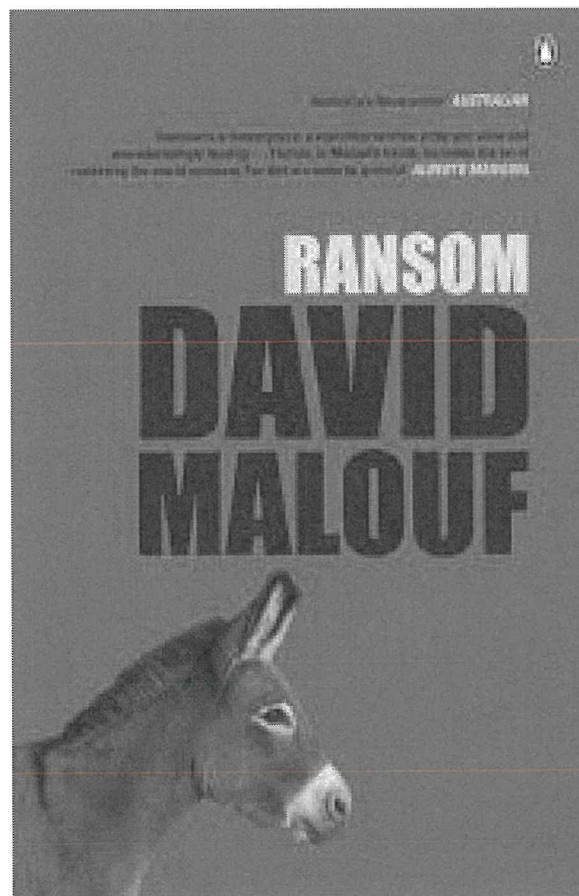
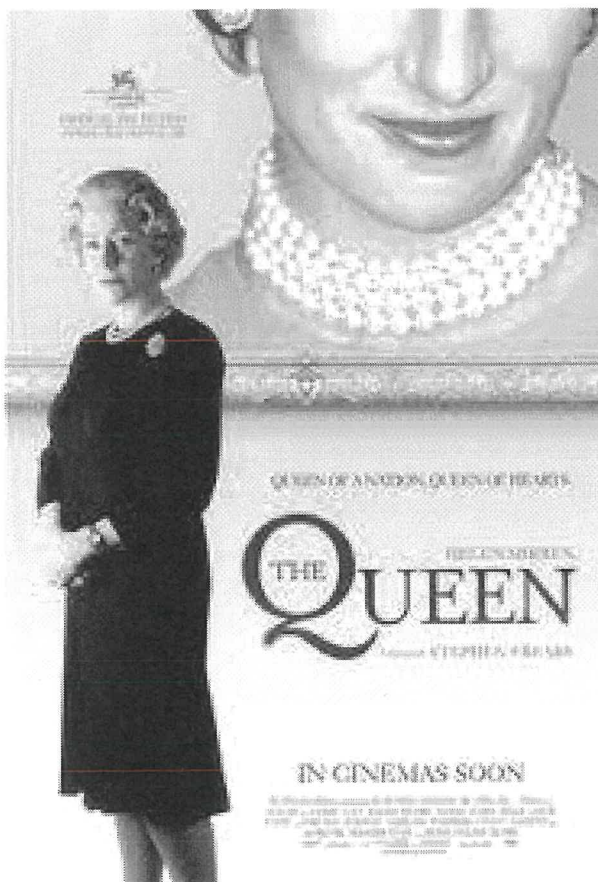


UNIT 4: YEAR 12 ENGLISH

READING AND COMPARING TEXTS

Ransom and The Queen

Term 3	Course Focus	School Assessed Coursework
Week 1 11- July	Reading and comparing texts <i>The Queen</i> and <i>Ransom</i>	
Week 2 18th July	21st Advisory Program	
Week 3 25- July		
Week 4 1st Aug		
Week 5 8t. Aug		
Week 6 15- Aug		
Week 7 22nd Aug		
Week 8 29th August		Reading and comparing texts: Comparing analysis SAC



Area of Study 1

Reading and comparing texts

In this area of study students explore the meaningful connections between two texts. They analyse texts, including the interplay between character and setting, voice and structure, and how ideas, issues and themes are conveyed. By comparing the texts, they gain a deeper understanding of the ideas, issues and themes that reflect the world and human experiences.

Students produce a written analysis comparing selected texts, discussing important similarities and differences and exploring how the texts deal with similar or related ideas, issues or themes from different perspectives to reflect particular values. Through discussion and preparatory drafting they compare in detail the ideas encountered in the texts and the features of the texts on which the comparison is based. They use planning and drafting to test and clarify their ideas, and edit for clear and coherent expression of them. They apply the conventions of written analysis and textual evidence. They draft, revise and edit for clarity, coherence and technical accuracy, and refine for effective presentation of the insights gained through comparison.

Outcome 1

On completion of this unit the student should be able to produce a detailed comparison which analyses how two selected texts present ideas, issues and themes.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- an understanding of the ideas, issues and themes presented in texts
- the ways authors convey ideas, issues and themes in texts
- the features of written, spoken and multimodal texts used by authors to convey ideas, issues and themes
- the ways in which different texts provide different perspectives on ideas, issues and themes and how comparing them can offer an enriched understanding of the ideas, issues and themes
- the conventions of discussion
- the features of comparative analysis: structure, conventions and language, including relevant metalanguage
- the conventions of spelling, punctuation and syntax of Standard Australian English.

Key skills

- identify meaningful connections and areas for comparison
- explain and analyse
 - similarities and differences between texts in the presentation of related ideas, issues and themes
 - the choices made by authors to convey particular perspectives
- compare texts to negotiate and communicate a deeper understanding of ideas, issues and themes
- apply the conventions of discussion
- use textual evidence appropriately to support comparative analysis
- plan comparative responses, taking account of the purpose, context and audience in determining the selected content and approach
- develop and clarify ideas and insight gained through comparison using discussion and writing
- draft, review, edit and refine comparative responses, using feedback gained from individual reaction, and peer and teacher comments
- apply the conventions of spelling, punctuation and syntax of Standard Australian English accurately and appropriately.

DESCRIPTOR: typical performance in each range											
	Very low	Low		Medium		High		Very high			
Unit 4 Outcome 1 Produce a detailed comparison which analyses how two selected texts present ideas, issues and themes	Understanding of how texts convey ideas, issues and themes from different perspectives.	Limited understanding of the texts and how they convey ideas, issues and themes from different perspectives.	Some understanding of the texts and how they convey ideas, issues and themes from different perspectives. Identification of some connections between the texts.	Satisfactory understanding of the texts and how they convey ideas, issues and themes from different perspectives. Identification of relevant connections and areas for comparison.	Thorough understanding of the texts and how they convey ideas, issues and themes from different perspectives. Identification of meaningful connections and areas for comparison.	Sophisticated understanding of the texts and how they convey ideas, issues and themes from different perspectives. Identification of highly significant connections and areas for comparison.					
		6	7	8	9	10	11	12	13	14	15
	Understanding of the ideas, issues and themes in both texts through analysis of the similarities and/or differences. Limited reference to the text.	Limited understanding of the ideas, issues and themes in both texts through some attempts at analysis of the similarities and/or differences. Limited reference to the text.	Comparison that presents some understanding of the ideas, issues and themes in both texts through broad analysis of the similarities and/or differences. Some use of textual evidence to support the comparison.	Clear and appropriate comparison that presents an understanding of the ideas, issues and themes in both texts through close analysis of the similarities and/or differences. Suitable use of textual evidence to support the comparative analysis.	Thoughtful and effective comparison that presents a detailed understanding of the ideas, issues and themes in both texts through close analysis of the similarities and/or differences. Careful use of textual evidence to support the comparative analysis.	Sustained and insightful comparison that presents an enriched understanding of the ideas, issues and themes in both texts through complex analysis of the similarities and/or differences. Considered use of textual evidence to support the comparative analysis.					
		6	7	8	9	10	11	12	13	14	15
	Control of the features of comparative analysis.	Limited control of the features of comparative analysis.	Some control of the features of comparative analysis, including the use of structure, conventions and language, including the use of metalinguage.	Sound control of the features of comparative analysis, including the appropriate use of structure, conventions and language, including the use of relevant metalinguage.	Careful control of the features of comparative analysis, including the careful use of structure, conventions and language, including the use of relevant metalinguage.	Skilful control of the features of comparative analysis, including the highly proficient use of structure, conventions and language, including the use of relevant metalinguage.					
	6	7	8	9	10	11	12	13	14	15	
	Expressive fluent and coherent writing	Written language that shows limited control of spelling, punctuation and syntax of Standard Australian English.	Mostly clear written language that employs some conventions of spelling, punctuation and syntax of Standard Australian English.	Generally fluent and coherent written language that employs the appropriate use of spelling, punctuation and syntax of Standard Australian English.	Expressive, fluent and coherent written language that employs the appropriate and accurate use of spelling, punctuation and syntax of Standard Australian English.	Highly expressive, fluent and coherent written language that employs the skilful and accurate use of spelling, punctuation and syntax of Standard Australian English.					
	6	7	8	9	10	11	12	13	14	15	

UG	E	E+	D	D+	C	C+	B	B+	A	A+
0-23	24-26	27-29	30-32	33-35	36-38	39-41	42-44	45-47	48-53	54-60

Essay Questions

- Compare how *Ransom* and *The Queen* explore the public and private aspects of grief.
- How do *Ransom* and *The Queen* show that leaders must change with changing times?
- Both *Ransom* and *The Queen* demonstrate the difficulty that leaders have in keeping a sense of privacy. Do you agree?
- “A man’s acts follow him wherever he goes in the form of a story.” How to *The Queen* and *Ransom* demonstrate the importance of words and stories?
- How do *Ransom* and *The Queen* show that protocol prevents effective leadership?
- Effective leadership is about creating a sense of pageantry. How do *Ransom* and *The Queen* show this?
- Compare how the two texts show that there is a profound cultural difference between leaders and their people.
- Compare how the two texts explore cultural change.
- Compare how the two texts explore the divide between leaders and the common people.
- “What if my actions are damaging the crown?” Compare how the two texts portray the uncertainty that plagues leaders.
- “Further discussion is no longer helpful, either.” How do *Ransom* and *The Queen* demonstrate that their is a time for consultation and a time for action?

The Queen directed by Stephen Frears and *Ransom* by David Malouf

'The actions of leaders are guided by ideas of legacy.'
Compare how *Ransom* and *The Queen* present this idea.

The way leaders respond to a crisis often determines how they are remembered for years to come. This is shown in both David Malouf's novel *Ransom* and Stephen Frears' film *The Queen*, each of which follows state leaders as they navigate difficult situations that challenge their leadership skills. *Ransom* explores King Priam's reaction to his son's death, whereas *The Queen* presents Queen Elizabeth II's handling of the death of Princess Diana, her ex-daughter-in-law. The responses of Priam and the Queen to their respective challenges reveal much about their characters, and invariably shape the way in which they are viewed by those they lead. Therefore, they must take into account the public's needs when considering how to approach crises, knowing full well that their actions as leaders will be judged and come to reflect their legacy. ¹

Although *Ransom* and *The Queen* are set thousands of years apart, and in different geographical settings, the experiences of Priam and the Queen suggest that the challenges of leadership are always complicated by the need to maintain awareness of the way history will record events. ² King Priam of Troy manages to achieve the impossible, 'something for which he will be remembered for as long as such stories are told', by shaping the way his actions will be interpreted in the future. In ancient Greece, where legacies are created through action and subsequent word of mouth, the story of Priam's successful ransom of Hector's body is widely relayed by Somax. Over time it becomes 'the stuff of legend'; indeed, Malouf's audience understands the longevity of this particular narrative. The setting of *The Queen* could not be more different – a world where information can instantly become global. ³ Frears' frequent inclusion of archival news footage demonstrates clearly the impact of the media and the public in shaping reputations; however, the Queen still retains some control over her future reputation, aided by the support of Prime Minister Tony Blair. Blair agrees to 'help with the press', and between them he and the Queen are able to

- 1 Introduction outlines the texts and provides an informed contention in response to the topic.
- 2 Clear topic sentence addresses the topic directly and outlines connections between the two texts.
- 3 Direct comparison throughout ensures that both texts are being addressed in relation to the topic (particularly the instruction to 'compare').

- 4 Topic sentence focuses on an idea rather than a specific text or character, setting up the paragraph to draw on both texts to support this statement.
- 5 Both texts are addressed equally, ensuring that connections and comparisons are drawn between them.
- 6 Short, relevant quotes are embedded seamlessly into the essay so that the flow of words and sentences is not disturbed.
- 7 Reference to minor characters, such as Deiphobus, shows a close knowledge of the text. Focusing only on the main characters can limit the scope of discussion.

'modernise' to reflect the changing world. The events surrounding the death of Princess Diana are contextualised as one week in 'two and a half thousand', and the Queen emerges having shown 'great personal strength, courage and humility'. In both *The Queen* and *Ransom*, national leaders understand the ways stories are told and use that knowledge to make effective decisions to shape a lasting impression of their rule.

A legacy is not simply something that one creates; it is also something that one is guided and sometimes bound by. 4 Priam is always conscious of his past life as Podarces, 'a tale every child knows and has heard a hundred times over', and his awareness of the life he might have led as a slave is always with him. Similarly, the Queen has spent 'fifty years doing a job she never wanted' but was forced to accept after the abdication of King Edward VIII and the death of her father. 5 Priam argues that he has to be 'more rigid than others', and the same could be suggested of the Queen, who is brought up to believe it is 'God's will' that her 'whole life' be 'devoted' to the service of her country. 6 Both monarchs are burdened by historical events that dictate their every move. Diana's funeral presents challenges 'logistically, constitutionally, practically, diplomatically and procedurally' and, of these, it is the proposed breaches of protocol that seem to be the most difficult to overcome. King Priam encounters similar resistance when he suggests the ransom to his advisers and councillors, with his son Deiphobus dismissing the 'new and unheard of' plan by reminding Priam that, in his 'kingly role', he can have no part in 'ordinary desires and needs and feelings'. 7 Priam initiates his breach from protocol whereas the Queen must be persuaded of its necessity. Nevertheless, both Priam and Queen Elizabeth realise that sometimes it is important to challenge expectations and behave as 'merely human'. It is this humanity that helps to create their legacy.

It can be difficult for leaders to resist or challenge what seems to be pre-ordained. This is particularly evident in *Ransom*. Achilles sees his death in battle as 'fixed, inevitable', and accepts his fate 'with the pious resignation of the old man he will never become'. Conscious of his destiny, Achilles is convinced that he has no power to alter this fate, limiting his ability to create his own story. He is helpless to resist his 'self-consuming rage' and waits for an external force to 'break the spell'. In contrast, Priam decides to 'try something that might force events into a different course', hoping

that he will be able to dictate, to an extent, his legacy 'in a world that is also subject to chance'. After the success of his journey Priam feels 'triumph' that he has achieved 'something for which he will be remembered for as long as such stories are told'. Frears explores similar ground in *The Queen*. 8 The Queen's insistence that 'Diana's no longer a member of the Royal Family' and her observance of protocol dictate that Diana's death is to be treated as 'a private matter'. Despite this according with the Queen's own wishes, its enforcement is reliant on external factors and she, like Achilles, accepts a lack of agency in her own life. Thus she does not take decisive action in response to the crisis with which she is faced. Both the Queen and Achilles are helplessly locked into ineffective responses until they are offered an alternative path. Priam shows Achilles a way to 'break free of the obligation of being always the hero', and Tony Blair helps the Queen realise she needs to respond to the 'shift in values' or risk 'damaging the crown'. Achilles and the Queen are both limited by their own expectations, and in each case they need someone else to show them that they can take some responsibility for the way they will be remembered. 9

Both *The Queen* and *Ransom* demonstrate the importance of legacy in determining the actions of leaders. This is shown to be true across different historical and geographical contexts. However, in both texts the leaders also acknowledge the influence of their past, both in personal terms and regarding the protocols and expectations of their respective societies. This places some limitation on the degree of agency they have. It is only through careful consideration and guidance that the Queen and Priam can each find ways to take some control over their actions, both shaping and being shaped by the way they will be remembered. 10

8 Use of diverse comparative sentence structures – rather than overusing terms such as 'in contrast' and 'similarly' – highlights a varied and sophisticated vocabulary.

9 Linking sentences throughout the essay refer back to the main contention, ensuring that arguments flow logically for the reader.

10 Conclusion reaffirms the points made throughout the essay, without direct repetition of phrases.

Chain of Connectivity

- Both texts are about changing traditions
- Both texts are show what it is that makes people alter tradition
- Both texts are about people who shape and control tradition
- Both texts show the gap between traditions of people belonging to different generations
- Both texts show how personal identity is shaped by a sense of tradition
- Both texts show how public identity is traditionally held separate from a private identity
- Both texts show how traditions can change quickly
- Both texts show how traditions about grief are slow to change
- Both texts show how leaders are more beholden to tradition than the general public
- Both texts show how traditions are important to a coherent society
- Both texts show how traditions are more important to leaders than to their public
- Both texts show how leaders are in control of traditions to keep and traditions to change

Divide students into eight groups, these eight groups into four pairs and give each pair a topic - with one group in each pair having to debate for or against:

- Elizabeth's journey is a more profound one because it will have long-lasting effects on her leadership.
- Blair's position is the hardest because he must balance his own beliefs and those of the people around him.
- Priam's journey is harder because he must do it alone.
- Achilles' position is the hardest because he feels responsible for the events that have happened.

METALANGUAGE LIST:

Protagonist		Future tense verbs	Dialogue	Irony
Antagonist	Third-person narrative voice	Personification	Metaphor	Juxtaposition/ Contrast
Narrative voice	Symbolism/ Symbol	Characterisation	Flashback	Orientation
Narrative point of view	Past tense verbs	Parallel	Flash-forward	Complication
	Present tense verbs	Motif	Foreshadowing	Rising action
Climax	Setting	Allusions	Stream of consciousness (elements of)	Connotations
Resolution	Character development/ Transition/turning Point	Imagery	Rhythm (sentences)	Internal monologue
Tone	Repetition		Ambiguity	Adjectives

Research task: Historical, political and cultural context

Ransom

Trojan War

- Who was Achilles?
- What are the origins of the Trojan War?
- Who is Priam?
- Who are the myrmidons?
- Who are Hector and Paris?

Chapter 24 Iliad

- What is the Iliad?
- Draw a timeline of key events in the Iliad
- What happens in chapter 24 of the Iliad?

Epic features

- What are acts of great heroes?
- What is a mythological setting?
- What are the role of the Gods in comparison to humans in an epic?
- What is typical hero's journey?
- <https://www.youtube.com/watch?v=d1Zxt28ff-E>

Greek mythology and Classical world view

- What are the role of the God's?
- In Ancient Greek myths, how do human beings and the gods interact with each other? E.g music, symbols, messengers, oracles
- According to the Ancient Greeks what was the role of fate in the lives of human beings?
- Provide a Social Hierarchal Pyramid of Ancient Greece

Malouf

- Who is David Malouf?
- Timeline of his life
- Biographical details
- Genre and style
- Key concerns in his texts

CONTEXT RESEARCH

The Queen

Stephen Frears

1. Who is Stephen Frears?
2. Timeline of his life
3. Biographical details
4. Genre
5. Subject focus across filmography

Princess Diana

1. Who are her children?
2. Who did she marry and remarry?
3. What success is she known for?
4. Why was she also heavily criticised?
5. Find a short interview of her and describe her personality?

England

1. Who is Edward the VIII?
2. What is an abdication and what was the impact of his abdication on Elizabeth's family?
3. What is a monarchist?
4. What is a republican?

Queen Elizabeth II

1. When was she born?
2. How long has she been the queen for?
3. What are the duties of the queen?
4. Who has criticised her and what were those criticisms?

Tony Blair

1. What his upbringing like?
2. What are his political ideals?
3. Go to this website <https://www.theguardian.com/politics/2007/may/11/tonyblair.labour> and explore 3 things he will be remembered for?

RANSOM CONTEXT GRID

Trojan War	Chapter 24 Iliad	Epic features	Greek Mythology and Classical world view	David Melouf
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THE QUEEN CONTEXT GRID				
Stephen Frears	Princess Diana	England	Queen Elizabeth	Tony Blair

JDA's notes, quotes and analysis.

Ransom - novel written by David Malouf

Chapter 1

- Introduction to Achilles
- Deaths of Patroclus and Hector
- Grief of Achilles
- Flashbacks – changes between past and present tense

Chapter 2

- Priam
- Page 45 – grief and fate
- Decides on a plan to get Hector – dawn – reader meets both Achilles and Priam pre-dawn
- 49-50 – Priam and Hecuba's grief
- 56 – plan of Priam – “it is no longer night” – symbolism of light/dark
- Notion of Priam being simply “a man”, not a king or hero – burden on responsibility is lifted
- 61 – Priam challenging fate – “chance”
- 64-74 story of Priam's name
- References throughout to King being a symbolic figurehead (78) – contrasted against ‘the man’ behind it
- Priam – by the book, follows rules, sensible, cautious (82) – his plan goes against all this
- “those very feelings of the ordinary man” – 84
- Meet Somax – 92

Chapter 3

- Character of Somax created by Malouf – not in the Iliad
- Priam and Somax begin journey before dusk – symbolism of darkness
- Use of 3rd person omniscient narration – insight into the thoughts/feelings of all characters – but with each chapter primarily from a particular character's perspective
- 115 – things being the plans of the gods
- 116-117 – Somax almost tending to Priam as if he were a child – relationship developing
- 122 – Priam's new perspective of things – “he saw that what was new could also be pleasurable”
- Differences established between Priam's world and Somax's world – talking as an example – 126
- Priam's view of the world increasingly changing – interested in the ‘small things’ – 128
- 129 – Priam asks a question
- 132 – deaths of Somax's children
- 135 – quote about things just continuing on – events, as important as they may seem, are just a moment in time.
- 136-139 – Priam questions his own relationship (and grief) with his sons – doesn't actually know how many sons he has – reflects his disconnection
- 142 – Priam and Somax both almost cry over the story of Somax's son's death
- Somax tells how he forgave his mule Beauty for accidentally killing his son – symbol for compassion and forgiveness
- 145 – Greek escort arrives at cart – cheeky, condescending, rude, cocky, smug – turns out to be the Greek God Hermes
- 162 – arrive at Greek camp – gate opens by itself – Hermes? Journey blessed by the Gods?

Chapter 4

- Achilles still grieving for Patroclus
- 174 – cries when he thinks Priam is his own father Peleus
- Both Achilles and Priam have absolute power – servants tend to every need

- 175 – Priam first asks Achilles for Hector's body
- Gods? Fate? "more than ordinary forces have brought him here"
- Priam reminds Achilles of his own father – creates a tenderness in Achilles
- 182 – Priam persuading Achilles – appeals to his humanity and family values
- 185 – Achilles ponders how things are just a small moment in time
- 186 – Achilles has a vision of his son killing Priam
- 187 – allows Hector's body to be released to Priam
- 188 – Hector's body: "it shines as with the light of another star"- symbolism of light/dark
- Hector's body has rejuvenated overnight every night since he was killed – gods?
- 190 – Achilles feels calm, cleansed, at ease in himself – sits with the body of Hector
- 192 – Achilles, like Priam earlier, interested in common duties that he'd never before even considered.
- 194 – "first light" – symbolism of light/dark
- Throughout the text, Priam is accepting of the fact that Troy will be defeated by the Greeks
- 198 – Achilles and Priam dine together and make a 12-day truce – an intimacy and respect between them
- Cart leaves on journey home to Troy

Chapter 5

- 205 – "The sun is already up..." – symbolism of light/dark
- 206 – "weak sunlight warm on their backs..."
- 206 – "the sun is high above the horizon"
- 208 - Priam reaches "up to be helped" by Somax – a sign of his acceptance of help, physical and emotional
- 208 – "the sun grows warmer"
- 209 – "as a man remade" – Priam's transformation – "I am still here, but the I is different"
- Story of a journey – literal, as well as emotional and psychological
- 211-214 – Achilles – vision of his son killing Priam in the future, and his son is disappointed about it – flashforward
- Continual references throughout to Troy being defeated – fate? Gods? Resignation? Acceptance?
- 217 – storytelling of Somax
- Story finishes with Somax, actually Beauty – celebration? Most important character? Last reminder from Malouf about the importance of forgiveness and compassion?

Comparing Setting

In order to understand the changes that are occurring in each of the texts, it is important that students understand the cultural settings of *Ransom* and *The Queen*. Each text gives an insight into the childhoods (or the distant past) of the leaders, as well as hints as to what the setting was like just before the events we are watching unfold.

To think about the changes to the social setting in each of the texts, students should look at the quotes written in this table:

<p>Distant Past</p>	<p>"She had given him up. That was the hard condition of his being and of all commerce between them"</p> <p>"I am just one more slave-thing like the rest, one among many."</p>	<p>"She's been brought up to believe it's God's will that she is who she is."</p> <p>"She won't have seen anything like this since the abdication and I cannot emphasise enough what affect that had on her. Unexpectedly becoming King as good as killed her father"</p>
<p>Then</p>	<p>"War should be practised swiftly, decisively. Thirty days at most."</p> <p>"His more usual role is to stand still at the centre, both actual and symbolic in the same breath"</p>	<p>"How many of your predecessors... would have dropped everything and gone back to London because people holding candles wanted help with their grief?"</p> <p>"[the flag is] more than four hundred years old. It has never been lowered for anyone"</p> <p>"a period of restrained grief and sober, private mourning. That's the way we</p>
<p>Now</p>	<p>"In these nine years his own son... has been growing up without him. Days, weeks, season after season"</p> <p>"The grief that racks him is not only for his son Hector. It is also for a kingdom ravaged and threatened with extinction"</p>	<p>"instead of foreign Heads of State and Corwn heads of Europe, the guests would include a sprinkling of actors of stage and screen"</p> <p>"I want to set an ambitious course to modernise this country. To breathe new life into our institutions."</p> <p>"Apparantly, one in six people now</p>

After looking at these quotes, students should discuss, in pairs, the changes that each text presents and decide whether the changes in the texts are recent, radical alterations in society, or are a part of a cyclical change that occurs naturally in the society. To help them think about the strength of these changes, students should use the words and phrases in the table below and then write one or two sentences about each text, describing the changes that they observe.

This is a period of...	after a long time of...	...and it is clear that the situation has... ...but this sense of stability/tradition is...
adjustment revision transformation revolution development	societal stability widely accepted behaviour cultural consistency establishing and adhering to tradition constancy of behaviour and expectations established social norms	always in the recent past forever recently within a lifetime seasonal enduringly

Kingdoms under siege

Each text shows us a kingdom which is under siege. In the case of *Ransom*, of course, the kingdom of Troy is literally under siege however, *The Queen* portrays a monarchy that is metaphorically under siege because of all of the negative publicity about the way they are handling news of Diana's death. However, it is not only the monarchs who are victims to duress - Achilles is besieged by his own grief and is confronted with the disapproval of his men, while Blair is pressured by the people closest to him. So the leaders are under a great deal of personal and political pressure. Students should look at the examples in the chart below and sort them into three categories: internal pressure (that the leaders place on themselves), interpersonal pressure (from the closest advisors) and external pressure (from outside sources).

Hecuba tells Priam not to ransom himself	Prince Phillip interjects criticism in the background while Elizabeth talks with Blair over the phone	Elizabeth says, "isn't that precisely the sort of extravagance they criticise us for?"	Blair wants to set a course to "modernise" the country
Janvrin tells Elizabeth that there will be a public funeral	While his men obey Achilles "they know what he has in mind and cannot bear to meet his eye"	Blair wants the Queen to respond to the public's desire to "share in the grief"	Priam feels that the goddess Iris has suggested a new path to him and he imagines himself in a plain white robe
Elizabeth says that "no member of the royal family will speak publicly about this"	Achilles desecrates Hector's body "like a man obeying the needs of some other, darker agency"	Deiphobus counsels Priam to "be patient like the rest of us"	Blair feels that the queen is being bullied
Blair calls the Queen to ask that the flag be displayed at half mast	Priam is enraged when his servants bring out the ceremonial chariot	Cherie and Tony have a disagreement about taking the monarchy down	Priam eats at Somax's urging
Priam falls to his knees in front of Achilles	Achilles treats Priam with gentleness and courtesy	Prince Phillip says "You're the Sovereign. The Head of State. You don't get dictated to"	Headlines from the newspaper condemning the royal family

Comparing characters:

In both of these texts, characters represent certain ideas in very iconic ways. Each of the activities below will help students discuss the *ideas* the characters represent, rather than just discuss the characters as if they are 'real people'.

The desire for tradition is at odds with the drive to make a difference

In each of the texts, the characters exhibit different levels of adhering to tradition - the desire for the familiar and comfortable (and therefore doing what is easiest) is in conflict with characters' interests in making a difference and creating a legacy. Students should look at the ways characters are portrayed by what they wear, how they think and where they live to help them analyse these differences. Students should look at all of the examples below and, after cutting them out, sort them into these categories:

1. Shows a desire for change
2. Shows a desire for tradition
3. Is uncertain about whether change or tradition is best

Elizabeth's cosy dressing gown and hot water bottle	Achilles' sense of his own honour	Priam giving the name "Ideaus" to his servant	Cherie comparing Blair's admiration of the Queen to his admiration for his mother
Priam being "unnerved" by Hecuba's "women's talk"	The Blairs' unrenovated and simple home	Tony Blair kneeling awkwardly before the Queen	Priam paddling in the stream to cool his feet
Achilles entering the tent where bodies are tended	Priam being startled by the "unaccustomed touch" of a commoner	The old and muddy jeep	Achilles choosing a "good-sized hog" to serve to his guest
The royals' love of hunting	Elizabeth's dowdy dress sense (head scarf and sturdy shoes)	Priam's initial reluctance to "compromise the purity of his mission" by eating	The Queen adding "as a grandmother" to her speech
Elizabeth watching TV to see the public's responses	Priam thinking about Somax's bond with his sons	Blair wanting to protect the Queen and calling the behaviour of the public "bully[ing]"	Blair asking Robin Janvrin to call him "Tony"
Blair washing the dishes	Elizabeth walking briskly to help herself think	Priam feels that his homecoming will be as "exultant" as his father's was	Achilles desecrates Hector's body

Text	Character	In the royal/ leader's household, it is normal to...	and/ but the protagonist wants...	Outside the royal/leader's household, it is normal to...	and/but the protagonist wants...
<i>Ransom</i>	Priam				
	Achilles				
<i>The Queen</i>	Elizabeth				
	Blair				

Grief

One of the most obvious things that links both texts is that the events of each are centred around the very public death of a popular person. Grief is therefore a central idea explored. However, the grief that the characters feel is not always about the death of a loved one; Priam is very explicitly grieving for the loss of a kingdom that he has lead and it should be clear (although not explicitly obvious) that Elizabeth is also affected by the seismic shift in public opinion about her and the institution she represents. Students should place all of the characters (not just the leaders) into the chart below, helping them to see the similarities and differences between each characters' experience of grief. Please note that some characters should be placed in more than one category.

Characters who feel grief for a loved one:	Characters who feel empathetic to others' grief:	Characters who are dismissive of the grief others feel:
Characters who are grieving for a lifestyle that is passing:	Characters who refuse to feel grief:	Characters who are excited by the change this grief will bring:

Characters:

- Elizabeth
- Tony Blair
- Cherie Blair
- The Queen Mother
- Alastair Campbell
- Prince Charles
- Prince Phillip
- Robin Janvrin
- The British public
- Achilles
- Priam
- Somax
- Hecuba
- Automedon
- Alcimus
- Deiphobus

When grief is a bit more complicated

Elizabeth's and Achilles' feelings about the dead are complicated because they feel they were wronged by those who have died. Ask students to fill out the table below, thinking about their reactions to the deaths they are confronted by and considering whether or not these reactions were justified:

	Hector... killed Patroclus, Achilles' soul mate	Diana... criticised the monarchy that she had married into,
<p>How did Achilles / Elizabeth react?</p> <p>Were their reactions justifiable and reasonable?</p>		
<p>How did the public react to news of these deaths?</p> <p>Were their reactions justifiable and reasonable?</p>	(pp 29-34)	
<p>How did Achilles / Elizabeth respond to the reactions of their people?</p> <p>Were these reactions personal or public?</p>		

It is difficult to understand other leaders, even when they are in a similar position

Each of the leaders must come to terms with their own feelings as well as the feelings of their counterparts. Priam and Achilles must learn to demonstrate some kind of empathy for the others' pain, just as Elizabeth and Blair come to a new understanding of each other. Ask the students to take note in the table below, thinking about the similarities and differences between each of the pairs:

	Achilles... mutilates Hector's corpse every day	Tony Blair... wants the royal family to abandon centuries of protocol
How did Priam / Elizabeth react?		
Do Achilles / Elizabeth show any interest or understanding of their fellow leaders?		
What action do Priam / Elizabeth take?		

A sense of pageantry

Royal protocols are a constraining force for the leaders in both texts, but they also provide a strong sense of the symbolic nature of effective leadership. All of the leaders in the texts have a belief in the power of appearances and are concerned with how they are seen by their public. However, they have very different ideas about the sort of show they should produce. Ask students to review each text, particularly looking at the sections where characters are described in *Ransom* or looking at the clothes and movements of the characters in *The Queen*, filling out a table like the one below:

Priam	Achilles
Elizabeth	Blair

Consider	
Clothes	white, black, suits, armour.....
Movements	walks in public, fighting in public, funerals, parades
Speeches	public addresses
Creating a spectacle	how do they create a "scene" for the public?

The River Crossings

In both *Ransom* and *The Queen* there is a symbolically significant river crossing. Students should review this scene from *The Queen* (59-1.03) and from *Ransom* (143-162), then complete the table below:

	Ransom	The Queen
Is the crossing successful?		
Symbolism	Hermes: the Greek messenger God. He is the protector of travellers	The stag: a symbol of royalty and authority (is later hunted and killed)
How does the symbolism of these messengers suggest that the leader is on the right track?		

Finding links and divisions

Typically, students are good at discussing ideas in isolation, or looking at the superficial similarities between two texts, but they are less adept at linking apparently different ideas together or at discussing the nuances of difference between the two texts. This group of activities is about helping students think about ideas in a new, deeper way and challenging them to look beyond the superficial.

Connections and disconnections

One of the things we want students to do is identify a point of comparison and the discuss the points of difference and the points of similarity in detail. To help them do this, students should look at a list of statements about an idea in the text, such as adherence to tradition, and think about the ways *Ransom* and *The Queen* are similar, but also how they are different. Students should read through the list of statements and tick all of those statements they agree with and highlight the statements that are only about one text - students should use a different colour highlighter for each text.

- Both texts are about changing traditions
- Both texts explore how traditions are changed
- Both texts are about the people who shape and control tradition
- Both texts show the gap between traditions of people belonging to different generations
- Both texts show how personal identity is shaped by a sense of tradition

- Both texts show how public identity is traditionally held separate from a private identity
- Both texts show how traditions can change quickly
- Both texts show how traditions about grief are slow to change
- Both texts show how leaders are more beholden to tradition than the general public
- Both texts show how traditions are important to a coherent society
- Both texts show how traditions are more important to leaders than to their public
- Both texts show how leaders are in control of the traditions to keep and the traditions to change

Agree or challenge

For this activity, students should work in groups of four. Each group is given a statement about one character and half of the group should work on arguments that support the statement while the other half work on arguments against the statement. After the pairs have prepared their arguments, they should debate with the rest of their group. Each group will later share their discussion with the rest of the class.

- Elizabeth's journey is a more profound one because it will have long-lasting effects on her leadership.
- Blair's position is the hardest because he must balance his own beliefs and those of the people around him.
- Priam's journey is harder because he must do it alone.
- Achilles' position is the hardest because he feels responsible for the events that have happened.

Forced Links

This writing activity forces students to make connections between all of the ideas in the two texts, or between the characters and ideas in the texts. Students should look at the grid below and create a sentence that links each of the words in the left column, another sentence for the middle column and a final sentence for the right column. Next, students should write three separate sentences for the three separate rows and finally, one sentence for each of the diagonals.

tradition	power	the public
privacy	protocol	grief
ignoring advice	modern	the need for change

Here is another grid, this time with characters:

tradition	Elizabeth	the public
Achilles	protocol	Blair
ignoring advice	Priam	the need for change

	At the start of the text	During / at the end of the text
Agents of change		
Agents of tradition		

Personal and social consequences for new behaviours

Action:	Achilles mutilates Hector's corpse
Motivation	
Personal consequences	
Social consequence	

Action:	The Queen decides to look at the flowers offered for Princess Diana
Motivation	
Personal consequence	
Social consequence	

Living as a leader

Text

In the royal household, it is normal to...

and/ but the protagonist wants...

Outside the royal sphere, it is normal to...

and/ but the protagonist wants...

Ransom

The Queen

	Priam	Achilles
Is motivated by... Is influenced by... Is affected by... Feels...		
Fulfils the role of...		
Learns... Accepts... Teaches... Demonstrates...		
In essence this is a relationship about, based on...		

	Elizabeth II	Tony Blair
Is motivated by... Is influenced by... Is affected by... Feels...		
Fulfills the role of...		
Learns... Accepts... Teaches... Demonstrates...		
In essence this is a relationship about, based on...		

How the dead have wronged us...

	<p>Hector... killed Patroclus, Achilles' mate</p>	<p>Diana... criticised the monarchy that she had married into, destabilising its popularity</p>
<p>How did Achilles / Elizabeth react?</p> <p>Were their reactions justifiable and reasonable?</p>		
<p>How did the public react to news of these deaths?</p> <p>Were their reactions justifiable and reasonable?</p>	<p>(pp 29-34)</p>	
<p>How did Achilles / Elizabeth respond to the reactions of their people?</p> <p>Were these reactions personal or public?</p>		

How difficult it is to understand others' reactions...

	Achilles... mutilates Hector's corpse every day	Tony Blair... wants the royal family to abandon centuries of protocol
How did Priam / Elizabeth react?		
Do Achilles / Elizabeth show any interest or understanding of their fellow leaders?		
What action do Priam / Elizabeth take?		

SYMBOLS AND IMAGES IN 'THE QUEEN' AND 'RANSOM'

The Queen	Example (quote or film technique)	What is reveals
<i>The stag</i>		
<i>The river crossing</i>		
<i>Floral tributes</i>		
<i>The portrait of the Queen</i>		
<i>The British flag</i>		
<i>Bowing and curtseying</i>		
<i>Balmoral castle</i>		

Symbols and images in '~~Idaeus~~' and 'Ransom'

Ransom	Example (quote, or film technique)	What it reveals
<i>Images of extraordinariness</i>		
<i>Images of ordinariness</i>		
<i>Images of cleanliness, light, beauty</i>		
<i>Images of blood, dirt and earth</i>		
<i>Water and the sea</i>		
<i>The donkey Beauty.</i>		
Idaeus		

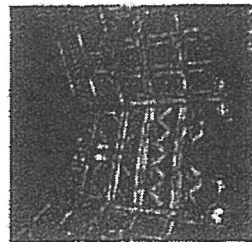
Change

Nouns	Adjectives
transformation reversal shift exchange development innovation transition revolution new understanding reconnection	entire complete short term part temporary wide spread enduring restricted individual personal social collective

Hope

Nouns	Adjectives
desperation dreams commitment desire despair promise emptiness need emotions	extreme profound deep clear

To express:				
Similarity	Difference	Comparison	Contrast	Summarising or emphasising
exactly precisely virtually practically more or less almost nearly approximately about entirely quite	considerably a great deal very much rather somewhat a little slightly scarcely hardly totally completely entirely quite dissimilar	like similar as same in the same way too both most important have in common the same as similarly as well as while	although yet whereas however but while differ instead unless unlike though on the contrary contrary to even though on the other hand the reverse	In terms of... They are virtually identical They are almost exactly the same There are more similarities than differences They are quite different because... One of the few similarities/differences is... in every way



Stem Phrases for drawing Comparisons	Stem Phrases to show differences
Similarly	By contrast, in _____
In _____, we also see _____	The opposite is seen in _____
This is mirrored in _____	A completely different situation is clear in _____
Both texts reveal that _____	The reverse is true in _____
We also see this in _____	This is somewhat different to _____
In the same way / In much the same way	In a different way _____
This is also obvious in _____ when _____, just like _____ decides _____	These two texts could not be more different, particularly in their outlook on _____
These characters react similarly but for completely different reasons....	This is very different to _____
Likewise, in _____	However, this is not really evident in all parts of the play because they live in society that values _____
These characters react in the same way, both _____ because _____	In direct contrast to this, in _____
The two texts share a similarity in that _____	Unlike _____ who _____

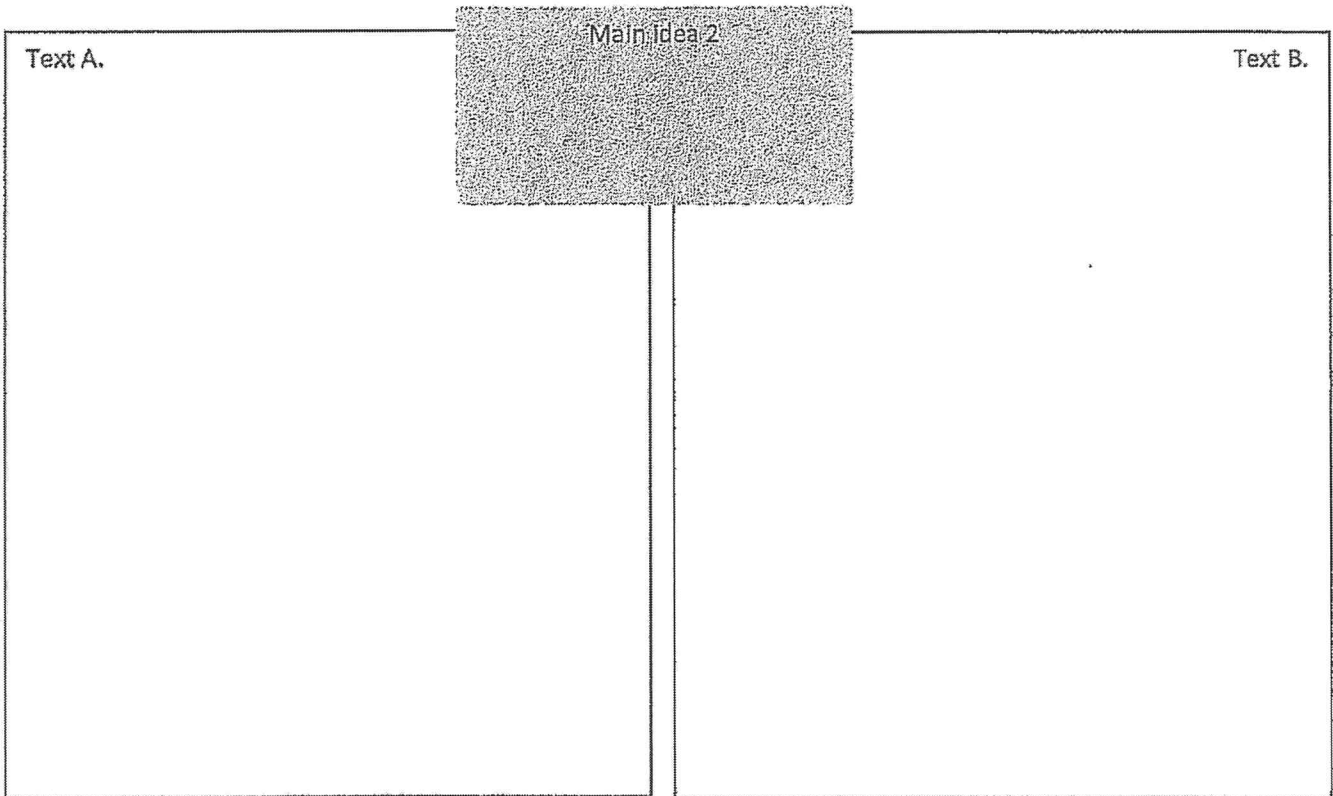
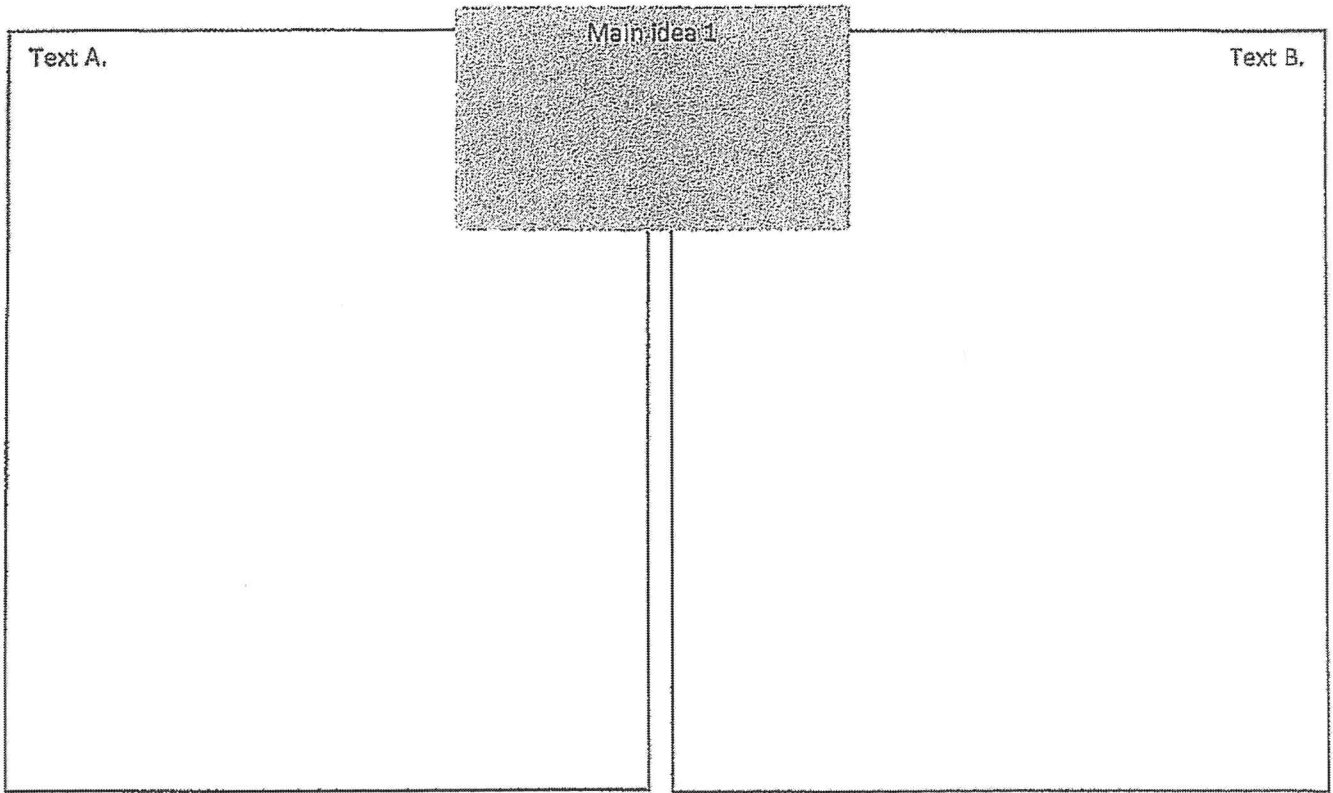
Compare and Contrast Column

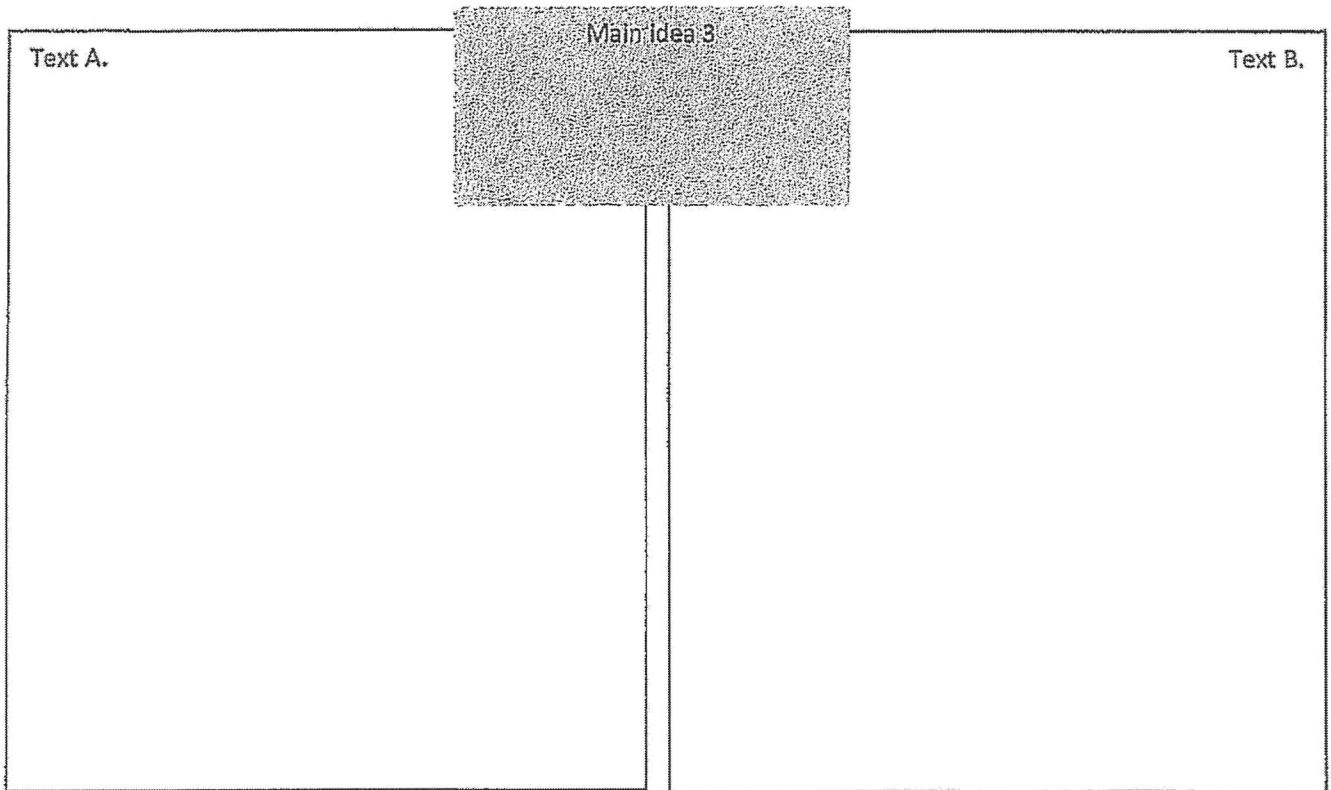
Opener	Thing 1	Extra Information	Thing 2	Extra information	Next sentence opener
<p>Similarly to</p> <p>Just as</p> <p>Unlike</p> <p>In contrast to</p> <p>While</p> <p>Although</p> <p>In a different manner</p> <p>In the same way as</p> <p>In direct contrast to</p>	<p><i>Juliet</i></p> <p><i>Juliet's nature</i></p> <p><i>Juliet's position</i></p> <p><i>Juliet's family</i></p> <p><i>Juliet's gender</i></p>	<p>is</p> <p>who</p> <p>which</p> <p>of</p> <p>as</p> <p>in</p> <p>and</p> <p>since</p> <p>because</p> <p>as a result of</p> <p>is the victim of her family's neglect,</p>	<p><i>Romeo</i></p> <p><i>Romeo's character</i></p> <p><i>Romeo's family</i></p> <p><i>Romeo's nature</i></p> <p><i>Romeo's gender</i></p>	<p>is</p> <p>who</p> <p>which</p> <p>of</p> <p>as</p> <p>in</p> <p>and</p> <p>since</p> <p>because</p> <p>as a result of</p> <p>is allowed by his parents to do anything and is victim of their over indulgence.</p>	<p>However</p> <p>Nevertheless</p> <p>Rather</p> <p>Instead of</p> <p>Furthermore</p> <p>Moreover</p> <p>Both</p> <p>Both characters in this way are victims.</p>
<p>While</p>	<p><i>Juliet</i></p>	<p>is the victim of her family's neglect,</p>	<p><i>Romeo</i></p>	<p>is allowed by his parents to do anything and is victim of their over indulgence.</p>	<p>Both characters in this way are victims.</p>

PLANNING SCAFFOLD

This type of essay writing asks you to compare similarities and differences in terms of the ideas, issues and themes in the text. Each topic sentence should contain an idea about the texts.

Introduction	<p>Introduce both texts</p> <ul style="list-style-type: none"> - Text title - Author/director - Publication years - Genres <p>Outline your contention</p> <ul style="list-style-type: none"> - What is your main argument in your essay? <p>Signal the direction of your comparison</p> <ul style="list-style-type: none"> - What are the main features of the texts that you will be comparing? - What will your key arguments be?
First body paragraph	<p>Discuss a key similarity or difference between the text</p> <p>Topic sentence- What is your idea for this paragraph?</p> <p>Evidence- support your idea with quotes and details from the first text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Comparison sentence</p> <p>Evidence- support your idea with quotes and details from the second text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Link- Connect the ideas in your paragraph back to your topic sentence</p>
Second body paragraph	<p>Discuss a key similarity or difference between the text</p> <p>Topic sentence- What is your idea for this paragraph?</p> <p>Evidence- support your idea with quotes and details from the first text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Comparison sentence</p> <p>Evidence- support your idea with quotes and details from the second text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Link- Connect the ideas in your paragraph back to your topic sentence</p>
Third body paragraph	<p>Discuss a key similarity or difference between the text</p> <p>Topic sentence- What is your idea for this paragraph?</p> <p>Evidence- support your idea with quotes and details from the first text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Comparison sentence</p> <p>Evidence- support your idea with quotes and details from the second text</p> <p>Explain- explain how your evidence supports your idea</p> <p>Link- Connect the ideas in your paragraph back to your topic sentence</p>
Conclusion	<p>Restate your response to the topic</p> <p>Restate your main ideas in response to the topic</p> <p>Finish with a powerful statement that shows the reader you have understood how comparing texts has enriched your understanding of the texts</p>





INTRODUCTION

Introduce both texts: Text title, Author/director, Publication years, Genres

Outline your contention: What is the main argument in the essay?

Signal the direction of your comparison: What are the main features of the texts you will be comparing?

Outline your key arguments

CONCLUSION:

Restate your response to the topic

Restate your main ideas in response to the topic

<p>Introductory statement</p>	<p><i>*Texts which deal with the idea of...seek to explore/depict/represent...</i></p> <p><i>*Films and plays/novels which explore...frequently/commonly represent...</i></p> <p><i>*The idea of//issue of...is commonly explored in texts which shows us/reveal to us how...</i></p> <p><i>*The idea of/theme of/issue of...is commonly explored through stories/narratives of...</i></p> <p><i>*Dealing with/confronting/coming to terms with....is an idea which...</i></p>
<p>Identification of connection</p>	<p><i>Both texts show us/give us/depict/ portray/represent/reveal...</i></p> <ul style="list-style-type: none"> <i>* ... worlds of/worlds where/societies in which...</i> <i>* ...lives of...</i> <i>* ...characters who...</i> <i>* ...struggles against...</i> <i>* ...journeys to/of...</i>
<p>Perspective / contention</p>	<p>Yet, However, Nevertheless</p>

<p>Concluding word/phrase</p>	<p>In the final analysis Ultimately In the end Fundamentally In essence At their core</p>
<p>Analytic verb</p>	<p>imagine, create, envisage, construct, express, articulate, demonstrate, convey, caution, warn, advocate, point out, highlight, underline, emphasise, provide, give the reader</p>
<p>Perspective phrase</p>	<p>Yet what... Yet what most importantly ... underling both texts connecting each text throughout both texts separating the texts differentiating the texts the essential point of difference But perhaps the most important...</p>

<p>Different character quotes, same sentence</p>	<p>Like Blair who sees that someone needs to <u>“save these people from themselves”</u>, so too does Achilles know that <u>“something new and unimaginable”</u> is required to end his cycle of grief.</p>
<p>Different character quotes, single successive sentences</p>	<p>Blair acts as an intermediary between the public interest in a shared grief and the private royals who need to be saved <u>“from themselves”</u>. In the same way, Achilles, who every day desecrates the body of Hector, has fallen into a pattern of grief which he must <u>“break”</u>.</p>
<p>Different character quotes, multiple successive sentences</p>	<p>Blair sees Elizabeth as trapped in an old way of thinking that is outdated and needs some advice on a situation that is “quite critical”. He knows that, in order to protect the monarchy, he must <u>“save these people from themselves”</u>. In the same way that Blair realises the Queen is gripped by a destructive pattern of behaviour, Achilles, who every day desecrates the body of Hector, understands he has fallen into an implosive pattern of grief which he must <u>“break”</u>. He realises that it is only <u>“something new and unimaginable”</u> which can end his grief.</p>

RANSOM QUOTES

'The gulf can be wild at times, its voices so loud in a man's head that it is like standing stilled in the midst of battle.' [pg 3]

'The man is a fighter, but when he is not fighting he is a farmer, earth is his element.' [pg 4]

'One day, he knows, he will go back to it.'

'But for the whole of his life he has been drawn, in his other nature, to his mother's element.'

'To what accepts, in a moment of stillness, the reflection of a face, a tree in leaf, but holds nothing, and itself cannot be held.'

'He had grieved. But silently, never permitting himself to betray to others what he felt.' [pg 5]

'Days, weeks, season after season.' [pg 8]

'...the young man he is resists, and it is the buried rage of that resistance that drives him out each morning to tramp the shore. Not quite alone. With his ghosts.' [pg 10]

'From this moment on he could conceive of nothing in the life he must live that Patroclus would not share in and approve.' [pg 14]

'As in a different way, but through the same agency and in the same moment, he had been mated with Patroclus.' [pg 15]

'There were tears in his eyes.' [pg 18]

'He felt his soul change colour.' [pg 24]

'Still he felt nothing.' [pg 27]

'...a kind of envy for how free the creature is of a self-consciousness that at times makes us strange to ourselves and darkly divided.' [pg 31]

'But it is never enough. That is what he feels. That is what torments him.' [pg 33]

'He is waiting for the break.' [pg 35]

'Meanwhile, day after day, he rages, shames himself, calls silently on a spirit that does not answer, and sleeps.' [pg 36]

'...weak protection.' [pg 40]

'It is nothing. There's nothing I need.' [pg 41]

'He himself is dressed in a plain white robe without ornament. No jewelled amulet at his breast. No golden armbands or any other form of royal insignia.' [pg 47]

'He feels bold now, defiant. Sure of his decision. If he is to face Hecuba and prevail he has to be.' [pg 49]

RANSOM QUOTES

'He feels the hard purpose he has come with flutter in him and fail.' [pg 51]

'It is not in his sphere.' [pg 52]

'Hector, all his limbs newly restored and shining, restored and *ransomed*.' [pg 56]

'And you expect this wolf, this violator of every law of gods and men, to take the gift you hold out to him and act like a *man*?' [pg 58]

'What I do is what any man might do.' [pg 59]

'But you are not *any* man.'

'I have no more weight in the world than the droppings of the lowest beggar or street-sweeper.' [pg 70]

'Priam, the price paid. The substitute and pretender. A great one of the earth. But only by default.' [pg 74]

'I have had a good sixty years now to consider the splendour and limitations of what it is to be a king.' [pg 85]

'It is true that the gods made me a king, but they also made me a man, and mortal.' [pg 88]

'...it will mean nothing then, nothing at all, if one of those feeble old men happens also to be a king.' [pg 89]

'You have done this because you are still thinking in the old way. I told you, I *tried* to tell you, that my vision was of something new.' [pg 92]

'...an imposing figure, long-boned and tall, standing very straight and stiff in his chariot.' [pg 95]

'See, I am alive, I'm still living.' [pg 103]

'Well, that was foolish of course, but entirely understandable.' [pg 112]

'Only when he saw how startled Priam was at this unaccustomed touch did it occur to him that he might have committed some affront to the king's sacred person.' [pg 113]

'...Priam, looking uncertain and out of place, stood watching.' [pg 115]

'If they were to move forward it was up to him.'

'He observed with amusement that they found the royal feet every bit as disappointing and without interest as the driver's.' [pg 117]

'...allowed himself to be persuaded and took one of the little cakes in his fingers, broke off a morsel, and tasted.' [pg 121]

'That was the price of the new.' [pg 122]

'The realm of the royal was representational, ideal.' [pg 124]

'On the whole he felt easy with himself, both in body and spirit; comfortable restored.' [pg 125]

'What he had to say, his pleasant way of filling the time, was of no importance. It was full of something. Interest.' [pg 127]

RANSOM QUOTES

'But the truth is, we don't just lie down and die, do we, sir? We go on. For all our losses.' [pg 131]

'You didn't expect this, eh, when you decided to set out?' [pg 153]

'Achilles barely notices all this.' [pg 168]

'Him, Achilles tells himself bitterly, not me. In his arm, not mine.' [pg 169]

'For his own sake, but as a reminder too of what he himself was just a season ago.' [pg 171]

'You! At last, at least!' [pg 172]

'I am Priam, King of Troy...I have come to you, Achilles, just as you see me, just as I am, to ask you, man to man, as a father, for the body of my son. To ransom and bring him home.' [pg 175]

'...Hermes the giantkiller, he takes heart.' [pg 176]

'Fortunately Priam sees the difficulty he is in and intervenes.' [pg 180]

'Priam is deeply moved.' [pg 181]

'...the humility of the one, the awkward shyness of the other.'

'And he offers the man, who seems suddenly too weak to get up without assistance, his hand.' [pg 187]

'After eleven days in the sun the body has neither the discolouration nor the smell of corruption.' [pg 188]

'Priam pauses, and the cruelty of the answer that comes to his lips surprises him.' [pg 200]

'Achilles feels a chill pass through him.'

'Ghostly figures materialize for a moment among them, then dissolve.' [pg 205]

'Priam, refusing help, climbs down, walks round to the bed of the cart and at least lifts the coverlet from the face of his son.' [pg 207]

'Wordless but not silent.'

'In no time now, he tells himself, I will be back in my own life.'

'He does not think of this as a beginning; or not, anyway, of something large. How could it be? What lies ahead is the interim of the truce, a time for ordinary life to be resumed, one day then the next; no more than that can be counted on. But in his present mood it is enough.' [pg 209]

'Priam...feels his homecoming now as the coming home to a state of exultant wellbeing in which he too is divinely led as by music.' [pg 211]

'To be son to the great Achilles is a burden.' [pg 213]

'...the misery of this moment will last forever; that is the hard fact he must live with. However the story is told and elaborated, the raw shame of it will be with him now till his last breath.' [pg 214]

'As for all that has happened in these last hours, what a tale he will have to tell! He will tell it often over the years.' [pg 215]

HM Queen Elizabeth II

- *[To Tony Blair]* If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren who've just lost their mother... then you're mistaken. I doubt there is anyone who knows the British people more than I do, Mr. Blair, nor who has greater faith in their wisdom and judgement. And it is my belief that they will any moment reject this... this "mood" which is being stirred up by the press, in favour of a period of restrained grief and sober, private mourning. That's the way we do things in this country, quietly, with dignity. That's what the rest of the world has always admired us for.

Tony Blair

- That woman has given her whole life in service to her people. Fifty years doing a job *she* never wanted! A job she watched kill her father. She's executed it with honor, dignity and, as far as I can tell, without a single blemish, and now we're all baying for her blood! All because she's struggling to lead the world in mourning for someone who... who threw everything she offered back in her face and who, for the last few years, seemed committed 24/7 to destroying everything she holds most dear!

HM the Queen Mother

- You must show your strength. Reassert your authority. You sit on the most powerful throne in Europe, head of an unbroken line that goes back more than a thousand years. Do you think any of your predecessors would have dropped everything and gone up to London because a bunch of hysterics carrying candles needed help with their grief? Huh! As for that silly Mr. Blair with his Cheshire Cat grin...

Other Characters

- **Alastair Campbell:** *[to Tony Blair]* They, er, sent a copy of the Queen's speech. Might want to scrape the frost off it first... Oh, I phoned them with a couple of suggestions, to make it sound like it came from a human being.

Dialogue

Portrait Artist: You may not be allowed to vote, ma'am, but it is your government.

HM Queen Elizabeth II: Yes. I suppose that is some consolation.

HM Queen Elizabeth II: Have we shown you how to start a nuclear war yet?

Tony Blair: Er, no.

HM Queen Elizabeth II: First thing we do apparently, we take away your passport and spend the rest of our time sending you around the world.

Tony Blair: You obviously know my job better than I do.

HM Queen Elizabeth II: Yes, well, you are my tenth Prime Minister, Mr Blair. My first, of course, was Winston Churchill. He sat in your chair in a frock coat and top hat. And he was kind enough to give a shy young girl like me quite an education.

Tony Blair: I would imagine.

HM Queen Elizabeth II: In time, one has added experience to that education and a little wisdom, better enabling us to carry out our constitutional responsibilities to advise, guide and warn the government of the day.

Tony Blair: Advice which I look forward to receiving.

Prince Charles: I should go to Paris. I told my people to start organizing a jet.

HM Queen Elizabeth II: What, a private one?

Prince Charles: Yes.

HM Queen Elizabeth II: Isn't that precisely the sort of extravagance they always attack us for?

Prince Charles: How else am I supposed to get to Paris at this time? The airport at Aberdeen will be closed and —

HM The Queen Mother: Charles dear, use the Royal Flight; they keep one plane on permanent standby, in case I should kick the bucket.

HM Queen Elizabeth II: No, Mummy, that's out of the question; this isn't a matter of State.

Prince Charles: What are you talking about?

HM Queen Elizabeth II: Diana's no longer a member of the Royal Family. She's not an HRH. This is a private matter!

Prince Charles: She's mother to your grandchildren!

HM The Queen Mother: What is happening now?

Prince Philip: I don't know; I can't hear, everyone shouting!

HM Queen Elizabeth II: Do you think it wise for the boys to go stalking so soon?

HM The Queen Mother: Anything that gets them into the fresh air is a good thing.

HM Queen Elizabeth II: Well, maybe they shouldn't take their guns. I mean, if a photographer were to see them, it might send out the wrong signal.

HM The Queen Mother: If there is a photographer out there, he could be the first kill of the day.

Alastair Campbell: *[to Tony Blair]* They, er, sent a copy of the Queen's speech. Might want to scrape the frost off it first... Oh, I phoned them with a couple of suggestions, to make it sound like it came from a human being.

Cherie Blair: *[to Tony]* Mister saviour of the Monarchy!

Reporter: *[first lines]* After weeks of campaigning on the road, Tony Blair and his family finally strolled the few hundred yards to the polling station this election day morning. Amongst the Labour faithful up and down the country, there is an enormous sense of pride in Mr. Blair's achievements, and the confidence that he is about to become the youngest prime minister this century.

[last lines]

HM Queen Elizabeth II: So tell me, Mr. Blair, what might we expect from your first parliament?

Tony Blair: Well, ma'am, top of the list is education reform. We want to radically reduce classroom sizes.

HM Queen Elizabeth II: Oh, yes. Yes, we must.

Tony Blair: Create a much lower teacher-pupil ratio.

HM Queen Elizabeth II: Yes, it will be difficult to achieve...

[trailing off, inaudible]

Alastair Campbell: You going to speak to the Queen?

Tony Blair: Yep.

Alastair Campbell: Ask her if SHE greased the brakes.

Tony Blair: Now, now.

Cherie Blair: *[impersonating the Queen]* Thank you so much for coming, now fuck off!

Tony Blair: I know, what was all that about?

Cherie Blair: God knows, Diana, whatever it is it'll be something to do with Diana.

HM Queen Elizabeth II: *[to her husband]* Have you heard from the Spencers on what they wish to do with the funeral?

HM The Queen Mother: Oh no, no one tells me anything.

HM Queen Elizabeth II: But what if my actions are damaging the crown?

HM The Queen Mother: Damaging it? You're the greatest asset this institution has. One of the greatest it has ever had. No, no. The problem will come when you *leave*. Hm! But you musn't think about that now. Certainly not today.

HM Queen Elizabeth II: Oh, Mummy.

HM The Queen Mother: You must show your strength. Reassert your authority. You sit on the most powerful throne

In Europe, head of an unbroken line that goes back more than a thousand years. Do you think any of your predecessors would have dropped everything and gone up to London because a bunch of hysterics carrying candles needed help with their grief? Huh! As for that silly Mr. Blair with his Cheshire Cat grin...

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HM Queen Elizabeth II: Well maybe they shouldn't take their guns, I mean if a photographer were to see them it might send out the wrong signal.

HM The Queen Mother: If there is a photographer out there, he could be the first kill of the day.

HM Queen Elizabeth II: Have we shown you how to start a nuclear war yet?

Tony Blair: Er no.

HM Queen Elizabeth II: First thing we do apparently, then we take away your passport and spend the rest of our time sending you around the world.

Tony Blair: You obviously know my job better than I do.

HM Queen Elizabeth II: Yes well, you are my tenth Prime Minister Mr Blair. My first of course was Winston Churchill, he sat in your chair in a frock coat and top hat. And he was kind enough to give a shy young girl like me quite an education.

Tony Blair: I would imagine.

HM Queen Elizabeth II: Prime Minister.

Tony Blair: Good morning, Majesty. Sorry to disturb, but I was just wondering whether you'd seen any of today's papers?

HM Queen Elizabeth II: We've managed to look at one or two, yes.

Tony Blair: In which case my... next question would be whether you felt some kind of response... *[Queen Elizabeth puts Blair on speakerphone]* ...might be necessary?

HM Queen Elizabeth II: No. I believe a few over-eager editors are doing their best to sell newspapers. It would be a mistake to dance to their tune.

Lord Airlie: Right. It's ten o'clock. Let's get started, shall we? And thank you all for coming at such short notice. I think we all agree that this is an extraordinarily sensitive occasion which presents us with tremendous challenges logistically, constitutionally, practically, diplomatically, and procedurally.

Alastair Campbell *[under his breath]* Oh, Christ.

Prince Philip: It's not right, you know.

HM Queen Elizabeth II: No, but further discussion is no longer helpful, either.

Prince Philip: Your sister called, from Tuscany.

HM Queen Elizabeth II: I hope you told her to come back, cut her holiday short.

Prince Philip: I did.

HM Queen Elizabeth II: I'd imagine she was pleased.

Prince Philip: That's putting it milder.

HM Queen Elizabeth II: What did she say?

Prince Philip: Something about Diana managing to be even more annoying dead than alive.

HM Queen Elizabeth II: Just make sure you never let the boys hear you talk like that!

Robin Janvrin: The Prime Minister is on his way, ma'am.

HM Queen Elizabeth II: To be, Robin, Prime Minister to be. I haven't asked him yet.

[Prince Charles comes into the room during news report on Diana's death]

HM Queen Elizabeth II: Charles, isn't this awful? [long pause] What are you going to do about the boys?

Prince Charles: Let them sleep until we know more.

HM Queen Elizabeth II: Yes, that's sensible.

Prince Charles: I should go to Paris, I told my people to start organizing a jet.

HM Queen Elizabeth II: What, a private one?

Prince Charles: Yes.

HM Queen Elizabeth II: Isn't that precisely the sort of extravagance they always attack us for?

Prince Charles: How else am I supposed to get to Paris at this time? The airport at Aberdeen will be closed and...

HM The Queen Mother: Charles dear, use the Royal Flight; they keep one plane on permanent standby, in case I should kick the bucket.

HM Queen Elizabeth II: No, Mummy, that's out of the question; this isn't a matter of State.

Prince Charles: What are you talking about?

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Prince Charles: She's mother to your grandchildren!

HM The Queen Mother: What is happening now?

Prince Phillip: I don't know; I can't hear, everyone shouting!

[Cherie has just offered a 'shallow' curtsy. The Queen looks at her and smiles]

HM Queen Elizabeth II: Mrs Blair, lovely to see you, and congratulations.

[the Queen shakes Cherie's hand]

HM Queen Elizabeth II: You must be very proud, and exhausted I imagine. Where will you be spending the summer?

Cherie Blair: Erm, France.

HM Queen Elizabeth II: Oh, lovely.

Tony Blair: You'll be in Balmoral?

HM Queen Elizabeth II: Yes, yes, I can't wait. It's such a wonderful place. My great great grandmother Victoria once said 'Balmoral always seems to breath peace and make one forget the world and its sad turmoils.'

[Robin Janvrin comes into room]

Robin Janvrin: Your Majesty?

HM Queen Elizabeth II: Oh, excuse me.

[Robin whispers something inaudible into the Queen's ear]

HM Queen Elizabeth II: [to Tony and Cherie] I'm so sorry, we're going to have to leave it there.

[She shakes both their hands and they exit without showing their backs]

HM Queen Elizabeth II: [to Robin] It wasn't too short was it? Fifteen minutes, one doesn't want to be rude.

Robin Janvrin: No ma'am.

WHO SAID WHAT??

[discussing the guest list for Diana's funeral] A chorus line of soap stars and homosexuals.

[Getting her car stuck in a ford] Oh, bugger it.

[to the Queen] Move over, Cabbage.

[to Tony Blair about her negative popularity] I don't think I have ever been hated like that.

[To Tony Blair] If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren who've just lost their mother... then you're mistaken. I doubt there is anyone who knows the British people more than I do, Mr. Blair, nor who has greater faith in their wisdom and judgement. And it is my belief that they will any moment reject this... this "mood", which is being stirred up by the press, in favor of a period of restrained grief, and sober, private mourning. That's the way we do things in this country, quietly, with dignity. That's what the rest of the world has always admired us for.

Elton John wishes to sing at the funeral. Should be a first for Westminster Abbey.

Sleeping in the streets and pulling out their hair for someone they never knew. And they think we're mad!

That woman has given her whole life in service to her people. Fifty years doing a job SHE never wanted! A job she watched kill her father. She's executed it with honor, dignity, and, as far as I can tell, without a single blemish, and now we're all baying for her blood! All because she's struggling to lead the world in mourning for someone who... who threw everything she offered back in her face. And who, for the last few years, seemed committed 24/7 to destroying everything she holds most dear!

Will someone please save these people from themselves!

Your tea is getting cold!
