that his titles ('husband' and 'employer') give him unquestionable wisdom.
Mrs Linde	Quiet and polite, a little frail - a foil to Nora and her confidante. She is independent and has a passion for work. She isn't a passive victim and owns her choices including that of not marrying Krogstad but a wealthier man.
Krogstad	Name means 'crooked' - he begins the play as a stock villain. He refuses to discuss the morality of Nora's crime, what matters is the transgression not the motive. He doesn't see Helmer as a moral superior and fights to keep his job for his children. He feels contempt for Helmer but not Nora. He becomes decisive once he knows Mrs Linde loves him.
Dr Rank	Shares Voltaire's (French writer and philosopher) cynical approach to life. Acts as a detached observer, offering advice to the protagonists but not changing the course of the action. He is an 'honest man' cut off from participating fully in life because of the moral sickness of his father. He has a fantasy of being Nora's husband.

Critics

MW Brun	It destroys domestic pleasures and disgusts the audience by violating convention Is there one mother among thousands of mothers...who would desert children, husband and home to become 'A human being'
Ibsen	'It is an exclusively male society with laws drafted by men....feminine conduct is judged from a male point of view
Michael Billington	It is a play about 'Domestic Revolution'
Ann Marie Stanton	Argues of Ibsen's female characters that "tradition places them within the home...but that home, which is usually paid for by man's labour, places them in internal exile."
John Northam	"It is the spoilt Nora who does the flirting-it is the heroic woman underneath, the woman with sound principles who puts a stop to the nonsense"
Simon Avery	Ibsen and Rossetti should both be considered 'proto feminists'
Errol Durbach	A Doll's House is NOT a "militant blow against the institution of marriage" - Nora's slamming the door on the doll's house must be seen in the dramatic context of Mrs Linde's motives for reentering that secure domestic world.
James McFarlane	"Ultimately the greatest advocates of this society are the ones depicted as the biggest victims of it""Nora's ethics...are individualist" (Whereas Krogstad's show a rigid sense of morality based on convention (which as Ibsen pointed out is designed by men).



'The New Woman' and the 'Woman Question'

The 'Woman Question' dates back to the 14th Century when the role of women began to enter public discussion. However the term is best associated with social change in the latter half of the 19th C. Sarah Grand's 'The New Aspect of the Woman Question' played a big role in the discussion of this:

"Man deprived us of all proper education, and then jeered at us because we had no knowledge."

Rossetti: Core Themes

- Gender
- Morality / Self vs Society
- Transformation
- Earthly vs Heavenly Love
- Death/ Exile / Afterlife
- Death/ Disease/ Exile

Christina and the House for Fallen Women:

During the 19th-century prostitution developed into a major public concern and was commonly referred to as 'the social evil'. Refuges and penitentiaries, which actively sought out women working as prostitutes, offered a safe environment to help women to leave the profession. Many of these institutions were exclusively religious, however, underpinned by a belief that repentance before God deserves human forgiveness. Christina Rossetti volunteered at St Mary Magdalene house from 1859 to 1870, where she was known as 'Sister Christina'.

Rossetti and the pre-Raphaelites:

Rossetti is considered a pre-Raphaelite poet although she refused to join the Pre-Raphaelite Brotherhood which included her brother, Dante Rossetti (PRB). Pre-Raphaelite art was hailed by Ruskin as going 'to nature in all the singleness of the heart.' He believed the pre-Raphaelites went back to a more ancient and pure way of life.

The Idealised Victorian Woman:

Coventry Patmore's *The Angel of the House*: The poem, (1854), was an idealized account of Patmore's courtship of his first wife, whom he believed to be the perfect woman. According to Carol Christ, "it is culturally significant, not only for its definition of the sexual ideal, but also for the clarity with which it represents the male concerns that motivate fascination with that ideal."

John Ruskin's 'Sesame and Lilies': critiques Victorian manhood and argues that women should be men's moral guides and he urges parents of girls to educate them to this end. Feminist critics have viewed the text as an example of repressive Victorian ideas about femininity.

John Keeble and the Oxford Movement:

Rossetti was part of the 'Oxford Movement' led by John Keeble. Keeble believed that the church was at risk of becoming an arm of the state and it needed to be a rediscovery of the doctrine that it was a Christian body. The movement also recognised a more important role of the female in church—especially in sewing and adorning the altar. The movement also gave way to women being able to nurse and teach. The heart was often a central image in the poetry of members of the Oxford Movement. The art critic John Ruskin was also a member.

Rossetti personal context:

Rossetti was twice engaged but called these engagements off for religious reasons. Although some of Rossetti's poems such as 'From the Antique' seem critical of women's exclusion from the public sphere, when Augusta Webster wrote to her in 1870 asking for support in women getting the vote, Rossetti refused because of the "unalterable distinction between men and women; their position, duties and privileges" that the bible teaches

Rossetti Critics

Serena Towbridge	Suggests that rather than being personally against marriage, "Rossetti's" argument is against marriages that she felt to be corrupt... marriage for financial gain is, to Rossetti, comparable to prostitution."
Lynda Palazzo	"Rossetti has radically rewritten the Fall of Eve in terms of the social and spiritual abuse of women which she sees around her and includes more than a hint that male gender oppression be interpreted as original sin."
Simon Avery	"Her views may not always be 'radical' as such, but they are usually far from conservative and often questioning, challenging and potentially subversive...Her characters encourage women to claim independence and agency and are uncompromising in their analysis of a woman's place in society
Gilbert and Gubar	In their 1979 feminist study <i>The Madwoman in the Attic</i> , Gilbert and Gubar suggest that Rossetti is among the "singers of renunciation" of her time and argue that she willingly accepts the state of destitution into which she is cast.
Sullivan	Rossetti's "'hope' for meaning and clarity and completeness must be 'deferred' until she can escape from the self-destructive cycles of worldly existence."
Bocher	"Rossetti... certainly does not objectify women by any means, and more impressively, she does not objectify men either...For the narrator, the other person is there, and this other person's well-being is important and valuable. It simply cannot be more important than the narrator's relationship to God."



<p>Remember</p> <p>Themes: Death/Afterlife/Fear Overview: It is a Petrarchan sonnet which exceeds the idea of romantic love, it is about an unselfish love whereby the speaker wants happiness for their partner even when they are dead.</p> <ul style="list-style-type: none"> “Remember me when I am gone away... into the silent land” “Yet if you should forget me...do not grieve” <p>“Better by far you should forget and smile than...remember and be sad”</p>	<p>Good Friday</p> <p>Themes: Religion/ Doubt/ Anxiety Overview: The speaker throughout the poem seems to be directly addressing Christ as she imagines herself watching the crucifixion on Good Friday. She feels inadequate and unworthy but by the end of the poem implies that when Jesus asks her too she will be ready to grieve.</p> <ul style="list-style-type: none"> “Am I am stone and not a sheep, that I can stand O Christ...and cannot weep?” “The thief was moved” “Fallen Peter weeping bitterly” “Look once more and smite a rock” 	<p>Twice</p> <p>Themes: Earthly/Heavenly love Overview: The title of the poem refers to two offerings of love-one to a man and one to God. The poem emphasises the permanence of heavenly love versus the temporary and critical nature of earthly love.</p> <ul style="list-style-type: none"> “Yet woman’s words are weak; / You should speak, not I” “With a critical eye you scanned/ Then set it down” “As you set it down it broke/ - Broke, but I did not wince” “Refine with fire its gold/ Purge Thou its dross away” 	<p>No, Thank You, John</p> <p>Themes: Rejecting earthly love/ Autonomy Overview: The dramatic monologue reads as a rejection of a relationship or engagement. The speaker silences and dominates him in an assertive way. Her language is business like and forthright.</p> <ul style="list-style-type: none"> “I never said I loved you, John” “I dare say Meg or Moll would take pity on you” “Let us strike hands as hearty friends” 	<p>From the Antique</p> <p>Themes: Dissatisfaction/ Restriction Overview: In this poem the speaker expresses their exasperation at the constraints of being a woman and questions their place in the world. It was not published until after Rossetti’s death and seems to be the most outwardly critical poem about women’s position in society.</p> <ul style="list-style-type: none"> “It’s a weary life, it is, she said: / Doubly blank is a woman’s lot: / I wish and I wish I were a man: / Or, better than any being, were not” “None would miss me in all the world”
<p>Echo</p> <p>Themes: Death/Afterlife/Fear Overview: The poem is about communicating with something that is dead or past. The speaker communicates for the dead lover through her dreams however, these dreams are painful and still evoke strong sexual desires</p> <ul style="list-style-type: none"> “Come to me in the silence of the night” “Oh dream how sweet, too sweet, too bitter sweet” “Watch the slow door...lets out no more” 	<p>A Birthday</p> <p>Themes: Heavenly love/ Spiritual freedom Overview: This poem is a celebration of an intense and perfect kind of love which fulfils and satisfies the reader. The love could be for a partner or Christ.</p> <ul style="list-style-type: none"> “My heart is a singing bird/ Whose nest is like a water’d shoot” “My heart is like an apple tree / Whose boughs are bent with the thickset fruit “My heart is gladder than all these / because my love is come to me” 	<p>Goblin Market</p> <p>Themes: Desire/Transitions/thresholds Overview: This narrative poem, regardless of the specific interpretation taken, reads as a cautionary tale about temptation, sexual desires and the dangers of the public sphere.</p> <ul style="list-style-type: none"> “We must not look at the Goblin men, / We must not buy their fruits” “She clipp’d a precious golden lock, /She dropped a tear more rare than pearl,/ Then suck’d their fruit globes” “I ate and ate my fill, /Yet my mouth waters still” “There is no friend like a sister/ in calm or stormy weather” 	<p>Maude Clare</p> <p>Themes: Rejecting earthly love/ Autonomy Overview: This ballad dwells on the idea that marriage is not an ideal of fulfilled love. Maude Clare and her assertiveness is contrasted with the character of Nell who represents the Victorian ideal of a subservient, loyal and obedient wife.</p> <ul style="list-style-type: none"> “His bride was like a village maid/ Maude Clare was like a Queen” “Here’s half of the golden chain” “I’ll take what you spurn...For he’s my Lord for better or worse” 	<p>Shut Out</p> <p>Themes: Dissatisfaction/ Restriction/ thresholds Overview: Throughout the poem, the speaker is agitated by being ‘locked’ out of her garden by a shadowless spirit. The idea of restriction is conveyed through the escalation in lengths the figure goes to to keep her out.</p> <ul style="list-style-type: none"> “The door was shut. I looked between/ its iron bars” “My garden, mine” “A shadowless spirit kept the gate” He took/ mortar and stone to build a wall”
<p>Song</p> <p>Overview: The two stanzas juxtapose the experience of death for those left behind and for the person who has died. The poem exposes anxiety about what the afterlife might bring but it also shows a sense of acceptance.</p> <p>Themes: Death/Afterlife/Transitions/ Anxiety</p> <ul style="list-style-type: none"> “Sing no sad songs for me” “Be the green grass above me” “Haply I may remember/ And haply may forget” 	<p>Uphill</p> <p>Themes: Religion/ Doubt/ Anxiety/ Death Overview: The poem consists of 8 questions and answers. The devotional verse uses the extended metaphor of climbing the hill being equivalent to the hardships and journeys throughout life. It also explores the anxiety of knowing what is at the ‘top’ of the hill or at the end of life.</p> <ul style="list-style-type: none"> “Does the road wind all the way up?” “Is there for a night a resting place?” “Will there be beds for me and all who seek?” 	<p>Soeur Louise</p> <p>Themes: Desire/Transitions/thresholds/ Earthly v’s heavenly love Overview: The poem draws upon the story of a former royal mistress of Louis XIV. The dramatic monologue is filled with contradictions; despite her having renounced her sins she seems to still mourn the loss of earthly desires.</p> <ul style="list-style-type: none"> “I have desired, and have been desired” “Longing and love, pangs of perished pleasure”, “a disekindled fire” “My rose of life all gone to prickles” 	<p>In the Round Tower at Jhansi</p> <p>Overview: The poem is based on historical events during the Indian Rebellion of 1857. Rossetti was originally inspired by the devotion between Skene and his wife in committing suicide however a later footnote she added revealed that they had actually been captured and killed.</p> <p>Themes: Earthly love/ Devotion</p> <ul style="list-style-type: none"> “Close his arm about her now,/ Close her cheek to his” “I wish I could bear the pang alone” “It is not pain/ Thus to kiss and die” 	<p>Winter My Secret</p> <p>Overview: The speaker in the poem teases and taunts, promising a revelation that never occurs. The speaker is unreliable and untrustworthy, though if we read the poem closely, we realise this is because she herself is untrusting.</p> <ul style="list-style-type: none"> “I tell my secret? No, not I indeed” “My secret’s mine, and I won’t tell” “A veil, a cloak, and other wraps/ I cannot ‘ope to everyone who taps”

SIXTH FORM KNOWLEDGE ORGANISER

SPaG

Grammar: Write in Sentences

A sentence is a group of words that make sense. Sentences start with a capital letter and end with a full stop, question mark or exclamation mark. All sentences contain clauses. You should try to use a range of sentences when writing. There are three main types of sentences.

Simple sentence: A sentence containing one main clause with a **subject** and a **verb**.

He reads.

Literacy is important.

Compound sentence: Two simple sentences joined with a conjunction. Both of these simple sentences would make sense on their own. Varying conjunctions makes your writing more interesting.

He read his book because it was written by his favourite author.

Literacy is important so students had an assembly about reading.

Complex sentence: A longer sentence containing a main clause and one or more subordinate clause(s), used to add more detail. The main clause makes sense on its own. However, a subordinate clause would not make sense on its own, it needs the main clause to make sense. The subordinate clause is separated by a comma (s) and/or conjunction. The clause can go at the beginning, middle or end of the sentence.

He read his book even though it was late.

Even though it was late, he read his book.

He read his book, even though it was late, because it was written by his favourite author.

How can you develop your sentences?

1. Start sentences in different ways. For example, you can start sentences with adjectives, adverbs or verbs.

Adjective: Funny books are my favourite!

Adverb: Regularly reading helps me develop a reading habit.

Verb: Looking at the front cover is a good way to choose a reading book.

2. Use a range of **punctuation**.

3. **Nominalisation**

Nominalisation is the noun form of verbs; verbs become concepts rather than actions. Nominalisation is often used in academic writing. For example:

It is important to read because it helps you in lots of ways.

Becomes: Reading is beneficial in many ways.

Germany invaded Poland in 1939. This was the immediate cause of the Second World War breaking out. Becomes:

Germany's invasion of Poland in 1939 was the immediate cause of the outbreak of the Second World War.

Connectives and Conjunctions

Cause And Effect	Because So Consequently Therefore Thus
Addition	And Also In addition Further (more)
Comparing	Whereas However Similarly Yet As with/ equally/Likewise
Sequencing	Firstly Initially Then Subsequently Finally After
Emphasis	Importantly Significantly In particular Indeed
Subordinate	Who, despite, until, if, while, as, although, even though, that, which

SPaG: Spelling and Punctuation**Punctuation**

Use a range of punctuation accurately when you are writing.

- . Full stop** Marks the end of a sentence.
- , Comma** Separates the items on a list or the clauses in a sentence.
- ' Apostrophe** Shows possession (belonging) or omission (letters taken away).
- " " Quotation marks** Indicate a quotation or speech.
- ' ' Inverted commas** Indicate a title.
- ? Question mark** Used at the end of a sentence that asks a question.
- ! Exclamation mark** Used at the end of a sentence to show surprise or shock.
- : Colon** Used to introduce a list or an explanation/ elaboration/ answer to what preceded. A capital letter is only needed after a colon if you are writing a proper noun (name of person or place) or two or more sentences.
- ; Semi-colon** Joins two closely related clauses that could stand alone as sentences. Also used to separate items on a complicated list. A capital letter is not needed after a semi-colon unless you are writing a proper noun (name of person or place).
- Brackets** Used to add extra information which is not essential in the sentence.

Spelling

Use the following strategies to help you spell tricky words.

1. Break it into sounds (d-i-a-r-y)
2. Break it into syllables (re-mem-ber)
3. Break it into affixes (dis + satisfy)
4. Use a mnemonic (necessary - one collar, two sleeves)
5. Refer to word in the same family (muscle - muscular)
6. Say it as it sounds - spell speak (Wed-nes day)
7. Words within words (Parliament - I AM parliament)
8. Refer to etymology (bi + cycle = two + wheels)
9. Use analogy (bright, light, night, etc)
10. Use a key word to remember a spelling rule (horrible/drinkable for -ible & -able / advice/advise for -ice & -ise)
11. Apply spelling rules (writing, written)
12. Learn by sight (look-cover-say-write check)