

Knowledge organiser



English

**RAYNES**  
PARK HIGH SCHOOL



# ENGLISH LANGUAGE PAPER 1 SECTION A

## When we analyse a text, we are looking at the following:

- Word choices used by the author – what do the words mean? What do they make you think of (their connotations)? What word class do they belong to?
- Techniques/linguistic devices – identify them and consider their purpose, use and effect
- Punctuation and sentence structures – do they change the way you read the piece? Does it tell us about the tone in which something is communicated? Does it make us read the text faster or slower?

## Linguistic devices:

Verbs, adjectives, adverbs	Puns
Rhetorical questions	Punctuation
Fact and opinion	Onomatopoeia
Emotive vocabulary	Simile
Exclamations	Superlatives
Questions	Comparatives
Alliteration	Connectives
Sibilance	Synonyms
Magic three/rule of three	Prepositions
Pronouns	Euphemism
Formal and informal tone	Dysphemism
Direct and indirect speech	Concrete nouns
Person/Tense	Abstract nouns
Imperatives	Juxtaposition
Humour	Oxymoron
Personification	Hyperbole
Metaphor	

## Words to show interpretation and critical response:

Suggests	Effectively
Implies	Successfully
Indicates	Essentially
Highlights	Cleverly
Demonstrates	Clearly
Conveys	
Evokes	
Symbolises	
Refers to	
Exaggerates	
Connotes	
Represents	
Reveals	
Perhaps	
Possibly	
Could	
Maybe	

**EXPLODE A QUOTE**



# ENGLISH LANGUAGE PAPER 1 SECTION A

## Question 1: List four things...

**A01**

### ★ Top Tips ★

- Will ask you to read an extract and find four bits of information showing something.
- Worth 4 marks, so you have to find 4 separate points
- You can list the things, use quotations or put quotes in your own words.
- No long explanations needed.

## Question 2: How does the writer's use of language...

**A02**

### ★ Top Tips ★

- Here, you are looking at what the author has done to create meaning. This means you should be looking at word choices used by the author (their meaning and connotations)

Techniques used by the author and their effect

- Punctuation and sentence structures and how they create effect

- This means you have to use quotations

- You will be looking for information that is suggested, not obviously said.

- You must look at breaking down meaning in a quotation, then explain how it links to the focus of the question.

**SEE THE BACK OF THE SHEET FOR MORE DETAILED TIPS ON HOW TO ANALYSE**

## Question 3: How does the writer use structure...

**A02**

### ★ Top Tips ★

#### Structural features you could talk about:

- How the writer starts and ends the text. Is there a link? Why?
- The order that things are revealed to the reader. Why has this been done?
- How paragraphs are organised and linked/ordered.
- Stream of consciousness
- Foreshadowing
- Flashbacks/memories
- Paragraph organisation
- Where the extract comes from in the text (usually explained in the introduction before the extract).
- Time frame
- Juxtaposition of ideas
- Hooks and withheld information
- Links between opening and closing paragraphs
- Single sentence paragraphs
- Repetition and other recurring patterns
- Narrative perspective

#### Some useful sentence starters:

At the beginning of the text...

We are introduced to the idea of...

The use of ... foreshadows...

The use of the single sentence paragraph conveys the idea that...

This links to the ending/beginning of the text because...

The linear/chronological structure of the extract shows...

The development of character is shown

The mood clearly changes on line...

The repeated use of... builds a sense of...

By changing narrative perspective...

## Question 4: To what extent do you

agree? ★ Top Tips

**A04**

Here, you will be given a statement about a text. And you have to explain whether you agree or disagree with it. Your answer must:

- Give reasons for your answers
- Comment on the effects achieved by an author or that have helped you to come up with your opinion
- Support your comments with relevant quotations from a text.
- Comment on the overall effects that are created by the author
- You must refer to whether you think the extract is successful/effective or not and give reasons why.
- You need to cover the What? How? and Why?
- Part of your explanation must include language analysis, and it must say a phrase similar to this: 'this successfully helps us to understand the characters *because...*' If you don't use the word because, you are not explaining something.

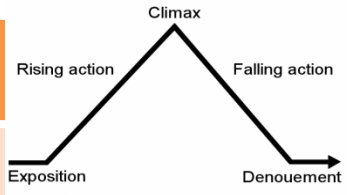
#### Possible reasons writing might be engaging/effective/interesting:

- Detailed descriptions (makes us feel like we are there, puts us in the setting, experiencing what the characters are experiencing).
- Effective use of vocabulary (carefully chosen words that clearly suggest ideas).
- Effective use of techniques to include the reader (e.g. simile or metaphor to help us see a clear image in our minds, onomatopoeia to help us be part of the setting, rhetorical questions to make us think of the answer).
- Sentence structures that create pace or tension
- Clear understanding of the mood/atmosphere
- Clear understanding of characters, their mood, their behaviour and relationships with others
- Empathy for characters
- Sympathy for characters

# AQA Narrative or Descriptive Writing

## SKILLS

**Writing:**  
**SPAG – Applying Spelling, punctuation and grammar effectively. Minimum expectations: capital letters, full stops, commas & apostrophes. Challenge: colons, semi-colons, parenthesis, exclamation marks, ellipsis**  
**Sentence structures – applying a variety for effect – simple, compound and complex.**  
**Paragraphing – TIPTOP rules and being able to apply these effectively.**  
**Freytag’s narrative structure – able to apply the narrative structure**



Vocabulary to create emotions	Definition
-------------------------------	------------

<b>Uplifting</b>	Inspiring happiness or hope
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<b>Joyful</b>	Expressing great pleasure or joy
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<b>Hopeful</b>	Feeling or inspiring optimism for the future
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<b>Despair</b>	Complete loss of all hope
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<b>Distress</b>	Extreme anxiety, sorrow or pain
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<b>Melancholy</b>	A feeling of pensive sadness with no obvious cause
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<b>Optimistic</b>	Looking at the positive aspects of life
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<b>Pessimistic</b>	Looking at the negative aspects of life
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<b>Pensive</b>	Thoughtful mood
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<b>Frustrated</b>	Feeling of annoyance
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<b>Inferior</b>	Lower in rank status or quality
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<b>Sentimental</b>	feelings of tenderness, sadness, or nostalgia
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<b>Powerful</b>	Having great power or strength
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<b>Insignificant</b>	Too small or unworthy to be considered important
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<b>Nostalgia</b>	A longing for the past
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Terminology	Definition
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Freytag’s narrative structure	Exposition, Rising Action, Falling Action, Climax, Resolution
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Exposition	a comprehensive description and explanation of an idea or theory:
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Rising Action	is a series of relevant incidents that create suspense, interest and tension in a narrative
---------------	---

Falling Action	is what occurs directly after the climax
----------------	--

Climax	the most intense, exciting, or important point of something; the culmination
--------	--

Resolution	the action of solving a problem or contentious matter
------------	---

Cliff-hanger	that leaves the character in a seemingly impossible situation
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Withholding information	suppress or hold back (an emotion or reaction or event in a story).
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Plot	the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence.
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Character	the mental and moral qualities distinctive to an individual in a story
-----------	--

Setting	the place or type of surroundings where something is positioned or where an event takes place
---------	---

The Senses	Sight, Sound, Touch, Taste, Feel – embedding these elements into a story
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Pathetic Fallacy	ascribing human conduct and feelings to nature
------------------	--

Symbolism	the use of symbols to represent ideas or qualities
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Exam Question Requirements
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Either use the picture as stimulus for an engaging descriptive piece of writing  
 OR  
 Write a story inspired by the prompt given to you

### Success Criteria for a well thought out story

1. Unusual, intriguing description
2. Showing not telling
3. Repetition
4. Pathetic fallacy
5. Symbolism
6. Confident style in your writing
7. Paragraph Links
8. Varying sentence types for effect
9. Remaining in the same person/tense
10. Starting sentences in a variety of ways PANIC:

### Punctuation Rules to Apply

Capital Letters: For Proper Nouns – Name of place/person and at the start of a sentence  
 Full Stops: end of a sentence that is not a question or statement  
 Comma: separates lists/phrases/words and when using sentence adverbs ('however', 'moreover' etc.) from the rest of the sentence, and to indicate a sub-clause in a sentence  
 Apostrophe: ~ to show that letters have been left out. and to show possession.

## Example Question and suggested structures for description or the story

### Section B: Writing

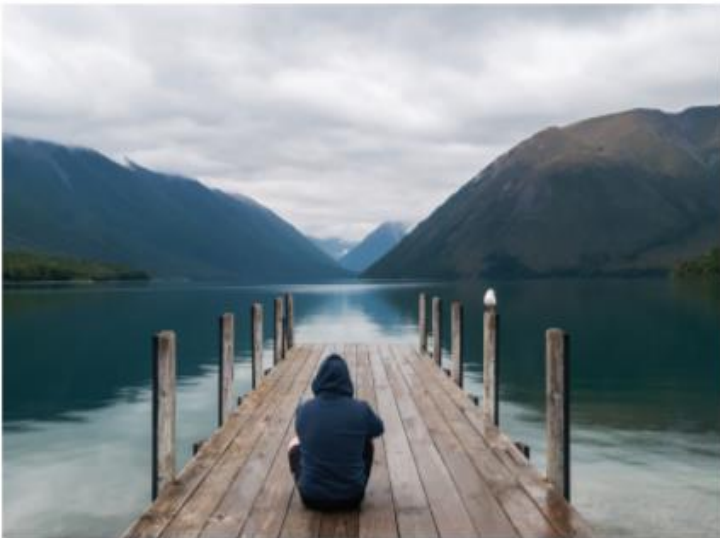
You are advised to spend about 45 minutes on this section.  
Write in full sentences.  
You are reminded of the need to plan your answer.  
You should leave enough time to check your work at the end.

0 | 5

An online competition for story writing is being held, and you have decided to enter.

**Either**

Write a story, set in a mountainous area, as suggested by this picture:



or

Write a story with the title 'Discovery'.

(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]

Timing: You must spend 45 minutes on this  
10 minutes planning  
25 to 30 minutes writing  
5 to 10 minutes upgrading

### Story

Use the following structure:

**Introduction** – focus on setting the scene by showing not telling

**Build Up** – create rising tension to show something is going to happen

**Climax** – the high point /action point in the story/ problem

Resolution – finalise the action or have something happen to resolve the problem

### Description

Use the following structure:

**Drop** – Give a wide view of what you see

**Shift** – Focus in on one element of what you are seeing/imagining using the picture

**Zoom in** – Focus on a minute detail

**Zoom out** – Move your attention to a larger detail



# Y11 NON-FICTION – Writers’ viewpoints and perspectives AQA LANGUAGE READING PAPER 2

Exam Question Requirements	Question Example
<p><b>Q 1</b> Choose 4 statements from a list about ONE source. Only select 4 and read the instructions CAREFULLY. Shade in the circles CAREFULLY.</p> <p>Skill in Question: Close reading and selection of information</p>	<p>Read again the first part of <b>Source A</b> from lines 1 to 10. Choose <b>four</b> statements below which are <b>true</b>.</p> <ul style="list-style-type: none"> <li>• Shade the <b>circles</b> in the boxes of the ones that you think are <b>true</b>.</li> <li>• Choose a maximum of <b>four</b> statements.</li> <li>• If you make an error cross out the <b>whole box</b>.</li> <li>• If you change your mind and require a statement that has been crossed out then draw a circle around the box.</li> </ul> <p><b>[4 marks]</b></p> <p><b>A</b> The inspector travels to the school by train. <input type="checkbox"/></p> <p><b>B</b> Sister Brendan reacts quickly to the arrival of the inspector. <input type="checkbox"/></p> <p><b>C</b> The people who live in the centre of Crompton are mostly <input type="checkbox"/></p>
<p><b>Q 2</b> Write a summary of information in BOTH sources.</p> <p>Skill in question: selecting information (quotations), synthesis (bringing information from two sources together), inference (being able to relate the evidence to the question asked), explanation (explaining how the information is linked)</p>	<p>You need to refer to Source A and Source B for this question.</p> <p>The children at the primary school and the ragged school behave very differently.</p> <p>Use details from both sources to write a summary of the differences between the behaviour of the children at the two schools. [8 marks]</p>
<p><b>Q 3</b> Explore the use of language in specific lines in the text and relating to a particular element of the text in one source only.</p> <p>Skill in question: selecting information (quotations), analysis (being able to infer information about how language is used, why it is used in this way and what the writers’ intentions were), applying terminology (being able to explain how the writer has used language applying subject specific vocabulary to the quotations you select)</p>	<p>You now need to refer only to Source A from lines 11 to 27.</p> <p>How does the writer use language to describe Sister Brendan? [12 marks]</p>
<p><b>Q 4</b> Compare the attitudes conveyed by the writers’ in the whole text in BOTH sources.</p> <p>Skill in question: Selecting information (quotations), analysis (exploring how and why the writer has presented their point of view in this way), comparison (exploring how the information in both sources are similar or different), applying terminology (being able to explain how the writer has used language and structure applying subject specific vocabulary to the quotations you select)</p>	<p>For this question, you need to refer to the whole of Source A, together with the whole of Source B.</p> <p>Compare how the writers convey their different attitudes to the two schools. In your answer, you could:</p> <ul style="list-style-type: none"> <li>• compare their different attitudes</li> <li>• compare the methods the writers use to convey their different attitudes</li> </ul> <p>• support your response with references to both texts. [16 marks]</p>

Comparison Connectives for Q4		Writing styles	Ways that writers use tone to convey what they are saying:	Language & Structure Terminology	Definition
Similarly	In contrast /Contrastingly	<b>Persuasive</b>	coercive, convincing, cajoling, urging	<b>Simile</b>	comparison between two things using like or as
In the same way	On the other hand	<b>Ironic</b>	sardonic, sarcastic,	<b>Metaphor</b>	a comparison as if a thing is something else
Also	However	<b>Humorous</b>	comical, witty, wry, playful	<b>Personification</b>	giving human qualities to inanimate objects, animals, nature
<b>Tentative Phrases</b>		<b>Advisory</b>	assisting, recommending, consultative	<b>Juxtaposition</b>	placing contrasting ideas close together in a text
		<b>Instructional</b>	educational, guiding, didactic	<b>Anecdote</b>	A short story using examples from one's own experience to support ideas
Could	Maybe	<b>Formal</b>	Reserved, detached, conventional, scholarly	<b>Facts / Statistics</b>	Information – words/numbers that can be proven
Might	Possibly			<b>Tone</b>	the way a piece of text sounds e.g. sarcastic etc. The mood or atmosphere in the writing.
May	Perhaps	<b>Informal</b>	Colloquial, casual, idiomatic	<b>Hyperbole</b>	use of exaggerated terms for emphasis
				<b>Opinion</b>	information that you can't prove
				<b>Repetition</b>	When words and phrases are used more than once in the text for effect
				<b>Emotive Language</b>	language which creates an emotion in the reader
				<b>Flattery</b>	Complimenting the reader in some way
				<b>Humour</b>	Using phrases / making points for comedic effect
				<b>Rhetorical Question</b>	Asking a question as a way of asserting a point. The question does not need an answer.
				<b>Directives</b>	Using 'you', 'we' or 'us' to directly address and involve the reader.
				<b>Idiomatic Language</b>	Well known common phrases found in language

### Top Tips

Q1 – Read carefully the information and using a pencil tick the ones you think are accurate, then when you are sure highlight them as directed.  
Only Select 4 pieces of information.

Q2 – Don't be fooled by the word summary. You are being asked to bring together information from both texts and show your understanding of the information you select by exploring how it links or differs.  
Try to use short snappy precise quotes.  
Offer 4 pieces of evidence as a minimum – 2 from BOTH sources

Q3 – This is the same as any other language analysis task and you can think about the PAFT (purpose, audience, format and tone) of the piece to help you identify different techniques used by the writer.  
Offer 3 – 4 pieces of evidence and analyse it in detail with the effect considered

Q4 – This is a comparison, which is the same as the Anthology comparison in Literature. Try to compare ideas in source A with ideas in source B and show how they link, whether it is comparing or contrasting.  
Leave enough time for this high mark question  
Use comparison connectives to show you understand how they are similar or different  
Offer 4 pieces of evidence from BOTH sources as a minimum

### AO1 READING

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different

### PAPER 1 QUESTION 1 (IDENTIFY)

Read again the first part of the source, lines 1-4.

List **four things** from this part of the text that we learn about the characters.

(4 marks)

### PAPER 2 QUESTION 1 (IDENTIFY/ INTERPRET > EXPLICIT & IMPLICIT)

Read Source A 'A narrative of the Life of Frederick Douglass, an American Slave'.

Tick 4 statements below that are true.

- Douglass attempted to tie Mr Covey's legs with rope.
- My Covey called his assistant to help.
- Bill refused to help Mr Covey fight Douglass.
- They fought for over 4 hours.
- Both men were bleeding.
- Douglass felt that the fight was a huge mistake.
- Douglass was prepared to die rather than take a beating.

### PAPER 2 QUESTION 2 (SELECT & SYNTHESISE)

You need to refer to source A and source B for this question:

Use details from both sources. Write a summary of the differences between Frederick and Malala's experiences.

(8 marks)

### PAPER 2 QUESTION 4 (COMPARE)

Compare how the two writers convey their different experiences of oppression.

In your answer, you should:

- compare their different **experiences**
- compare **the methods** they use to convey their experiences support your ideas with
- quotations** from both texts. [16 Marks]

### AO3 READING

Compare writers' ideas and perspectives, as well as **how** these are conveyed.

### AO4 READING

Evaluate texts **critically** and support this with appropriate **textual reference**.

### PAPER 1 QUESTION 4 (EVALUATE)

A student having read this section of the text, said: "This part of the text, describing Joseph and Edmund's new home and life, makes me realise how poor their relationship is and how lonely Edmund must be. I feel sorry for Edmund".

To what extent do you agree?

In your response, you could:

- Consider your own impressions of their father/son relationship and how you are effected by this.
- Evaluate how the writer creates an emotional connection.
- Support your opinions with quotations from the text.

(20 marks)

### PAPER 2 QUESTION 3 (LANGUAGE FOCUS)

You now need to refer **only** to **source B**, Malala's account of her experiences.

How does Malala use language to share her experiences of oppression?

### PAPER 1 QUESTION 3 (STRUCTURE FOCUS)

You need to think about the **whole** of the **source**.

This text is from the opening of the novel. How has the writer **structured** the text to interest you as a reader?

You could write about:

- What the writer focuses your attention on at the beginning
- How and why the writer changes focus as the source develops
- Any other structural features that interest you.

(8 marks)

## ENGLISH LANGUAGE AOs SYMMETRY GRID

	Q1	Q2	Q3	Q4	Q5: Writing
Paper 1	<p>AO1 List 4 things... Identify explicit information Identify explicit ideas</p> <p>4 marks</p>	<p>AO2 How does the writer's use of language... Explain, comment on, analyse</p> <p>8 marks</p>	<p>AO2 How does the writer structure... Explain, comment on, analyse</p> <p>8 marks</p>	<p>AO4 To what extent do you agree? Evaluate texts critically</p> <p>20 marks</p>	<p>AO5/AO6 Descriptive or narrative writing • Communicate clearly • Organise information • Use a range of vocab and sentences • Accurate spelling and punctuation</p> <p>40 marks</p>
Paper 2	<p>AO1 True/false statements... Identify and interpret explicit and implicit information and ideas</p> <p>4 marks</p>	<p>AO1 Write a summary... Synthesis of explicit and implicit ideas and information</p> <p>8 marks</p>	<p>AO2 How does the writer's use of language... Explain, comment on, analyse</p> <p>12 marks</p>	<p>AO3 How the writers present... Compare writers' ideas and perspectives, and how they are conveyed</p> <p>16 marks</p>	<p>AO5/AO6 Students write about their own views As above</p> <p>40 marks</p>

### AO2 READING

Explain, comment on and **analyse** how writers use **language** and **structure** to achieve effects and influence readers, using relevant **subject terminology**.

### PAPER 1 QUESTION 2 (LANGUAGE FOCUS)

Look in detail at **lines 11 - 21** of the source.

How does the writer use language here to describe the boy's grandfather?

You could include the writer's choice of:

- words and phrase
- language features and techniques
- sentence forms.

(8 marks)



## Non Fiction Writing Knowledge Organiser

**Before you start writing think about the GAPS!**

**Genre** – what are you being asked to write?

**Audience** – who are you writing for?

**Purpose** – what are you trying to achieve?

**Style** – formal or informal?

### Genre

Article

Leaflet

Letter

Review

Speech

### Purpose

Persuade

Argue

Advise

Inform

### Article

- Headline and Strapline
- Introduction to create interest – (include who, what, where, when, how and why?)
- 3-4 middle paragraphs
- Short but effective conclusion
- Lively style
- AFOREST techniques

### Leaflet

- Present information so it is easy to find using headings and sub-headings
- Lively and engaging
- AFOREST techniques

### Letter

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

### Review

- Introductory paragraph stating what is being reviewed and provide an overview of film/product.
- Middle paragraphs provide positives and negatives.
- Conclusion to summarise ideas and give a recommendation
- Make your opinion clear
- Lively and engaging
- AFOREST techniques

### How to vary your sentence starters

Adjective (rule of three)

Adverb

Connective/Discourse Marker

Preposition

Simile

### Writing non-fiction texts from a range of genres:

- journalism;
- travel writing;
- speeches;
- biographies.

45-60 minutes

No more than 2 sides of writing.

Plan – write - check format: ↓

1. Underline from the questions- what is the purpose: persuade, informative, explain? What should it look like? Who is it written for?
2. Plan 2 ideas for each bullet point; opening and close details.
3. Check: is the first sentence of every paragraph brilliant? Is the opening and final paragraph the best and most accurate? Do you use the same words in the opening and final sentences?
4. Amend: - 10 words, cross out and write a better word above.

### Connectives/Discourse Markers

#### Position

At the start

Firstly

Secondly

Thirdly

Next

Meanwhile

Subsequently

Finally

In conclusion

#### Emphasis

Importantly

Significantly

In particular

#### Addition

Furthermore

Additionally

In addition

As well as

#### Contrast

Although

Whereas

Otherwise

Alternatively

Nevertheless

**Name:**

**Class:**

### The form must be accurate:

This will always specify an **audience**, for example **peers, a head teacher, parents, readers of a particular newspaper, magazine or blog.**

You may be asked to write an **article, report, talk, speech, letter, blog post.**

You may wish to **construct an audience** as an integral part of their work, *'My granddad asked me to explain...'*, *'my five year old sister asked me what it was like when I started school...'*, You must be able to **keep this voice consistent** and **effective** throughout the response.

### The **structure** of the form, its sentences and paragraphs need to be carefully planned and written for effect.

#### **Parts of a paragraph:**

**Topic sentence** – tells the reader the main idea of what the paragraph will be about.

**Supporting sentence 1** – gives specific details relating to the main idea.

**Supporting sentence 2** – gives another set of specific details supporting the main idea.

**Supporting sentence 3** – gives another set of specific details supporting the main idea.

**Concluding sentence** – refers to the topic sentence and sums up the main idea of the paragraph.

#### **TIPTOP**

**T**ime – you move to a new period of time.

**P**lace – you move to a different place/location.

**T**opic – you move from one topic to another.

**P**erson – you bring a new person into your writing.

### **Sentence** stems to learn:

Research, funded by \_\_\_\_\_, has revealed that...

Consequently, many people have found that...

Differing variables must be considered...

Perhaps it might be fair to....

Often the challenges are numerous...

Every year hundreds...

Over recent decades many experts have...

A reasonable conclusion might be...

Critically important is...

Despite definitions varying, it is possible to consider...

Anecdotally, those who have experienced this have found...

People who care about...

It is rather alarming that research, published by....

\_\_\_[insert name]\_\_\_ from...[insert company name]...regards this to be...

### **Vocabulary and tone** need to be precisely match to task:

Styles will required a blended approach: **inform, explain, describe, argue, persuade, advise.**

Modal verbs are used for advice: can, could, may, might, must, ought to, should, shall, will, would.

Informative/explanatory: after all; as can be expected; generally; namely; naturally; obviously.

Opinionated vocabulary: without a doubt; the fact is; clearly; it is vital that.

Anecdotal vocabulary: As a matter of fact; one incident that can be recalled; a great illustration of this was.

Persuasive techniques: **A**necdotes, **F**acts, **O**pinions, **R**hetoric, **E**motive language, **S**arcasm,

**T**riples, **D**irect Pronouns, **R**epetition, **I**mperatives, **P**unctuation for effect.

### **Punctuation** accuracy

is crucial to success. Practise quizzing yourself on your grammar here:

[http://www.bristol.ac.uk/arts/exercises/grammar/grammar\\_tutorial/page\\_07.htm](http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_07.htm)

Focus on comma splicing.



# Bayonet Charge KNOWLEDGE ORGANISER

**Context** – *Bayonet Charge* was written by Ted Hughes, and was first published in 1957.

**Ted Hughes** – Ted Hughes (1930-1998) was an English poet and children's writer, who served as the Poet Laureate between 1984 and his death. *Bayonet Charge* is unusual for a Hughes poem in that it focuses on a nameless soldier in the WWI – although he did write other war-themed poems, much of his work focused instead on nature and the animal kingdom in particular, and myths and legends. His father had fought in the war.



**World War I** – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.



**The Bayonet** – A bayonet is a bladed weapon that is similar to a knife or sword. It is designed to be fitted onto or underneath the muzzle of a rifle or similar firearm. From the 17<sup>th</sup> Century, up until WWII, the bayonet was a primary weapon for infantry attacks and combat at close quarters. It also served other purposes as a general purpose survival knife (when detached). Famously, those attacking in WWI were often mown down by machine guns before they had opportunity to use them.



**Going 'Over the Top'** – The use of trench warfare significantly influenced the high death toll. Attacks involved going 'over the top' across 'No Man's Land' (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches



## Language/Structural Devices

**Juxtaposition** – Hughes places violent imagery alongside descriptions of nature, to demonstrate how out of place and unnatural the events of the war are. For example, he describes the pain and discomfort of the soldier as he stumbles around, surrounded by 'rifle fire' and 'bullets', yet juxtaposes language associated such as 'field of clods' and 'green hedge.' Positioning the two ideas next to one another emphasises the extremity of both, showing how preternatural the war seems.

**Varied Verbs**– Varied verbs are used to show the reader the manner in which actions are completed, telling us a great deal about the soldier himself and his environment. For example, 'stumbling' demonstrates the soldier's inexperience, whilst 'lugged' shows us the physical strain and discomfort that the soldier is experiencing. Furthermore, 'dazzled' and 'smacking' show portray to the reader the depth of confusion and violence that are prevalent on No Man's Land.

**Quote:** "Open silent, its eyes standing out. He plunged past with his bayonet toward the green hedge"

**Quote:** "Stumbling across a field of clods towards a green hedge/ That dazzled with rifle fire, hearing."

**Personification/ Metaphors** – Hughes' use of figurative language gives the poem a violent undercurrent, demonstrating the pain and suffering of the warzone. Bullets are personified as 'smacking' the sky, presenting both sound imagery and an association with pain. The symbolic use of the wounded hare, during the 3<sup>rd</sup> stanza, shows the terror and trauma of injuries sustained on No Man's Land.

**Alliteration/ Repetition** – Hughes uses the repetition of sounds and words for emphasis and to replicate sounds throughout the poem. For example, the alliteration of the 'h' sound throughout the opening stanza expresses the soldier's heavy breathing as he charges. Furthermore, harsh, awkward sounds are repeated e.g. 'plunged past' to demonstrate the discomfort felt by the soldier.

**Quote:** "Threw up a yellow hare that rolled like a flame And crawled in a threshing circle, its mouth wide."

**Quote:** "In raw-seamed hot khaki, his sweat heavy,"

**Form/Meter** – The poem is written in 3 stanzas – the first stanza has 8 lines, the second 7, and the third 8 again. Each stanza is filled with words and images, representative of the thick mud that the soldier must run through. The varying line lengths are suggestive of his quicker and slower progress through the mud. There is no clear rhyme scheme, demonstrating the disorder and chaos of the scene.

**Structure** – The three stanzas depict three very different moments in the poem. The first is fast-paced, depicting the action of the soldier running across No Man's Land. The dashes show that the soldier is, however, starting to hesitate and think. The second stanza happens in slow motion as he contemplates his actions (3 lines are broken by punctuation). In the 3<sup>rd</sup> stanza, the soldier rushes once more towards death.

**Quote:** He plunged past with his bayonet toward the green hedge/ King, honour, human dignity, etcetera

**Quote:** "In bewilderment then he almost stopped - In what cold clockwork of the stars and the nations"

## Themes – A theme is an idea or message that runs throughout a text.

**Suffering** – In addition to the mental anguish that the soldier experiences, a physical undercurrent of pain and suffering is evident throughout the poem. In stanza 1, for example, the soldier's discomfort is made clear through vocabulary such as 'raw' and 'sweat.' The image of the injured hare in stanza 3 represents his stricken comrades.



**The Futility of War** – The poem portrays one of the most terrifying acts of this or any war, the charge 'over the top.' This was close to a suicide mission, as they were exposed to machine guns and shells. The soldier seems to stop still in time (stanza 2) and question the rationale for carrying out his actions ('running...for a reason').



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Suddenly he awoke and was running- raw	An anonymous soldier charges across <u>no man's land</u> . The use of the <u>adverb</u> 'suddenly' to open the poem thrusts the reader immediately into the action. The <u>verb</u> 'awoke' gives a sense of realism – this isn't a nightmare. Suggests preceding events have been a daze in comparison. <u>Repetition</u> of the word 'raw' and the <u>hyperbole</u> used to describe 'heavy sweat' suggest he is inexperienced and uncomfortable. <u>Violent imagery</u> is used to describe the warzone – <u>personification</u> of the bullets 'smacking' the belly out of the air. <u>Similes</u> used in lines 6 & 8 further describe his discomfort.
	2	In raw-seamed hot khaki, his sweat heavy,	
	3	Stumbling across a field of clods towards a green hedge	
	4	That dazzled with rifle fire, hearing	
	5	Bullets smacking the belly out of the air -	
	6	He lugged a rifle numb as a smashed arm;	
	7	The patriotic tear that had brimmed in his eye	
	8	Sweating like molten iron from the centre of his chest, -	
2	9	In bewilderment then he almost stopped -	Hughes slows down time in the second stanza, opening with words such as ' <u>stopped</u> ' and ' <u>bewilderment</u> ', as the soldier considers his actions and surroundings. The surroundings of the 'stars' and 'nations' shows the <u>feeling of insignificance</u> felt by the soldier. Meanwhile, the idea of a man 'running in the dark', 'listening...for the reason' suggests that there is <u>no rational reason</u> for him to be doing this, no reason for war. The last line makes it seem as if the soldier has been turned to stone by his indecision.
	10	In what cold clockwork of the stars and the nations	
	11	Was he the hand pointing that second? He was running	
	12	Like a man who has jumped up in the dark and runs	
	13	Listening between his footfalls for the reason	
	14	Of his still running, and his foot hung like	
	15	Statuary in mid-stride. Then the shot-slashed furrows	
3	16	Threw up a yellow hare that rolled like a flame	The land around is described as 'shot-slashed', giving an <u>image of the carnage</u> that is taking place. From beneath, an <u>injured hare</u> emerges and its movements are associated with pain 'threshing', 'mouth wide', 'like a flame.' This symbolises wounded comrades - not literally mentioned in order to present his isolation. <u>Alliteration of the harsh 'p'</u> sound in 'plunged past' shows the unnaturalness of what he is doing, <u>juxtaposed</u> with the image of nature ('green hedge'). Line 20 - reasons to go to war – 'etcetera' suggests they are <u>not worth listing</u> . The simile on 21 shows he is attacking out of desperation – not moral principle. The last line shows the ease with which he may lose control.
	17	And crawled in a threshing circle, its mouth wide	
	18	Open silent, its eyes standing out.	
	19	He plunged past with his bayonet toward the green hedge,	
	20	King, honour, human dignity, etcetera	
	21	Dropped like luxuries in a yelling alarm	
	22	To get out of that blue crackling air	
	23	His terror's touchy dynamite.	

## Poems for Comparison

Exposure/ War Photographer	Bayonet Charge can be compared and contrasted with these poems in its approach to <u>pain and suffering</u> .	Influences on the Poet
Charge of the Light Brigade	Bayonet Charge can be compared and contrasted with this poem in the approach to the theme of the <u>futility of war</u> .	<i>'The big, ever-present, overshadowing thing was the First World War, in which my father and my Uncles fought, and which seemed to have killed every other young man my relatives had known.'</i> About his father's experiences in war: <i>'I never questioned him directly. Never. I can hardly believe it now, but I didn't. He managed to convey the horror so nakedly that it fairly tortured me when he did speak about it.'</i> <i>'My 1st world war nightmare – a dream lived all the time, in my father's memory. How can one confront or come to terms with it.'</i>







# CHECKING OUT ME HISTORY KNOWLEDGE ORGANISER



**Context** – *The Émigrée* was written by John Agard and was published in 2007.

**John Agard** – John Agard (born 1949) is an Afro-Guyanese poet and playwright who now lives in the UK. When he moved to the UK in the 1970s, he began teaching people about Caribbean culture and worked in a library. He often conveys his Caribbean voice in his poems, using non-standard spelling to represent his accent. His poems are often rebellious in nature, challenging common ways of thinking.



**The Battle of Hastings and Dick Whittington** – The event that the speaker mentions as taking place in 1066 (line 6) is the Battle of Hastings. It is the event in which William of Normandy defeated King Harold. It is a staple topic of history lessons in the UK. *Dick Whittington* is another commonly-taught history folklore – concerning the rise from poverty of a man who sold his cat to a rat-infested country.



**Guyana** – Guyana is a country on the northern mainland of South America. However, it is often considered as a Caribbean region because of its strong cultural and historical links to Anglo Caribbean nations. It was governed by Britain from the late 18<sup>th</sup> Century and known as British Guiana until the 1950s. It gained independence in 1966. Many Guyanese families have since emigrated to the UK – in 2009 there were 24,000 Guyanese-born people living in the UK.



**Toussant L'Ouverture and Nanny de Maroon** – Toussant L'Ouverture was a leader in the Haitian Revolution. He showed strong political and military skill, which resulted in the first free colonial society – race was not considered the basis of social standing. Nanny of the Maroons was an outstanding Jamaican leader, who became known as a figure of strength in fights against the British. Neither of these figures are commonly discussed in the British education system.



## Language/Structural Devices

**Repetition** – Repetition is one of the most powerful tools that Agard uses in *Checking Out Me History*. Aside from the rhythmical effect that it creates throughout the poem, repetition of certain words and phrases reinforces meanings. E.g., the repetition of the line starter 'dem tell me' suggests that what is to follow is not the speaker's own thoughts. The repetition also demonstrates the dullness and monotony that he associates with the version of history he is told.

**Imagery** – There is a stark contrast between the vivid imagery Agard utilises when asserting features of history that he deems as a part of his identity, and the lack of imagery he employs throughout the mention of the traditional British figures in history (e.g. '1066' and 'Dick Whittington') Whilst he is deliberately vague about the details of the latter, he uses light imagery such as 'beacon', 'fire-woman', and 'star' when describing the former – this shows how they enlighten him.

**Quote:** "Dem tell me/ Dem tell me/ Wha dem want to tell me"

**Quote:** "And even when de British said no/ She still brave the Russian snow/ A healing star"

**Colloquialism** – Agard uses colloquial language throughout the poem, creating a number of effects. Primarily, it is used to reflect his lack of conformity to 'standard' ideas (e.g. speaking Standard English) Discourse markers such as 'and all dat' show his disinterest in the topics being transmitted – fillers like these are used in moments where we can't/won't divulge more precise details.

**Non-Standard Spelling** – Agard deliberately uses non-standard spellings throughout the poem in order to reflect the Caribbean accent of the speaker. For example, Agard uses 'dem' in a number of lines across the poem, rather than 'them.' He also shortens the word 'about' to 'bout.' Agard is attempting to give a voice to those in society who are not ordinarily granted one – his non-standard voice reflects this.

**Quote:** "Dem tell me bout 1066 and all dat Dem tell me bout Dick Whittington and he cat"

**Quote:** "Dem tell me Wha dem want to tell me"

**Form/Meter** – The poem consists of ten stanzas of varying lengths. Standard font and couplets, triplets or quatrains are used in the sections of the poem that detail the history imposed on the speaker, whilst his own history is written in italics and an irregular rhyme scheme – these features may represent that the speaker's version of history is 'different' and rebellious when compared to what society expects.

**Structure** – *Checking Out Me History* can be split into three rough stages. The first begins with the poet stating his case about having one version of history told to him, with the suggestion that this is done deliberately to 'blind' him to his own identity. The middle section of the poem flits between features of colonial and his own version of history. The final section expresses his refusal to accept the given version.

**Quote:** "Dem tell me bout Lord Nelson and Waterloo But dem never tell me bout Shaka de great Zulu"

**Quote:** "But now I checking out me own history I carving out me identity"

**Themes** – A theme is an idea or message that runs throughout a text.

**Challenging those in Power** – Agard's poem puts forward a message that rebels against the established order. He refers to those in power as 'dem', and repeats 'dem tell me' in advance of each establishment-prescribed historical teaching. The italicised detail, in addition to the final stanza, reveal the speaker's refusal to accept this.



**Identity** – The speaker's identity is partially evident through their non-standard spellings, reflective of their accent. However, the speaker struggles to find any resemblance to his own identity in the historical teachings that have been imposed on him, which mainly tells the colonial side of events. He resolves to 'carve out' his own identity in the end.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Dem tell me	<b>Stanzas 1-2:</b> The speaker immediately addresses the key message in the poem, that an unnamed 'dem' (them) are preventing him from exploring his <u>own identity</u> . The style of the <u>non-standard spelling</u> reflects a <u>Caribbean accent</u> , leading the reader to assume that the 'dem' is the community that the speaker has emigrated to (considering the poet and the later content, most likely UK). The <u>metaphors</u> suggest the speaker has been bandaged and blinded in order to stop them learning about their own culture.
	2	Dem tell me	
	3	Wha dem want to tell me	
2	4	Bandage up me eye with me own history	
	5	Blind me to me own identity	
3	6	Dem tell me bout 1066 and all dat	
	7	Dem tell me bout Dick Whittington and he cat	
	8	But Toussaint L'Ouverture	
	9	No dem never tell me bout dat	
4	10	<i>Toussaint</i>	
	11	<i>A slave</i>	
	12	<i>With vision</i>	
	13	<i>Lick back</i>	
	14	<i>Napoleon</i>	
	15	<i>Battalion</i>	
	16	<i>And first Black</i>	
	17	<i>Republic born</i>	
	18	<i>Toussaint de thorn</i>	
	19	<i>To de French</i>	
	20	<i>Toussaint de beacon</i>	
21	<i>Of de Haitian Revolution</i>		
5	22	Dem tell me bout de man who discover de balloon	
	23	And de cow who jump over de moon	
	24	Dem tell me bout de dish ran away with de spoon	
	25	But dem never tell me bout Nanny de Maroon	
	26	<i>Nanny</i>	
6	27	<i>See far woman</i>	
	28	<i>Of mountain dream</i>	
	29	<i>Fire-woman struggle</i>	
	30	<i>Hopeful stream</i>	
	31	<i>To freedom river</i>	
7	32	Dem tell me bout Lord Nelson and Waterloo	
	33	But dem never tell me bout Shaka de great Zulu	
	34	Dem tell me bout Columbus and 1492	
	35	But what happen to de Caribs and de Arawaks too	
8	36	Dem tell me bout Florence Nightingale and she lamp	
	37	And how Robin Hood used to camp	
	38	Dem tell me bout ole King Cole was a merry ole soul	
	39	But dem never tell me bout Mary Seacole	
9	40	<i>From Jamaica</i>	
	41	<i>She travel far</i>	
	42	<i>To the Crimean War</i>	
	43	<i>She volunteer to go</i>	
	44	<i>And even when de British said no</i>	
	45	<i>She still brave the Russian snow</i>	
	46	<i>A healing star</i>	
	47	<i>Among the wounded</i>	
	48	<i>A yellow sunrise</i>	
	49	<i>To the dying</i>	
10	50	Dem tell me	
	51	Dem tell me wha dem want to tell me	
	52	But now I checking out me own history	
	53	I carving out me identity	

**Stanzas 3-4:** The speaker references the history that they have been told about, before expressing details about the history that they failed to inform him of. The colloquialism 'and all dat' in reference to the prescribed history that was communicated shows that the speaker does not care for it. The speaker then shows their knowledge of Toussant; the increased pace and rhyme here reflects the speaker's enthusiasm.

**Stanza 5:** The speaker repeats the themes of stanza 3, regarding the prescribed history imposed upon people. However the references become more trivial and insignificant, for example 'de cow who jump over de moon' (a reference to the nursery rhyme). Such teachings appear insignificant when compared to the rich world histories that could have been explored.

**Stanza 6:** In much the same way that the speaker deplored the lack of historical teachings about Toussant, he criticises the lack of education provided about Nanny de Maroon. Once more, he communicates his understanding about this historical figure's achievements, utilising rhyme/half-rhyme to make the topic appear engaging, enthralling. The nature-based imagery further brings the story to life. And yet, the establishment would rather teach about British inventors and nursery rhymes.

**Stanzas 7-8:** The speaker further details the history that they have been exposed to throughout their education. The one-sided colonial view of this history becomes further apparent, as the speaker mentions Lord Nelson (famous for winning many battles for the British) and 'ole King Cole' (another British nursery rhyme) amongst other white-British historical figures, with no mention of the other side. Once again, the poet repeats 'Dem tell me' – thus reflecting the repetitive and unvarying given version of history.

**Stanzas 9-10:** The speaker gives more details about the life of Mary Seacole. At this point the reader is able to note that all three of the historical references to the speaker's history contain associations with light: 'beacon, fire woman, and star.' This demonstrates how these figures illuminate the speaker's true historical identity. The speaker then reiterates their message from the first line, with the added declaration that they are unwilling to accept the given version of history. This sums up the rebellious tone of the poem.

## Poems for Comparison

London	<i>Checking Out Me History</i> can be compared with this poem in approaching the themes of <u>Challenging those in power</u> .
The Emigree/ The Prelude	<i>Checking Out Me History</i> can be compared with these poems in its approach to the theme of <u>identity</u> .

## Words from the Poet

*The sooner we can face the fact that Western education is entrenched with preconceived notions of other societies, the better. It's healthy and liberating to question those perceptions. Has British society made progress in its attitudes. Yes, but there's still a long way to go. I don't think we realise that there is a great possibility here for a genuine enrichment of diversity, despite whatever conflicts exist.* The Telegraph, March 2013.







# EXPOSURE

## KNOWLEDGE ORGANISER

**Context** – *Exposure* was written by Wilfred Owen in 1917.

**Wilfred Owen** – Wilfred Edward Salter Owen (1893-1918) was a British poet and soldier. He was one of the predominant World War I poets, detailing the horrors of trench warfare in a similar style to his mentor: Siegfried Sassoon. His poetry brought a sense of realism to public perceptions of war, in stark contrast to the earlier works of poets such as Rupert Brooke at the time. Owen was killed one week before the end of the war.



**World War I** – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.



**Trench Warfare** – The use of trench warfare significantly influenced the high death toll. Attacks involved going across No Man's Land (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.



**Exposure to the Weather** – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.



### Language/Structural Devices

**Personification/Pathetic Fallacy** – Owen persistently personifies the weather to create the impression that the weather is as much of danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it 'knives' the men, gathers a 'melancholy army' against them, and uses 'stealth' to attack them. The use of pathetic fallacy (e.g. the 'mad gusts') even add emotions and malice to the forces of nature.

**Sibilance/Alliteration/Assonance** – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the 'w' and 's' sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward 'o' sounds emphasise words, and represents the difficulty the men have in taking their minds off the cold misery that they face.

**Quote:** "Our brains ache, in the merciless iced east winds that knive us"

**Quote:** "Slowly our ghosts drag home: glimpsing the sunk fires, glozed"

**Similes/Metaphors** – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a 'melancholy army' being amassed – a new day signals a repeat of the cycle of misery and despair.

**Varied Verbs** – Owen uses some interesting and original verbs to present the discomfort of movement and actions by the exposed soldiers. For example, the frost makes their hands 'shrivel' and their foreheads 'pucker', whilst they are 'shaking.' These are young men in their prime and yet the description of their actions makes them resemble the old and infirm.

**Quote:** "Dawn massing in the east her melancholy army."

**Quote:** "We cringe in holes, back on forgotten dreams, and stare, snow-dazed"

**Form/Structure** – The poem is conventional in the sense that each stanza is five lines long, with eight stanzas in total. Half-rhyme is used throughout to create a A-B-B-A-C rhyme scheme. The fifth line adds a little more to what would normally be expected – this could be seen as representative of the war dragging on for longer than anyone thought.

**Versification** – Each of the eight stanzas ends with a short half line. At the end of the first, third, fourth, and eighth lines the refrain 'but nothing happens' is added. This hammers home the message that despite all of the pain and suffering being described, little changes. The last lines, when read alone one after the other, tell their own melancholy story.

**Quote:** "Shrivelling many hands, and puckering foreheads crisp/The burying-party, picks and shovels in shaking grasp."

**Quote:** "What are we doing here? Is it that we are dying?"

**Themes** – A theme is an idea or message that runs throughout a text.

**Suffering** – In order to get across his message across, it was essential that Owen presented the barbaric, appalling nature of war in a realistic manner and tone. In this poem, Owen portrays the quieter moments of war, the painful periods in between the battle and bloodshed. Here, physical pain and psychological trauma can both be taken in more fully, and are described vividly and frankly.



**The Futility of War** – In contrast to many poems at the time that glorified war and fighting for one's country, Owen's poems typically depict war in a harsh light, in order to demonstrate how horrific and futile it is. 'Exposure', in this sense, is no different. His bleak and shockingly realistic portrayal of the soldier's experiences (in this case caused by both the opposition and the forces of nature) forms a stark contrast to general public opinions at the time.



**Line-by-Line Analysis** – Remember that this is an extract from the poem, not the whole poem.

STANZA	LINE	POEM	ANALYSIS
1	1	Our brains ache, in the merciless iced east winds that knive us . . .	The reader is delivered to the bleak French landscape, and the use of personification (winds...knive) brings the conditions to life. This is a hostile environment; even nature is against them. Alliteration w/s sounds mimic whispers. 'We' is used to demonstrate that the narrator is among the soldiers. The soldiers fear the silence.
	2	Wearied we keep awake because the night is silent . . .	
	3	Low drooping flares confuse our memory of the salient . . .	
	4	Worried by silence, sentries whisper, curious, nervous,	
	5	But nothing happens.	
2	6	Watching, we hear the mad gusts tugging on the wire,	Pathetic fallacy is used to attribute anger to the wind – again making the place seem inhospitable. The simile used over the top two lines creates connotations of pain. Even though the action of the war is in the distance, it is still at the forefront of their minds. The soldiers question what they are doing – the reason for fighting is long lost.
	7	Like twitching agonies of men among its brambles.	
	8	Northward, incessantly, the flickering gunnery rumbles,	
	9	Far off, like a dull rumour of some other war.	
3	10	What are we doing here?	Dawn is typically associated with freshness, happiness, but here it brings 'poignant misery'; they are trapped in an endless cycle of war. Dawn itself is then personified as an enemy, and a metaphor is used to describe an attack by a 'melancholy army.' The repeated last line shows the anxiety of waiting for death – 'nothing happens.'
	11	The poignant misery of dawn begins to grow . . .	
	12	We only know war lasts, rain soaks, and clouds sag stormy.	
	13	Dawn massing in the east her melancholy army	
	14	Attacks once more in ranks on shivering ranks of grey,	
4	15	But nothing happens.	Sibilance (repeating 's' sound) is used at the beginning of the stanza to add emphasis to the sounds being described. More personification is used – even the snowflakes seem to be conscious in deciding who to attack/ where they will fall. The wind is personified in its apathy in the face of the untold suffering and hardship.
	16	Sudden successive flights of bullets streak the silence.	
	17	Less deadly than the air that shudders black with snow,	
	18	With sidelong flowing flakes that flock, pause, and renew,	
	19	We watch them wandering up and down the wind's nonchalance,	
5	20	But nothing happens.	The icy flakes are compared to assassins that stalk out the soldiers. Varied verb in 'cringed' creates a vivid image of the soldiers weakly covering from the weather. The juxtaposition of the 'blossoms' and 'sun-dozed' dream enhances the extremity of the misery of the lines before. The last line answers the question at the end of stanza 2.
	21	Pale flakes with fingering stealth come feeling for our faces—	
	22	We cringe in holes, back on forgotten dreams, and stare, snow-dazed,	
	23	Deep into grassier ditches. So we drowse, sun-dozed,	
	24	Littered with blossoms trickling where the blackbird fusses.	
6	25	—Is it that we are dying?	Assonance of the awkward 'o' sound opening the stanza is representative of the effort that it takes to think of anywhere but their ghastly present environment. Use of the word 'ghost' creates the sense that these men are already dead – effective when considering later in the stanza: the men have been forgotten already.
	26	Slowly our ghosts drag home: glimpsing the sunk fires, glozed	
	27	With crusted dark-red jewels; crickets jingle there;	
	28	For hours the innocent mice rejoice: the house is theirs;	
	29	Shutters and doors, all closed: on us the doors are closed,—	
7	30	We turn back to our dying.	The speaker questions the existence of warming stimuli, as it has been so long since they have experienced such comforts. The spring that will follow the current winter makes them feel afraid, as they fear that they will not be alive to see it. Due to the agony of their predicament, God's love of the men is itself questioned.
	31	Since we believe not otherwise can kind fires burn;	
	32	Now ever suns smile true on child, or field, or fruit.	
	33	For God's invincible spring our love is made afraid;	
	34	Therefore, not loath, we lie out here; therefore were born,	
8	35	For love of God seems dying.	The last stanza is perhaps the most haunting. The effects of frost are described using varied verbs and adjectives (shrivelling, crisp). The soldiers (half frozen themselves) attempt to bury those killed from exposure. Metaphor – eyes are physically frozen/ numb to the horror of what they are doing. Last line shows nothing is being achieved.
	36	Tonight, this frost will fasten on this mud and us,	
	37	Shrivelling many hands, and puckering foreheads crisp.	
	38	The burying-party, picks and shovels in shaking grasp,	
	39	Pause over half-known faces. All their eyes are ice,	
	40	But nothing happens.	

### Poems for Comparison

	Poems for Comparison	Thoughts of the Poet
Remains	<i>Exposure</i> can be contrasted with this poem in relation to the theme of <u>Suffering</u> and the <u>Horrors of War</u> .	Dear Mother, Immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells & bullets...I think the worst incident was one wet night when we lay up against a railway embankment. A big shell lit on the top of the bank, just 2 yards from my head. Before I awoke, I was blown in the air right away from the bank! My brother officer of B Coy., 2/Lt. Gaukroger lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a 9 days' Rest. I think that the terribly long time we stayed unrelieved was unavoidable; yet it makes us feel bitterly towards those in England who might relieve us, and will not. WEO
Charge of the Light Brigade	<i>Exposure</i> can be compared with this poem in relation to the theme of <u>suffering</u> and can be contrasted with this poem in their approach to the <u>futility of war</u> .	







# KAMIKAZE KNOWLEDGE ORGANISER



**Context** – *Kamikaze* was written by Beatrice Garland, and was published in 2013.

**Beatrice Garland** – Beatrice Garland is an English poet that won the 2001 National Poetry Prize for her poem 'Undressing.' She wrote no poetry for some time after, instead focusing her attention on her other work, as a physician for the National Health Service and a teacher. She describes writing poetry as 'a marvelous part of one's interior private life' and cites John Donne and Seamus Heaney as influences. She enjoys writing poems about the experiences of others around the world.



**Japan in World War II** – Japan entered World War II with a surprise attack on Pearl Harbour (a US military base) on December 7<sup>th</sup>, 1941. The Japanese fought on the side of the Axis powers alongside Nazi Germany and Italy, taking a leading role in fighting across Asia. The Japanese military culture of never accepting defeat meant that they were the last of the Axis powers to surrender – only after the catastrophic losses suffered from two atomic bombs dropped by the USA on Hiroshima and Nagasaki.



**Japanese Seafaring Culture** – Throughout the poem, Garland makes specific references to 'fishing boats' and the 'green-blue translucent sea.' Largely owing to its geographical make-up as a series of islands, Japan's history is steeped in seafaring traditions. Many Japanese people in the past lived and worked near/on the sea, as fishing and inter-island trading were key features of life. Garland compares this peaceful life with the position that the kamikaze pilot finds himself.



**Kamikaze Pilots** – During the Second World War, the term 'kamikaze' was used to describe pilots who were sent on suicide missions. They were expected to crash their planes into enemy targets, e.g. ships, forcing heavy damage and casualties to the enemy, but also killing themselves. The word 'kamikaze' translates as 'divine wind.' The tradition of facing death rather than capture and defeat was deeply engrained in Japanese culture, meaning pilots would face this with loyalty.



## Language/Structural Devices

**Imagery** – Garland creates imagery through a range of techniques – primarily the use of interesting and specific vocabulary – the 'huge' flag, 'little' board and 'translucent' sea being prime examples. Garland also utilises powerful colour imagery, noting the 'green-blue' of the ocean, the flashing 'silver', and the 'dark shoals.' Each of these details combine to create a vivid depiction of the life-filled scene that the pilot looks down upon. This helps the reader to empathise with the pilot and the decision that he takes.

**Enjambment** – Garland utilises enjambment to help the reader experience the pilot's altering mindset whilst on the kamikaze mission. Enjambment is first used in stanza one, to echo the incantations (chants) of loyalty that the pilot repeats to himself early in the flight – the lack of punctuation reflect that he is not stopping and dwelling on thoughts of death. Enjambment occurs at many other points, but particularly in stanza 4, as fond memories of his past flood into his mind and overtake the incantations, altering his mindset.

**Quote:** "at the little fishing boats/ strung out like bunting/ on a green-blue translucent sea"

**Quote:** "a shaven head/ full of powerful incantations/ and enough fuel for a one-way/ journey into history"

**Double Meanings and Metaphors** – Garland weaves double meanings and metaphors throughout the text to juxtapose ideas about war and death with the more peaceful backdrop of the Japanese fishing scene. For example, the 'dark shoals of fishes' could easily represent the flight of Japanese war planes heading towards destruction, whilst 'silver' presents ideas of honours and glory for those who die.

**Alliteration and Sibilance** – Garland uses alliteration to portray the peaceful, laidback life of the pilot before the war – for example the softy repeated 'l' sounds in 'later', 'looked', 'little', and 'like.' Garland also uses sibilance through the openings to the words 'safe', 'shore', 'salt-sodden' and 'awash.' These help to recreate the sounds of the sea and the storms that the pilot remembers from his youth.

**Quote:** "the dark shoals of fishes/ flashing silver as their bellies/ swivelled towards the sun"

**Quote:** "– yes, grandfather's boat – safe to the shore, salt-sodden, awash."

**Form/Structure** – The poem has a consistent, regular form throughout. There are 7 stanzas, each containing 6 lines. This regular structure could be seen to represent the regimented order of Empirical Japan. However, there is no apparent consistent rhyme scheme, meaning a lack of flow. This could represent the confusing influences in the pilot's mind.

**Pronouns** – Third person pronouns are used throughout the poem to describe the pilot, for example 'he,' and 'his.' 'He' is not named – representative of the fact that he no longer has a voice – in the eyes of his community he has been dishonoured. The italics towards the end of the poem indicates a shift towards the first person (we, my).

**Further Thought:** Line lengths vary more in stanzas 6&7. Does this represent the disorder in the pilot's later life?

**Quote:** "live as though/ he had never returned, that this/ was no longer the father that we loved."

**Themes** – A theme is an idea or message that runs throughout a text.

**Personal Consequences of War** – Rather than focusing upon bloody details or evoking violent imagery, this poem deals with the lasting effects that war can inflict on people, families, and communities. This poem not only deals with the kamikaze pilot's own story, but the implications for those around him.



**Courage/ Honour** – In the Empirical Japanese context, demonstrating courage and honour for one's country are deemed as a compulsory commitment. By seemingly neglecting this, and opting to live, the kamikaze pilot is described as being 'dead' to those around him anyway – the only difference is that he brings shame upon his family for generations. The reader is encouraged to consider: Is this what honour/ courage are? Is the pilot treated fairly?



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Her father embarked at sunrise	The kamikaze fighter prepares for their suicide mission. The use of the word 'sunrise' immediately gives connotations of Japan (the land of the rising sun). The enjambment suggests he is trying to prepare without stopping to think about the magnitude of his task. The shaven head and the incantations suggest the authority of the Japanese military, it has been drummed into him that this is the honourable thing to do. The 'journey into history' suggests that he will always be remembered positively for his brave and noble act.
	2	with a flask of water, a samurai sword	
	3	in the cockpit, a shaven head	
	4	full of powerful incantations	
	5	and enough fuel for a one-way	
	6	journey into history	
2	7	but half way there, she thought,	This is a testimony of the pilot's daughter, making the reader question its authenticity. She is telling her children about these events – suggesting that they are important for conveying a lesson to the children. The poet uses colour imagery (green-blue), adjectives (translucent) and a simile (strung out like bunting) to suggest the serenity and beauty of life for the seafaring peoples of Japan. The beauty of these fishing boats is ironic as the pilot is supposed to be looking for warships.
	8	recounting it later to her children,	
	9	he must have looked far down	
	10	at the little fishing boats	
	11	strung out like bunting	
	12	on a green-blue translucent sea	
3	13	and beneath them, arcing in swathes	Military and patriotic symbols run throughout the description of the tranquil image of seafaring Japan, for example 'arcing in swathes' and 'like a huge flag.' The 'figure of eight' creates an image of an infinity symbol, suggesting the pilot is trapped – perhaps war seems like an endless cycle? It is possible that the 'fishes' are metaphors for aircraft, whilst the imagery used in 'silver' and 'swivelled' is indicative of the honours/glories bestowed on those who die for their country.
	14	like a huge flag waved first one way	
	15	then the other in a figure of eight,	
	16	the dark shoals of fishes	
	17	flashing silver as their bellies	
	18	swivelled towards the sun	
4	19	and remembered how he	The fond memories of times gone by sow further seeds of doubt as to whether he should go through with the kamikaze mission. Nostalgia with 'brothers.' Once more there is enjambment, as though these thoughts are rushing into his mind, perhaps overtaking the incantations of the opening stanza. The imagery created by erecting the pebble 'caims' in the face of the wave 'breakers' awakens the idea that people (like the defences) will eventually succumb to nature.
	20	and his brothers waiting on the shore	
	21	built cairns of pearl-grey pebbles	
	22	to see whose withstood longest	
	23	the turbulent inrush of breakers	
	24	bringing their father's boat safe	
5	25	– yes, grandfather's boat – safe	The word 'safe' is repeated – used at the end of the first line in the 5 <sup>th</sup> stanza and the last line of the stanza before – surely demonstrating the pilot's thought process, moving away from completing the mission and towards safety. There is sibilance in 'safe', 'shore', 'salt-sodden' and 'awash', replicating the sounds of the sea and the storms. The detail the vast array of fish demonstrates the clarity of the memory in the pilot's mind.
	26	to the shore, salt-sodden, awash	
	27	with cloud-marked mackerel,	
	28	black crabs, feathery prawns,	
	29	the loose silver of whitebait and once	
	30	a tuna, the dark prince, muscular, dangerous.	
6	31	<i>And though he came back</i>	The use of italics indicates a return to the first person perspective. It is ambiguous as to whether the pilot returned out of fear or lack of loyalty, or for some other reason, e.g. inability to find targets etc. In any case, these men and their families were often shamed. The pilot's wife and community thus turned their back on him, treating him as if he were dead. The children still chattering and laughing suggests their innocence.
	32	<i>my mother never spoke again</i>	
	33	<i>in his presence, nor did she meet his eyes</i>	
	34	<i>and the neighbours too, they treated him</i>	
	35	<i>as though he no longer existed,</i>	
	36	<i>only we children still chattered and laughed</i>	
7	37	<i>till gradually we too learned</i>	The children too eventually become culturally conditioned to see the shame in their father's actions – they are taught that he no longer deserves respect. It is clear now that this is a lesson to the children. The pilot may well have spent the rest of his life thinking that it would have been better for him to have gone through with the kamikaze. We note that the pilot is never given a voice, reflective of his now invisible position in society.
	38	<i>to be silent, to live as though</i>	
	39	<i>he had never returned, that this</i>	
	40	<i>was no longer the father we loved.</i>	
	41	And sometimes, she said, he must have wondered	
	42	which had been the better way to die.	

## Poems for Comparison

**Poppies/ War Photographer**

*War Photographer* can be compared and contrasted with these poems through the theme of personal consequences of war.

**Bayonet Charge/ Charge of the Light Brigade**

*War Photographer* can be compared and contrasted with these poems through the themes of courage and honour.

## Words from the Poet

I have always read – poetry from the sixteenth century right up to the 2011s, as a result of a first degree in Eng. Lit. – and partly because no job can satisfy every need, perhaps particularly not the need for something personal and self-examining. I spend a lot of the day listening to other people's worlds. Writing poems offsets that: poetry is a way of talking about how each of us sees, is touched by, grasps, and responds to our own different worlds and the people in them. [www.beatricegarland.co.uk](http://www.beatricegarland.co.uk)







# LONDON

## KNOWLEDGE ORGANISER

**Context** – *London* was written by William Blake in 1792, and was published in *Songs of Experience* in 1794.

**William Blake** – William Blake (1757-1827) was an English poet and painter. He is known as being one of the leading figures of the Romantic Movement, as well as for his personal eccentricities. Blake rejected established religious and political orders for their failures, particularly in how children were made to work – this was one of many things that he viewed as being a part of the ‘fallen human nature.’ He lived in London for his whole life, barring three years in which he resided in Felpham.



**London in 1792** – London was already a large city with nearly a million people. The Industrial Revolution had brought new machinery that saved time, making some very rich, however it put many out of jobs. Machinery was often hazardous to operate, and those working with it were paid poorly. There was no government support for these people, so many lived in total poverty. For every 1,000 children born, almost 500 died before they were 2. Most children couldn't go to school, and had to work.



***Songs of Innocence and Experience*** – Published in 1794, these two sets of poems were created by Blake with the aim of showing the ‘Two Contrary States of the Human Soul.’ The Songs of Innocence collection contains poems that are uplifting, celebrating childhood, nature, and love in a positive tone. The Songs of Experience section (of which *London* was one of the poems) offered a contrasting tone towards these ideas. Some of the topics covered in these poems were the dangerous working conditions, child labour, and poverty.



**Romanticism** – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18th Century, peaking in the mid-19<sup>th</sup> Century. Romanticism is characterised by its emphasis on emotions – glorifying nature and past events – memories and settings are often imaginatively described using vivid imagery. Although Blake struggled to make a living during his lifetime, his ideas and influence were later considered amongst the most important of all the Romantic Poets.



### Language/Structural Devices

**Sight Imagery** – Perhaps unsurprisingly, considering Blake's artistic talents, the poem is awash with visual imagery, with a clear picture of London vividly painted in the mind of the reader. For example, the speaker details the ‘mark’ in every face that he meets, which provides a visual connotation of the people's skin being physically imprinted by their hardships – the reader can picture their cuts, bruises and ailments. Similarly, the use of the word ‘blackning’ in stanza 3, creating a dirty image of pollution and corruption in the city.

**Sound Imagery** – The pained and anguished sounds of London also accompany the reader as they are guided through the city by the speaker. Particularly from stanza 2 onwards, the reader is shown how helpless and destitute the citizens feel through the sounds that they make, from the ‘cry’ of men and infants, to the ‘sigh’ of the soldiers, and the ‘curse’ and ‘blast’ of the harlots at night. The sound imagery aids the reader in hearing the grim pain of each of the people that the speaker encounters.

**Quote:** “And mark in every face I meet  
Marks of weakness, marks of woe.”

**Quote:** “In every cry of every Man,  
In every Infants cry of fear,”

**Metaphors** – Figurative language is highly prevalent throughout the poem, particularly in lines 3 and 4 of each stanza. For example, the soldiers' blood does not literally run down the walls of the palace; this is a means of showing that those in power have caused the soldiers to experience pain and suffering. In the same way, the ‘manacles’ that the citizens wear are in fact shackles of the mind.

**Repetition/ Anaphora** – Blake repeats words and phrases to emphasise their importance. For example, the word ‘charter'd’ is repeated throughout the opening stanza to show how rigid and unchanging London is. The anaphora used in stanza 2 of ‘In every’ emphasises the frequency and consistency of the pain and suffering – it is happening all over and is clear to see and hear.

**Quote:** “And the hapless Soldiers sigh  
Runs in blood down Palace walls”

**Quote:** “I wander thro' each charter'd street,  
Near where the charter'd Thames does flow.”

**Form/Structure** – The poem is written in four equal stanzas of four lines, each in iambic tetrameter. Alternating rhyme is used throughout in the scheme of ABAB. The rhyme creates deliberate emphasis on words that underline the tone of the poem, e.g. ‘cry’ and ‘sigh.’ The poem is told from the viewpoint of a first person narrator who is walking the streets.

**Varied Verbs** – Blake uses a range of interesting verbs to demonstrate the wearisome and pained manner in which actions are carried out in London. Often these are figurative. For example, the harlots ‘blight’ the marriage hearse, and ‘blasts’ the new-born infants tear. Such verbs are carefully selected to attain the maximum impact on the reader.

**Quote:** “I wander thro' each charter'd street/ Near where the  
charter'd Thames does flow/ And mark in every face I meet  
Marks of weakness, marks of woe.”

**Quote:** “Blasts the new-born Infants tear  
And blights with plagues the Marriage hearse”

**Themes** – A theme is an idea or message that runs throughout a text.

**Death/Mortality** – The poem is full of dark imagery that creates a constant sense of darkness and death across the poem. The mortality of all manner of people in London, from the child chimney sweepers, to the ‘hapless soldiers’, even the institution of marriage, is depressingly detailed by Blake - it is as though London is slowly strangling itself.



**Loss and Suffering** – The people in London are described as being helpless – constrained by the authorities but also the ‘manacles’ generated by their own perceptions and ideas. The ‘sigh’ of the soldier and the marks of ‘woe’ and ‘weakness’ in the people suggests that the people feel that they are trapped in an inescapable cycle of suffering.



### Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	I wander thro' each charter'd street,	The opening stanza sets the <u>tone</u> and <u>setting</u> for the remainder of the poem. The <u>repetition</u> of the word ‘charter'd’ shows how legally defined, mapped out, or in this case, <u>confined</u> the place is – Everything, it seems, is already decided, and is subject to government control – there is little room for freedom or imagination. This particular spot is near the Thames River – which too has been ‘charter'd.’ In each of the faces that the speaker sees, he notes how society seems to be <u>wearing them down</u> and hurting them (‘weakness’ and ‘woe’). The word ‘mark’ has a dual meaning: to notice something, but also to physically imprint something. The impact of living in this place is having a noticeable impact on the people there. This creates a <u>melancholy tone</u> .
	2	Near where the charter'd Thames does flow.	
	3	And mark in every face I meet	
	4	Marks of weakness, marks of woe.	
2	5	In every cry of every Man,	The second stanza gives some further insight into the speaker's feelings regarding the people that he passes by. Blake uses <u>more repetition</u> , this time of the word ‘cry’, emphasising the desperate <u>sorrow</u> in this city. He also uses anaphora to emphasise the word ‘every’ – to make clear that all here feel the same, there are no real exceptions. ‘Manacles’ are some kind of chain or shackles that keep people <u>imprisoned</u> . The idea that these are ‘mind forg'd’ shows that these are <u>metaphorical</u> manacles that are created by society and the people's own ideas. This early use of the words charter'd, ban and manacles show that Blake feels that society imprisons people with pressures and ideals.
	6	In every Infants cry of fear,	
	7	In every voice: in every ban,	
	8	The mind-forg'd manacles I hear	
3	9	How the Chimney-sweepers cry	In the third stanza, the speaker delves further into his feelings against what he sees in London. He begins with the <u>chimney sweep</u> , a dirty and dangerous job which shortened life expectancy, often done by <u>child orphans</u> (orphans of the church), who were small enough to fit down chimneys. The ‘blackning’, therefore, can refer to the physical blackening of the children covered in soot, their <u>symbolic blackening</u> in being drawn closer to death, and the church's <u>metaphorical</u> blackening (becoming more evil) in being involved in such horrific child labour. Lines 11 and 12 use the <u>metaphor</u> of the soldier's blood running down the wall of the palace to show that those in power have blood on their hands for sending so many men into war. The soldier's ‘hapless sigh’ suggests that he feels powerless to change things.
	10	Every blackning Church appalls,	
	11	And the hapless Soldiers sigh	
	12	Runs in blood down Palace walls	
4	13	But most thro' midnight streets I hear	The speaker then turns his attention to the things that he encounters at night in London. The idea that the ‘Harlot’ is ‘youthful’ is troubling, for it shows that even those that are <u>young and innocent</u> are being drawn into prostitution. Even worse, the subject of her ‘curse’ is the tears of ‘new-born Infants’ – this shows the hardened heart of those <u>corrupted</u> by the city. Another metaphor is used to show how the harlot ‘blights with plagues the marriage hearse’ – in the sense that the existence of young prostitutes in the city is destroying the institution of marriage. This is also clear from the <u>semi-oxymoronic</u> idea of the ‘marriage hearse.’ It also references some of the damaging and disgusting diseases that are being spread across the city. In short, those that are innocent become quickly corrupted and <u>infected</u> in this city.
	14	How the youthful Harlots curse	
	15	Blasts the new-born Infants tear	
	16	And blights with plagues the Marriage hearse	

### Poems for Comparison

<b>Ozymandias</b>	<i>London</i> can be compared and contrasted with this poem in relation to the theme of <u>death/mortality</u>
<b>Exposure</b>	<i>London</i> can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .

### The Poet's Influences

In Blake's *London*, the condition of the poor and their children were desperate...the rise in the population, poor harvests and war created serious hardships. Orphans and the illegitimate children of the poor could be sold into apprenticeships that offered meagre prospects; young boys were used to sweep chimneys (prostitution and dire housing conditions were continuing problems). Some philanthropic initiatives attempted to address these issues, but asylums and charity schools were often linked to the exploitative apprenticeship system. From the British Library – [www.bl.uk](http://www.bl.uk)







# My Last Duchess KNOWLEDGE ORGANISER

**Context** – *My Last Duchess* was written by Robert Browning, and was first published in January 1842.

**Robert Browning** – Robert Browning (1812-1889) was an English poet and playwright whose position as one of the foremost Victorian poets was characterised by his success with the dramatic monologue. Many of his poems utilise satire and dark humour, coupled with his extensive knowledge of historical settings. Browning had a love of history and European culture, and it is said that he could read, write, and converse in Latin, Greek, and French by the age of 14!



**Alfonso II d'Este** – The poem is strongly believed to have been written from the viewpoint of Alfonso II d'Este, the 5<sup>th</sup> Duke of Ferrari. At the age of 25, he married the 13 year old Lucrezia de' Medici, the daughter of the Grand Duke of Tuscany. She was not well educated, and it is clear that D'Este felt himself above her socially. However, she brought a sizeable dowry. After marrying her, he abandoned her for 2 years, before she died mysteriously at 16. It was rumoured that he poisoned her.



**Browning's Love Life** – Robert Browning married fellow successful poet Elizabeth Barrett, who was six years his elder. He had been transfixed by her 'exquisite poetry' which led him to write to her. She had an overbearing father, and so the Brownings had to escape to Italy in order to be married on 12<sup>th</sup> January 1846. They lived in Pisa and then Florence in Italy, where they bore a son, named Robert (nicknamed Pen) in 1849. She died on 18<sup>th</sup> June 1861 in her husband's arms. After her death, both father and son moved back to London.



**The Italian Renaissance** – The Italian Renaissance was the earliest form of the great European Renaissance, a period of great achievement and change which began in Italy in the 14<sup>th</sup> Century. It marked the transition between medieval times and modern Europe. The word 'renaissance' means 'rebirth' of the art and literature produced at the time remains amongst the most well-celebrated in the world. Furthermore, the people and events of the time have influenced a vast body of further works.



## Language/Structural Devices

**Irony** – Browning uses irony to get across the true meaning of the poem: Despite the Duke's harangue of the Duchess's character traits, this is not a poem lamenting her, but rather the Duke's own tyranny, ego-centrism, and jealousy. Several language features create this, for example the rhetorical question he utilises to assert that he should never 'stoop', an idea which is immediately contradicted by the 'command' (a verb reflecting his oppressive nature) to have her killed.

**Quote:** "Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands"

**Spoken Language Features** – In order to keep the poem conversation-like in terms of its vocabulary and tone, Browning uses a number of spoken language features through the voice of the Duke. For example, a number of words are used in their contracted forms, for example 'that's' rather than 'that is' in the first line. Hedges and fillers are also used, as occur naturally in speech and to lessen the impact of statements. Examples are 'I said', and 'I repeat.'

**Quote:** "Will't please you sit and look at her? I said "Fra Pandolf" by design, for never read"

**Enjambment** – Enjambment is used throughout the entirety of the poem, as sentences run across lines of poetry. The effect of this is two-fold. Primarily, it reflects the long, rambling sentences of the conversation hogging, egotistical Duke. Secondly, it makes the poem difficult to read, disrupting the flow to create a stop-start rhythm – representative of the awkward nature of the conversation.

**Quote:** "Her husband's presence only, called that spot Of joy into the Duchess' cheek; perhaps"

**Personal Pronouns** – The poem is filled with personal pronouns (e.g. 'I', 'my', 'me', 'myself') as one might expect in a poem that is about someone who is totally self-absorbed, has a high opinion of himself, and is exceptionally selfish. A number of these personal pronouns relate to his own sense of self-worth ('my gift', 'my favour') and love of possessions, including his wife ('my duchess').

**Quote:** "Somehow—I know not how—as if she ranked My gift of a nine-hundred-years-old name"

**Form** – The poem is one of Browning's best known dramatic monologues – dramatic as fictional characters play out a scene, and a monologue in that there is only one (mono) speaker. It is written in one long speech, presented as a conversation, although the reader only ever hears the Duke's viewpoint. This is reflective of the Duke's need for power.

**Quote:** "At starting, is my object. Nay, we'll go Together down, sir. Notice Neptune, though,"

**Structure** – The poem is written in iambic pentameter, meaning that each line has five iambs (de-dums). It is said that such a meter fits the natural conversational rhythm of English particularly well – an apt choice then, for a poem depicting a scene of this nature. The rigid rhyming couplets aim to mimic the speaker's sense of order and power.

**Quote:** "That's my last Duchess painted on the wall, Looking as if she were alive. I call"

## Themes – A theme is an idea or message that runs throughout a text.

**Power and Oppression** – The Duke is fixated with power – both the social and political power that he holds, and the power that he attempted to wield over his wife. He wanted to oppress her in the same manner as everything else under his power. His rare art collection demonstrates that he gets what he wants, but only if he chooses show it.



**Madness** – Through all of his courtesies and indulgences towards his guest, the speaker attempts to thinly-conceal what is apparently some form insanity. Whilst he speaks of her various flaws, the reader cannot help but note that they may be (in fact, are likely to be) entirely innocent. The speed at which the Duke switches back into trivial conversation after heavily implying that he had her murdered confirms the reader's suspicion that he is in fact mad.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS	
1	1	That's my last Duchess painted on the wall,	<b>Lines 1-13</b> – The opening two lines alert the reader to the fact that the speaker is a Duke (his wife was a Duchess) and that she is most probably dead. The use of the word 'last' suggests that he has likely had other duchesses before. The Duke compliments the work of the painter (Fra Pandolf) before asking (although it is more like an order) his guest to look upon the painting in more detail. He suggests that people would like to enquire about how the painter put so much depth and expression into the painting, but do not dare. This, alongside the fact that the Duke is the only one allowed to draw the curtain to observe the portrait, shows him as a somewhat imperious and dictatorial character.	
	2	Looking as if she were alive. I call		
	3	That piece a wonder, now; Fra Pandolf's hands		
	4	Worked busily a day, and there she stands.		
	5	Will't please you sit and look at her? I said		
	6	"Fra Pandolf" by design, for never read		
	7	Strangers like you that pictured countenance,		
	8	The depth and passion of its earnest glance,		
	9	But to myself they turned (since none puts by		
	10	The curtain I have drawn for you, but I)		
	11	And seemed as they would ask me, if they durst,		
	12	How such a glance came there; so, not the first		
	13	Are you to turn and ask thus. Sir, 'twas not		
		14	Her husband's presence only, called that spot	<b>Lines 14-24</b> – The Duke then imagines some of the ways that Fra Pandolf may have encouraged the Duchess to achieve the 'spot of joy' in her face. He suggests that flirtatious or complimentary comments from the painter would have been enough to make her blush. The Duke is judgmental about the ease at which the Duchess would blush or be pleased by something – lamenting it as though it were a voluntary reaction ('too soon', 'too easily'). His diatribe continues as he accuses her of liking 'whate'er' and looking 'everywhere' – clearly a jibe at what he views as promiscuous/flirtatious behaviour.
		15	Of joy into the Duchess' cheek; perhaps	
		16	Fra Pandolf chanced to say, "Her mantle laps	
		17	Over my lady's wrist too much," or "Paint	
		18	Must never hope to reproduce the faint	
		19	Half-flush that dies along her throat." Such stuff	
		20	Was courtesy, she thought, and cause enough	
		21	For calling up that spot of joy. She had	
		22	A heart—how shall I say?— too soon made glad,	
		23	Too easily impressed; she liked whate'er	
		24	She looked on, and her looks went everywhere.	
		25	Sir, 'twas all one! My favour at her breast,	
		26	The dropping of the daylight in the West,	
		27	The bough of cherries some officious fool	
		28	Broke in the orchard for her, the white mule	
		29	She rode with round the terrace—all and each	
		30	Would draw from her alike the approving speech,	
		31	Or blush, at least. She thanked men—good! but thanked	
		32	Somehow—I know not how—as if she ranked	
		33	My gift of a nine-hundred-years-old name	
		34	With anybody's gift. Who'd stoop to blame	
	35	This sort of trifling? Even had you skill		
	36	In speech—which I have not—to make your will		
	37	Quite clear to such an one, and say, "Just this		
	38	Or that in you disgusts me; here you miss,		
	39	Or there exceed the mark"—and if she let		
	40	Herself be lessoned so, nor plainly set		
	41	Her wits to yours, forsooth, and made excuse—		
	42	E'en then would be some stooping; and I choose		
	43	Never to stoop. Oh, sir, she smiled, no doubt,		
	44	Whene'er I passed her; but who passed without		
	45	Much the same smile? This grew; I gave commands;		
	46	Then all smiles stopped together. There she stands		
	47	As if alive. Will't please you rise? We'll meet		
	48	The company below, then. I repeat,		
	49	The Count your master's known munificence		
	50	Is ample warrant that no just pretense		
	51	Of mine for dowry will be disallowed;		
	52	Though his fair daughter's self, as I avowed		
	53	At starting, is my object. Nay, we'll go		
	54	Together down, sir. Notice Neptune, though,		
	55	Taming a sea-horse, thought a rarity,		
	56	Which Claus of Innsbruck cast in bronze for me!		
			<b>Lines 25-34</b> – The Duke then elaborates on the Duchess's shallow nature – her tendency to see the same pleasure in everything – no matter how small. What seems to be of greater concern to him, however, is who she directs her pleasure towards. For example, he suggests that his 'gift of a nine-hundred years old name' would be received identically to a simple 'bough of cherries' picked by 'officious fool.' He is pretentious and discriminatory – he believes that her social elevation in marrying into his family should have been the thing that she took most pleasure for in life. The fact that it was not irks him.	
			<b>Lines 35-46</b> – It becomes clear that the Duke and Duchess were not in an open and honest relationship. He lists the reasons that he chose not to address the flaws that he perceived with her, beginning by using a rhetorical question to assert that he would not 'stoop' to her level (showing again that he feels as though he is above her), but also because he knows that someone like her would make an excuse and avoid being 'lessoned.' Shockingly, the Duke instead chose to give 'commands' (most likely to have her killed) so that the 'smiles stopped altogether.'	
			<b>Lines 47-53</b> – With a chilling calmness, the Duke then reiterates his earlier 'as if alive' statement regarding the picture. As the Duke suggests joining the party back downstairs, it is revealed that the recipient of this tale is a servant of a Count, the daughter of whom the Duke is attempting to win over. With a shocking show of capriciousness, the Duke begins negotiating the finer details regarding the marriage arrangement. His self-absorbed, flippant manner is exposed for a final time as he boasts of a bronze Neptune that he owns.	

## Poems for Comparison

<b>Ozymandias</b>	<i>My Last Duchess</i> can be compared and contrasted with this poem through the theme of power and oppression, and the unpleasant voice in the monologue
<b>Kamikaze/Poppies</b>	<i>My Last Duchess</i> can be compared and contrasted with these poems in that it provides a <u>single viewpoint</u> regarding a time of conflict.

## Influences on the Poet

Camille Guthrie writes of Browning's influences in creating the poem: *The Duchess's portrait is thought to be modeled after a painting of Lucrezia di Cosimo de' Medici (1545–1561). Married at 13 to the Duke of Ferrara and Modena, Alfonso II d'Este (1533–1597), she came with a big dowry, as the daughter of the Grand Duke of Tuscany would, yet soon died at the age of 16 from suspected malaria or tuberculosis or, as it's speculated, of poisoning. The Duke of Ferrara then brokered a deal with the Count of Tyrol to marry a daughter of the Holy Roman Emperor (after that wife died, he married her niece).* [www.poetryfoundation.org](http://www.poetryfoundation.org)





# Ozymandias KNOWLEDGE ORGANISER

**Context** – *Ozymandias* was written by Percy Bysshe Shelley, and was first published in January 1818.

**Percy Bysshe Shelley** – Percy Bysshe Shelley (1792-1822) was one of the major English Romantic Poets. Shelley was not particularly famous in his lifetime, but his popularity grew steadily after his death. Shelley was involved in a close circle of poets and writers, for example his second wife Mary Shelley (the author of *Frankenstein*) and Lord Byron. His poems have influenced a number of social and political movements since, particularly his theories on non-violence in protest and political action.



**Ramesses II** – Ramesses II, also known as Ramesses the Great, is often regarded as the most powerful and celebrated Egyptian pharaoh of the Egyptian Empire. In Greek, his name is often translated as 'Ozymandias.' He led several successful military expeditions, including to the Levant and into Nubia. In the early part of his reign, he built many cities, temples and monuments. Estimates of his age of death vary, but most suggest around 90 or 91 – a reign of over 66 years!



**Ancient Egypt** – Ancient Egypt refers to a civilisation of ancient north-east Africa, along the lower reaches of the Nile River. At its peak, Ancient Egypt held both significant territory and power over the surrounding areas, including the Near East. Part of the success of the civilisation has been attributed to the ability to adapt to the conditions of the Nile Valley for agriculture, the formation of military forces, and the influence of scholars and education – all overseen by a 'Pharaoh' or 'Emperor.'



**Egyptian Ruins** – A number of remnants of Egyptian culture exist as ruins today. Each complex houses the tomb of a different Egyptian pharaoh, and in front of them lies the Sphinx. One of the largest (and certainly the most famous of these) is the Pyramids of Giza (just outside Cairo). The Valley of Kings is located opposite Luxor on the west bank of the River Nile, where pharaohs (including Ramesses II) were mummified and buried in deep tombs along with sacred artifacts.



## Language/Structural Devices

**Caesurae** – Caesurae is a break in the rhythm within a line – Shelley does this at several points throughout the poem, each time to create significant effects. For example, the first break is after "Who said" on the second line. This pause mimics the traveller's sharp intake of breath before recalling the details of the scene. Another example comes after 'Stands in the desert.' The use of the full stop at this point reinforces the isolation of the statue amongst the vast desert.

**Varied Verbs** – Varied verbs are used to show the reader what Ozymandias was like as a ruler e.g. the verbs 'frown', 'sneer', and 'command' make the reader consider Ozymandias as a tyrant-like ruler. This influences the reader away from sympathising with the ruler's fall from grace. Varied verbs are also used to show that the emperor's power no longer stands in the way it once did, for example 'shattered', 'stand', 'stretch' show its decay and isolation.

**Quote:** – "Two vast and trunkless legs of stone Stand in the desert. . . "

**Quote:** "Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command,"

**Alliteration** – Shelley uses the sounds within words to create harsh and soft enunciations across lines, in keeping with the tone and meanings that the poem addresses. For example, when describing Ozymandias' expression, Shelley repeats the harsh 'c' sound in 'cold command' to add to the idea that this was a harsh leader. Conversely, the soft 'l' sound is repeated in 'lone and level sands,' emphasising the beauty of nature.

**Juxtaposition/ Oxymoron** – The juxtaposition of contrasting vocabulary helps to show the irony in Ozymandias' bold statements of power. For example, the words etched onto the pedestal give an idea of immortality and grandeur: 'King' and 'Mighty' contrast sharply with the reality of 'Nothing' and 'decay.' Another example is the use of the oxymoron in the term 'colossal Wreck.'

**Quote:** "And wrinkled lip, and sneer of cold command,"

**Quote:** "Look on my Works, ye Mighty, and despair! Nothing beside remains. Round the decay"

**Form/Meter** – The poem is a sonnet (it is in one stanza and has 14 lines) however it does not fit the rhyme scheme of a typical sonnet. Some lines are split/separated by full stops. It is written in iambic pentameter, meaning that each line contains 5 stressed and 5 unstressed syllables. This creates a persistent rhythm across the poem – relentless like time.

**Structure** – The opening line and a half are the narrator's words (up until the colon) at which point the traveller's words make up the rest of the poem. This makes the message seem more objective – these aren't the thoughts of the narrator, rather the musings of someone who has visited the place first-hand. The traveller is merely recalling what has been seen.

**Quote:** "Of that colossal Wreck, boundless and bare The lone and level sands stretch far away."

**Quote:** "I met a traveller from an antique land, Who said—"Two vast and trunkless legs of stone"

## Themes – A theme is an idea or message that runs throughout a text.

**Transience** – The 'colossal wreck' that has become of Ozymandias' statue is a clear demonstration of the idea that everything, no matter how grand and vast it once was, is temporary, and will fall victim to the sands of time. Shelley's underlying message is exceptionally bleak – in time, nothing that any of us do will eventually matter.



**Power and Oppression** – Ozymandias' power, although once substantial, is one attribute that has failed to stand the test of time – the surroundings of his ruins making his assertions of power seem ridiculous. His oppressive nature ("hand that mocked, heart that fed") can oppress no more. Shelley doubtlessly intended to send a message to those in his contemporary society who abused positions of power and oppressed others – it won't last forever.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	I met a traveller from an antique land,	<b>Lines 1-4</b> – The idea of a traveller from an antique land grabs the reader's attention, as there is promise of a story. 'Antique' suggests the subject matter is old and precious. The adjectives 'trunkless' 'half-sunk' and 'shattered' describe what the 'vast' statues have become – they appear to be a shadow of what they once were.
	2	Who said—"Two vast and trunkless legs of stone	
	3	Stand in the desert. . . . Near them, on the sand,	
	4	Half sunk a shattered visage lies, whose frown,	
	5	And wrinkled lip, and sneer of cold command,	<b>Lines 5-8</b> – The facial expression of the statue is described in some detail – the 'frown', 'wrinkled lip' and 'sneer' suggesting that the authoritative and oppressive nature of the ruler was 'well...read' by the sculptor. Alliteration of the harsh 'c' sound is used in 'cold command', possibly to reflect the ruler's harsh command. The traveller suggests that these features of the ruler remain imprinted upon lifeless objects, even though the ruler and the sculptor are now dead. Line 8 gives more details of the King's nature.
	6	Tell that its sculptor well those passions read	
	7	Which yet survive, stamped on these lifeless things,	
	8	The hand that mocked them, and the heart that fed;	
	9	And on the pedestal, these words appear:	<b>Lines 9-11</b> – The engraving on the pedestal gives an indication of the power that Ozymandias once had. Whoever had the statue commissioned (likely Ozymandias himself) believed that the remnants of his legacy would still intimidate visitors/observers far into the future. Line 11 is one of the most famous lines in poetry – "Look on my Works, ye Mighty, and despair!" is a proud boast of his immense power. The imperative verb and the use of the exclamation mark gives this sense of authority and animation.
	10	My name is Ozymandias, King of Kings;	
	11	Look on my Works, ye Mighty, and despair!	
	12	Nothing beside remains. Round the decay	
	13	Of that colossal Wreck, boundless and bare	<b>Lines 12-14</b> – When juxtaposed with the description of what lay around the broken statue, the ironic truth in relation to these boasts is revealed. 'Nothing' and 'decay' are words used to demonstrate that the ruler is no longer powerful. The 'lone and level' sands (a metaphor for the sands of time) remains, and has brought the powerful ruler (literally in this case) to his knees.
	14	The lone and level sands stretch far away."	

## Poems for Comparison

Charge of the Light Brigade	Influences on the Poet
<i>Ozymandias</i> can be compared and contrasted with transience (COLB aims to create a positive memory of the soldiers)	Shelley ordered a copy of <i>Bibliotheca Historica</i> in 1812, which contained a section on a statue of Ramesses II: <i>One of these, made in a sitting posture, is the greatest in all Egypt, the measure of his foot exceeding seven cubits...This piece is not only commendable for its greatness, but admirable for its cut and workmanship, and the excellency of the stone. In so great a work there is not to be discerned the least flaw, or any other blemish. Upon it there is this inscription: – 'I am Ozymandias, king of kings; if any would know how great I am, and where I lie, let him excel me in any of my works.'</i> (l, p.53)
<i>Ozymandias</i> can be compared and contrasted with this poem in the approach to the theme of the power and oppression	





# Poppies – by Jane Weir

## KNOWLEDGE ORGANISER



**Context** – *Poppies* was written by Jane Weir, and was published in *The Guardian* in 2009.

**Jane Weir** – Jane Weir was born in 1963, to a British mother and an Italian father. She spent her childhood growing up in both Italy and northern England. She also lived in Northern Ireland during the troubled 1980s, which allowed her to continue to take in different cultures and traditions. *Poppies* was written after Carol Ann Duffy asked Jane Weir (and other poets) to compose poems to raise awareness of the mistreatment and deaths of British soldiers in Afghanistan and Iraq.



**Poppies** – Poppies are a type of flowering plant that have become known as a symbol of remembrance for military personnel killed serving the UK, Canada, Australia and New Zealand in war. Small artificial poppies are traditionally worn in these countries in the lead up to Remembrance/Armistice Day. The poppy as a symbol of remembrance was first inspired by the WWI poem 'In Flanders Fields', which describes how poppies were the first flowers to grow in the fields churned up by soldiers' graves.



**Armistice Day** – Armistice Day is celebrated every year on 11<sup>th</sup> November, in order to celebrate the Armistice signed by the Allies of World War I and Germany. It took place on the '11<sup>th</sup> hour of the 11<sup>th</sup> day of the 11<sup>th</sup> month, in 1918. The date also coincides with Remembrance Day (UK) and Veterans Day (US). In Britain, many people attend an 11am ceremony held at the Cenotaph in London – an event that is organised by the Royal British Legion, a charity devoted to continuing the memory of those who served in WWI and all subsequent wars.



**The Iraq/ Afghanistan Conflicts** – The War in Afghanistan began in 2001 after 9/11, when USA and its allies invaded Afghanistan in order to rid the country of Al-Qaeda, through removing the Taliban from power. The Iraq war began in 2003, when a United States-led government invaded Iraq in order to overthrow Saddam Hussein. In both wars, the power vacuum that resulted from removing these powers meant that the coalition troops faced several years in battle against insurgents, in which many were killed.



### Language/Structural Devices

**Imagery** – Weir uses imagery to accentuate the contrast between the horrific manner in which the son has assumedly died, and the comforts of home. For example, the use of the term 'Sellotape Bandaged' causes the reader to consider a battlefield injury, whilst on another level gives a more comforting image of a mother cleaning cat hairs off her son's blazer. The same is true of her pinning the poppy on her son, a nurturing image which is contrasted with the words 'spasm' and 'red', presenting the idea of a horrific, violent death.

**Varied Verbs** – A wide range of verbs are used to demonstrate the manner in which actions are carried out – this helps to carry the tone and key messages of the poem. For example, the narrator reminisces about fond memories from the past, using positive verbs such as 'play' and 'smoothed.' Verbs used to describe their interactions in the present all offer connotations of pain and discomfort, e.g. 'flattened,' 'pinned', and 'graze.' The variation in these verbs helps to form the sharp contrasts that shape the poem.

**Quote:** "I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade"

**Quote:** "All my words flattened, rolled, turned into felt,"

**Metaphors** – Figurative language is highly prevalent throughout the poem, particularly from the third stanza onward. For example, the door to the house represents the door to the world. The release of the songbird symbolises the narrator letting go of something that has given her joy. Furthermore, the dove represents the symbol of peace – showing the narrator that their son is now at peace.

**Interesting Adjectives** – Weir uses few adjectives throughout the poem (largely in keeping with its simple and sombre tone) but those that are included are hugely descriptive. For example, the use of the adjective 'intoxicated' gives the reader a depth of understanding about both the son's mindset heading into war (enthusiastic) and the narrator's trepidation regarding the son's mindset.

**Quote:** "After you'd gone I went into your bedroom, released a song bird from its cage."

**Quote:** "A split second and you were away, intoxicated."

**Form/Structure** – At first glance, the poem appears to have a strong, regular form. There are four stanzas – the first and last have 6 lines, whilst the middle stanzas have 11 and 12. But, a closer look reveals that 19 of the 35 lines in the poem have breaks in the middle. This is suggestive of a narrator that is trying to keep calm, but is breaking down inside.

**Narrative Structure** – The time sequence throughout the poem changes along with the narrator's emotions. The reader is led through the time sequence from 'three days before' (line 1), 'before you left' (3), 'after you'd gone' (23), to 'this is where it has led me' (25). At the end of the poem, the narrator finds themselves caught between the past and the present.

**Quote:** "play at/being Eskimos like we did when you were little/ I resisted the impulse"

**Quote:** "and this is where it has led me, skirting the church yard walls, my stomach busy"

**Themes** – A theme is an idea or message that runs throughout a text.

**Remembrance** – The theme of remembrance is particularly eminent throughout the poem – as expected from the title (poppies are a symbol of remembrance) and the 1st line (Armistice Day is a day in which people lost in war are remembered. The narrator in this poem recalls with fondness memories from her son's childhood.



**Loss and Suffering** – Like many other war and conflict poems, the poem deals with the themes of loss and suffering. However, in this case, the poem is told from a unique perspective: not from those who are present or are reporting on war, but the sense of loss and suffering felt by those left behind – the secondary victims of war.



### Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Three days before Armistice Sunday and poppies had already been placed on individual war graves. Before you left, I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer.	The poem starts with the speaker's close relative (assumed to be a son) leaving. <u>Armistice Sunday</u> is associated with remembrance, so the mention of this in the first line sets the tone of the poem. The description of the poppy provides a <u>powerful piece of imagery</u> – the 'spasms of red' on a 'blockade' could just as easily symbolise a soldier who has been brutally shot dead in action. The speaker shows fear through using the <u>symbol of remembrance</u> as a token of goodbye.
	2		
	3		
	4		
	5		
	6		
2	7	Sellotape bandaged around my hand, I rounded up as many white cat hairs as I could, smoothed down your shirt's upturned collar, steeled the softening of my face. I wanted to graze my nose across the tip of your nose, play at being Eskimos like we did when you were little. I resisted the impulse to run my fingers through the gelled blackthorns of your hair. All my words flattened, rolled, turned into felt,	The behaviours that the narrator speaks of are typical of those exhibited between a <u>parent and their child</u> (in this case likely a mother and son). The speaker describes partaking in some nurturing tasks (e.g. cleaning his blazer of fluff, smartening up his shirt) but appears to feel sorrow at not being able to do the other things that he has outgrown (e.g. Eskimo kiss, rub fingers through hair, etc.). To substantiate this idea, the use of the <u>interesting verb 'steemed'</u> is used to show how the narrator retains a stiff upper lip in the face of an emotional time. The use of the <u>metaphor 'blackthorns of your hair'</u> makes reference to both the visual appearance of the son's hair and the fact that it is now something that the speaker cannot touch, since the son is no longer a child.
	8		
	9		
	10		
	11		
	12		
	13		
	14		
	15		
	16		
	17		
3	18	slowly melting. I was brave, as I walked with you, to the front door, threw it open, the world overflowing like a treasure chest. A split second and you were away, intoxicated. After you'd gone I went into your bedroom, released a song bird from its cage. Later a single dove flew from the pear tree, and this is where it has led me, skirting the church yard walls, my stomach busy making tucks, darts, pleats, hat-less, without a winter coat or reinforcements of scarf, gloves.	Another <u>metaphor</u> is used to describe the narrator as 'melting', referencing the fact that they feel as though they are falling apart inside through the despair of the parting moment. The <u>verb 'threw'</u> suggests that the narrator wants this desperate moment to be over hastily. The <u>simile 'world overflowing like a treasure chest'</u> describes the idea that the narrator is full of 'overflowing' emotions. The interesting <u>adjective 'intoxicated'</u> is used to describe the son as he leaves – possibly an indication that he is enthusiastic about going away to war, not fully aware of the atrocities that take place there. The mention of releasing the songbird is unlikely to be literal – rather a <u>metaphor</u> regarding the narrator 'letting go' of something that has brought them joy. Doves are often seen as <u>symbolic of peace</u> , leading the narrator to follow it – giving the idea of them hoping for peace, but also representing the idea that they have little to do with their son gone.
	19		
	20		
	21		
	22		
	23		
	24		
	25		
	26		
	27		
	28		
	29		
4	30	On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch, I listened, hoping to hear your playground voice catching on the wind.	The speaker is led by the dove to a war memorial. Here the bird departs – thus suggesting that its sole purpose was to lead the speaker there. We can imply from this that the son has died in the war – the memory of him leaving is the last moment the narrator will ever have with him. Even in the final stanza, <u>language relating to textiles/ clothing (stitch)</u> as there is earlier in the poem (blazer, scarf, gloves) is representative of domestic comfort, in contrast to language showing the <u>violence and horror of war</u> (red, spasms). Ending the poem, the narrator reaches for memories but only hears silence.
	31		
	32		
	33		
	34		
	35		

### Poems for Comparison

Poem	Comparison	The Poet's Influences
Ozymandias	<i>Poppies</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u>	The poem came out of sadness and anger, the two emotions combined, and it was written quickly, which is fairly unusual...At the time the news was full of conflict: Iraq, Afghanistan, Israel, and of course we'd had the Balkans, and various 'tribal wars' in Africa... We very rarely hear the women speak. I have two sons myself and I'd read in the newspapers, seen on TV the verdicts from the inquests on soldiers killed in Iraq. Who could forget the harrowing testimonies of the soldiers families, and in particular their Mothers...and I was angry and frustrated at the apathy, or what I perceived as 'voicelessness' and ability to be heard or get any kind of justice. I wanted to write a poem from the point of view of a mother and her relationship with her son, a child who was loved cherished and protected... and it had led to this... heightened and absolute fear that parents experience in letting their children go, the anxiety and ultimately the pain of loss...
Exposure	<i>Poppies</i> can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .	







# REMAINS KNOWLEDGE ORGANISER



**Context** – *Remains* was written by Simon Armitage, and was published in *The Not Dead* in 2008.

**Simon Armitage** – Simon Armitage (born 1963) is an English poet, playwright, and novelist. He is the current Professor of Poetry at the University of Leeds, and also a Fellow of the Royal Society of Literature. His poems are characterised by their ease of accessibility, their realist style, and their cutting critique. Many of Armitage's poems contain a darkly comic, although *Remains* in particular is without the element of comedy.



**Modern Conflicts** – Even since the catastrophic world wars of the early twentieth century, Britain has still found itself in numerous conflicts around the world – amongst the most notorious of these have been the conflicts in Iraq, Afghanistan, and the Falklands. Poetry has a long-standing tradition of trying to document war experiences for those at home. *Remains* is set in Basra in the Iraq, which was the scene of the Battle of Basra in 2003.



**'The Not Dead'** – 'The Not Dead' was initially a Channel Four documentary featuring testimonies from ex-military personnel who had served in numerous conflicts. Armitage was reportedly so inspired by the programme that he produced a collection of war poetry using the same name (featuring 'Remains'). The poems are written in response to the testimonies of soldiers, many of whom have been through events that they struggle to forget even years afterwards.



**Psychological Effects of War** – The incidence of ex-servicemen with anxiety, depression, and PTSD (post-traumatic stress disorder) is exceptionally high. Furthermore, the rate of suicide amongst ex-soldiers around the world is far higher than the general populace. Many struggle to get over the horrors that they have seen in war, and are haunted by bad memories. In this sense, 'The Not Dead' are the ghosts of ex-comrades and enemies trapped inside the memories of those that live on.



## Language/Structural Devices

**Figurative Language** – Armitage uses a number of figurative language techniques to demonstrate both the physical actions and the psychological consequences of the war. For example, the 'blood-shadow' that remains on the street after the event serves as a physical reminder of the violence that has taken place, but can also be seen as a psychological manifestation of the speaker's guilt over his part in the death of the looter.

**Violent/ Graphic Imagery** – It is befitting that in a poem dealing with the horrific and unsettling memories of the ex-serviceman, the speaker does not leave out more explicit and uninhibited details from his depiction. An image is etched in the reader's mind of a man, writhing in agony, with parts of their body detached from their original place, 'left for dead.' Furthermore, these grotesque details are juxtaposed with commonplace actions to make the event seem everyday.

**Quote:** "End of story, except not really. His blood-shadow stays on the street, and out on patrol"

**Quote:** "and tosses his guts back into his body. Then he's carted off in the back of a lorry."

**Alliteration** – Armitage repeats specific sounds both to echo the scene of conflict, and to also affect the tone of the poem. For example, the alliteration of the 's' sound in 'sun-stunned, sand-smothered' to replicate the sizzling, scorching heat of the desert, whilst the heavy 'd' sound in 'dug', 'dead', 'drink', 'drugs' mirrors the depressed state of the speaker.

**Colloquialisms** – The speaker uses a number of colloquial terms to mirror army culture and unity, and also his apparent youth inexperience. (e.g. 'mate, legged it). These colloquialisms later combine to imply that the soldiers have disregard for human life – words such as 'tossed' and 'carted' suggest actions are not carried out with care or empathy.

**Quote:** "dug in behind enemy lines/ not left for dead in some distant, sun-stunned, sand-smothered land"

**Quote:** "And one of them legs it up the road, probably armed, possibly not."

**Form** – *Remains* is written in 8 stanzas, the first 7 of which are mostly unrhymed quatrains. The final stanza contains only two lines, perhaps reflecting the disintegration of the speaker's psychological state. There is a more regular rhythmic pattern throughout the first part of the poem, but this breaks down as the speaker's memories flood back later.

**Structure** – *Remains* is written as a monologue. It is clearly a reflection of the past, and yet is largely written in the present tense, which is representative of the fact that the memories from the past have accompanied the speaker into the present. There is the occasional use of enjambment to make the monologue seem more conversational.

**Quote:** "but near to the knuckle, here and now, his bloody life in my bloody hands."

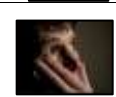
**Quote:** "Well myself and somebody else and somebody else are all of the same mind."

**Themes** – A theme is an idea or message that runs throughout a text.

**Suffering/ The Horrors of War** – The poem offers graphic details of the horrific events that take place in war. The poem not only covers the brutality of armed combat, but also graphic details regarding the grotesque effects of bullets on the human body, and the agony suffered by those who are wounded. It really is the stuff of nightmares.



**The Lasting Effects of War** – The poem deals with the lasting impact of war on those that experience it – in this case the ex-servicemen who took part in the fighting. The speaker in the poem is forced to deal with the horrifying images of what he has seen long after the events themselves, and carries the guilt of his actions like a burden. These factors contribute to his weakened psychological state, which appears fraught by anxiety and PTSD.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	On another occasion, we get sent out	The speaker is relaying a story to an unknown third party – assumedly some kind psychiatrist. The time and place of the event is established. 'On another occasion' suggests that this is only one of many horrific events. The use of slang e.g. 'legs it' and his lack of awareness about whether the man was armed makes the reader consider that the soldier is likely young/inexperienced.
	2	to tackle looters raiding a bank.	
	3	And one of them legs it up the road,	
	4	probably armed, possibly not.	
2	5	Well myself and somebody else and somebody else	The memory of the finer details of the event seem somewhat hazy, a commonly-reported side-effect after a traumatic event – the speaker cannot remember exactly who he was with. Line 6 makes the reader consider their military training – they manage their situation through actions and responses like machines – their human empathy apparently withdrawn.
	6	are all of the same mind,	
	7	so all three of us open fire.	
3	8	Three of a kind all letting fly, and I swear	The opening lines of stanza 3 undo the past few lines, by showing the human element to the soldier. There is violent imagery of the bullets 'ripping' through his skin, and the emotional aspect of his life coming to an end. In lines 11 and 12, the speaker checks himself & returns to hardened army description of the looter.
	9	I see every round as it rips through his life –	
	10	I see broad daylight on the other side.	
4	11	So we've hit this looter a dozen times	The figurative statement in line 13 shows how etched into the speaker's mind the man lying in agony has become. The imagery created throughout the remainder of the stanza is truly haunting, which is exacerbated by the use of the casual, unceremonious manner in which it is carried out (words such as 'mates', 'tosses' and 'carts' heavily imply this).
	12	and he's there on the ground, sort of inside out,	
	13	pain itself, the image of agony.	
	14	One of my mates goes by	
5	15	and tosses his guts back into his body.	The speaker begins to discuss the lasting effect in the days and weeks that immediately follow. The 'blood-shadow' attacks the speaker with a physical reminder of what has happened. It becomes clear that the speaker needs to get away from the location of the event, which seems to be the case in line 20. However, the stanza ends with 'But I blink' which leaves the reader in a state of anticipation.
	16	Then he's carted off in the back of a lorry.	
	17	End of story, except not really.	
	18	His blood-shadow stays on the street, and out on patrol	
6	19	I walk right over it week after week.	Where the poem was slow-paced and regular, it now becomes a stream of consciousness rush of half-finished words and phrases, as it becomes evident that speaker is also affected by the memory of the incident even at home and when asleep. There is no rest from the memories, and a sense of desperation in the increased, irregular rhythm of the poem now, reflecting his anxiety.
	20	Then I'm home on leave. But I blink	
	21	and he bursts again through the doors of the bank.	
	22	Sleep, and he's probably armed, possibly not.	
7	23	Dream, and he's torn apart by a dozen rounds.	The speaker reiterates how the enemy is now always with him – through the repetition the reader gains an increasing sense of how tiring it must be to live with this day after day. The use of military terms, e.g. 'dug-in' shows how the army has submersed his personality. Line 27 gives the reader hazy imagery of the faraway scene of the event, utilising alliteration of the 's' sound to reflect the searing heat of the desert.
	24	And the drink and the drugs won't flush him out –	
	25	he's here in my head when I close my eyes,	
	26	dug in behind enemy lines,	
8	27	not left for dead in some distant, sun-stunned, sand-smothered land	The final stanza offers no respite, reflective of how he has no escape from the memories that haunt his mind. The reader now considers the dual meaning of the title: the 'remains' of the man tossed onto the lorry, 'left for dead' & the 'remains' of the speaker who is forever haunted.
	28	or six-feet-under in desert sand,	
	29	but near to the knuckle, here and now,	
	30	his bloody life in my bloody hands.	

## Poems for Comparison

Exposure/ Bayonet Charge	Thoughts of the Poet
<i>Remains</i> can be contrasted with these poems in relation to the themes of <u>suffering</u> and the <u>horrors of war</u> .	<i>"Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing 'real' war poetry, and as close as I ever want to get," said Simon.</i>
<i>War Photographer/ Poppies</i>	<i>The Not Dead received excellent reviews in the press and moving responses on the Web from other veterans. "I wasn't present when the three men read the poems to camera, but it can't have been easy for them. In my view, it was a supreme act of bravery," Simon added. From <a href="http://www.simonarmitage.com">www.simonarmitage.com</a></i>







# STORM ON THE ISLAND

## KNOWLEDGE ORGANISER



**Context** – *Storm on the Island* was originally published in Seamus Heaney's 1996 *Death of Naturalist* collection.

**Seamus Heaney** – Seamus Heaney (1939-2013) was a Northern Irish poet and playwright, who received the 1995 Nobel Prize in Literature. He is recognised as one of the major poets of the 20<sup>th</sup> Century. His poems were usually written in a traditional style about passing ways of life. His poetry is accessible, using a simple diction and a range of poetic devices to build imagery. Heaney often used his poetry to reflect upon 'The Troubles', which plagued the country throughout his early adulthood.



**The Troubles** – The Troubles is the name given to the conflict in Northern Ireland during the late 20<sup>th</sup> Century. Over 3,600 people were killed and thousands more were injured. Two separate factions fought over the constitutional status of the country, with the goal of the unionist side to remain part of the UK, and the nationalist side to become part of Ireland. As a result, the violence also spilled into Great Britain and Ireland. It was settled in the Good Friday agreement of 1998.



**Ireland** – Ireland is an island in the North Atlantic, separated from Great Britain by the North Channel, the Irish Sea, and St. George's Channel. The island is made up of the Republic of Ireland (often shortened to 'Ireland'), which makes up about five-sixths of the island, and Northern Ireland, which is a part of the UK. The Irish climate is heavily influenced by the Atlantic Ocean, which borders it to the east. Ireland is the second-most populous island in Europe, with about 6.6 million inhabitants.



**Irish Islands** – There are several hundred islands off the coast of Ireland, many of which harbour extremely small populations; on a number of these islands, the population is below 100 people. Often isolated tens of kilometres off the Irish mainland, these places are often fully exposed to the elements of the Atlantic Ocean. Some islands report long periods of time in enforced solitude from storms. It is important for these people to live in tight-knit communities, looking out for one another.



### Language/Structural Devices

**Extended Metaphor** – *Storm on the Island*, on a literal level, details an event perfectly summarised by the title. However, on a deeper, more figurative level, the storm is representative of the political storm that raged across Northern Ireland at the time. The storm pummeling the island is a metaphor for the violence that was taking place in Northern Ireland.

This is evident even in the title (island is a homophone of Ireland). Furthermore, the first 8 letters of the poem's title spell out the word 'Stormont.' Stormont is the name given to the government buildings in Northern Ireland in Belfast. This makes it clear that this poem also carries a political message. Imagery associated with terrorist violence can be found throughout several other sections of the poem, for example words such as 'blast', 'exploding', 'fear', and 'bombed' not only represent the manner in which the storm attacks the island, but also the horror that was ensuing in Northern Ireland through the terrorists' violence.

**Quote:** "Blast: you know what I mean - leaves and branches Can raise a chorus in a gale"

**Structure** – The poem is written in one solid block of 19 unrhymed lines, ending with a half-rhyming couplet. Each line of the blank verse contains ten or eleven syllables, following the natural pattern of English so that the reader feels as though Heaney is talking to them. The form itself mirrors the houses, squat and solid, bearing the brunt of the storm. It also presents the storm as one single event.

**Quote:** "We are bombarded by the empty air. Strange, it is a huge nothing that we fear."

**Personification/Similes** – In order to demonstrate the sheer power of nature throughout the poem, Heaney chooses to personify several aspects of storm. For example, the speaker shares that the storm 'pummels' the houses – presenting the storm as some kind of fighter or bully. Later on in the poem, the sea is personified as it is presented that it 'spits like a tame cat turned savage' – also using a simile to demonstrate that all of nature appears to be against them.

**Quote:** "So that you can listen to the thing you fear Forgetting that it pummels your house too."

**Interesting Vocabulary** – Heaney uses a wide variety of interesting vocabulary choices to show the power and effect of the storm. Many of these words have meanings within the semantic field of warfare, for example: strafes, salvo, bombarded, exploding, shelter, and company. All of this combines to create vivid sight and sound imagery that is befitting both the scene of the storm and a warzone.

**Quote:** "Turned savage. We just sit tight while wind dives And strafes invisibly. Space is a salvo."

**Enjambment and Caesura** – Heaney employs enjambment and caesura to break up and fragment the poem in some places, and to build it to a crescendo in others. This creates an uneven rhythm, rather like the storm itself. The enjambment picks up the rhythm, which then hits an abrupt stop at each moment of caesura – granting power to hard monosyllabic words such as 'blast' and 'lost.'

**Quote:** "Which might prove company when it blows full Blast: you know what I mean - leaves and branches"

**Themes** – A theme is an idea or message that runs throughout a text.

**Nature** – As the islanders have become acutely aware, humanity is easily overpowered by the forces of nature – The natural world can make man feel extremely small and insignificant. Despite being relentlessly 'pummeled' and 'bombarded' by the storm, the islanders just have to 'sit it out', knowing that they are no match for the storm.



**Fear/Isolation** – The people on the island are out of touch with anyone beyond the island (and in fact beyond their own house) during the storm. Their isolation is demonstrated through the lack of trees, which the speaker suggests could offer some company, and the now 'savage' nature of the ocean. This is bare, barren, and lonely.



### Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	We are prepared: we build our houses squat,	<b>Lines 1-4</b> – The speaker describes how the community prepares for the storm. The collective personal pronoun 'we' to start the poem shows the strength of the community. The way the houses are built suggests storms are regular, and that they survive them through their collective strength – hard 'k' and 't' sounds reflect this. The word wizened shows that the land is dried up/ shrivelled, but what is ironic about the lack of vegetation that the barren land offers is that there is little that would take flight and become a danger in a strong storm.
	2	Sink walls in rock and roof them with good slate.	
	3	The wizened earth had never troubled us	
	4	With hay, so as you can see, there are no stacks	
	5	Or stooks that can be lost. Nor are there trees	<b>Lines 5-8</b> – The poem begins to shift in tone, towards one of fear and danger. The speaker suggests that the trees may prove 'company' in a strong storm, as if aspects of nature comforting – this emphasises the loneliness of the land. Blast isolated by the enjambment and caesura, enhancing its strength. The sound of word is onomatopoeic, and makes the reader consider a bomb. The personal pronoun 'you' encourages the reader to reflect on their own experiences of violent storms. The 'tragic chorus' narrate the events in a Greek tragedy, in which a catastrophic ending is inevitable – security is eclipsed by sounds of fear.
	6	Which might prove company when it blows full	
	7	Blast: you know what I mean - leaves and branches	
	8	Can raise a tragic chorus in a gale	
	9	So that you can listen to the thing you fear	
	10	Forgetting that it pummels your house too.	<b>Lines 9-13</b> – The tone has now clearly shifted from one of safety to one of danger as the intensity and violence of the storm is described. The word 'pummels' means to strike repeatedly with the fist – the storm is therefore being personified into an aggressive and persistent fighter that bullies the islanders. 'No trees' is repeated, to emphasise the feeling of isolation. 'No natural shelter' suggests that nature is entirely against them. An oxymoron is used to show the nature of the sea – it is 'comfortable' with its violence (exploding) – once again, there are connotations here of bombs detonating.
	11	But there are no trees, no natural shelter.	
	12	You might think that the sea is company,	
	13	Exploding comfortably down on the cliffs	
	14	But no: when it begins, the flung spray hits	
	15	The very windows, spits like a tame cat	
	16	Turned savage. We just sit tight while wind dives	
	17	And strafes invisibly. Space is a salvo.	
	18	We are bombarded by the empty air.	
	19	Strange, it is a huge nothing that we fear.	<b>Lines 14-16</b> – From this point onwards, the fear of the islanders is conveyed through the increasing imagery of war. Caesuras (e.g. after 'But no') prolong the storm. Even domesticated nature now seems to be against the islanders, as in the simile used to compare the sea and the tame cat 'turned savage.' The cat, much like the weather, turns from tame to savage. Furthermore, the water is personified through the imagery of the water 'spitting.' The villagers must simply let it pass.
			<b>Lines 17-19</b> – The final lines continue to employ images of war. 'Strafes' means to attack with gunfire, once again showing how the storm mirrors the violent conflict. The use of the adverb 'invisibly' suggests that the attack is by stealth – the wind cannot be seen and this in some ways makes it worse. The interesting verb 'bombarded' shows the people are trapped and feel attacked from all angles. 'Empty air' is a play on words, meaning a mere threat, but this is more than that. The last line shows that the people do not know what to expect.

### Poems for Comparison

Exposure	The Prelude (extract)	Words from the Poet
<i>Storm on the Island</i> can be compared and contrasted with this poem through its presentation of the weather and nature.	<i>Storm on the Island</i> can be compared and contrasted with these poems through its presentation of fear and isolation	<i>All of us, Protestant poets, Catholic poets - and don't those terms fairly put the wind up you? - all of us probably had some notion that a good poem was "a paradigm of good politics", a site of energy and tension and possibility, a truth-telling arena but not a killing field. And without being explicit about it, either to ourselves or to one another, we probably felt that if we as poets couldn't do something transformative or creative with all that we were a part of, then it was a poor lookout for everybody. In the end, I believe what was envisaged and almost set up by the Good Friday Agreement was prefigured in what I called our subtleties and tolerances - allowances for different traditions and affiliations, in culture, religion and politics. It all seems simple enough. Seamus Heaney Interview with Dennis O'Driscoll, The Guardian, 2008.</i>







# THE ÉMIGRÉE

## KNOWLEDGE ORGANISER




<p><b>Context</b> – <i>The Émigrée</i> was written by Carol Rumens and was first published in <i>Thinking of Skins</i> in 1993.</p>	
<p><b>Carol Rumens</b> – Carol Rumens (born 1944) is a British poet, who was born and brought up in the culturally-diverse south of London. She has taught at numerous universities as a lecturer, and has also used her fluent understanding of Russian to translate many Russian poems. Critics have described her as ‘having a fascination with elsewhere’, which is clear in <i>The Émigrée</i>, a poem in which the speaker feels permanently ‘elsewhere.’</p> 	<p><b>Emigration</b> – Emigration is the act of leaving one’s country in order to settle permanently in another. Someone who emigrates is often known as an emigrant, however in this poem Rumens employs the feminine form of the word – Emigree – to provide a voice to a female speaker. Emigrants may leave their home country for many reasons, including to escape war, tyranny, poverty, or simply to seek a better life abroad.</p> 
<p><b>Thinking of Skins</b> – <i>Thinking of Skins</i> is the anthology in which <i>The Émigrée</i> appears. In this, one of her most popular poetry collections, Rumens confronts both personal and political issues in her engagement with other lives. The poems in this collection are often set against the backdrop of Eastern Europe and Russia, and Rumens adopts a wide variety of voices in exploring themes such as suffering, persecution, love, separation, death and displacement.</p> 	<p><b>Emigration to the United Kingdom</b> – Throughout the time of Rumens’ upbringing, the population of the UK was undergoing major changes as a result of widespread immigration. In the early 1990s, (when the poem was written), immigration was overtaking ‘homegrown’ population increases for the first time. In multicultural south London, Rumens will have doubtlessly encountered many emigrants experiencing life in a new country.</p> 

Language/Structural Devices	
<p><b>Metaphor</b>– Rumens employs a number of different metaphors across the poem, normally with the intent of creating visual imagery of the speaker’s homeland. For example, the tyrant’s regime in the homeland is referred to as a ‘sickness’ – this suggests that the city’s current state is not its true nature, and the speaker patiently waits for it to return to health. Another example is the ‘bright, filled paperweight’ – a metaphor for the positive memory she holds of her city.</p> <p><b>Quote:</b> “my original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants,”</p>	<p><b>Personification</b> – Rumens uses personification across the poem in order to emphasise the attributes of different places and concepts. The city itself is personified – flying to the speaker in ‘its own white plane’ and acting ‘docile.’ The speaker also suggests that the city takes her ‘dancing through the city/ of walls.’ These examples of personification add to the positive image of the city – we understand the buzz the speaker feels when reflecting on her home city.</p> <p><b>Quote:</b> “but my city comes to me in its own white plane... ..I comb its hair and love its shining eyes.”</p>
<p><b>Similes</b> – A number of similes are utilised to add to the visual imagery of the poem. In stanza 1, Rumens creates an image of waves rising and falling between the speaker and her city, emphasising the position of isolation (an ocean between them). Later in stanza 3, the city is compared to paper, for being ‘docile.’ This suggests that the city feels within her control, and conforms to her beliefs and desires.</p> <p><b>Quote:</b> “...and the frontiers rise between us, close like waves...“It lies down in front of me, docile as paper.”</p>	<p><b>Interesting Verbs and Adjectives</b> – Rumens’ vocabulary choices are used to enhance meanings within the poem. For example, the use of the interesting verb ‘branded’ helps to show that the reader will always remember the city, but also evokes ideas of pain regarding the separation. Furthermore, the use of the adjectives ‘white’ and ‘graceful’ help to create a heavenly image of the speaker’s city.</p> <p><b>Quote:</b> “but I am branded by an impression of sunlight. The white streets of that city, the graceful slopes”</p>
<p><b>Form/Meter</b> – The poem consists of three stanzas. The opening two stanzas are 8 lines long and the third is 9 lines long. It has been suggested that the extra line at the end reflects the poet’s unwillingness to let go. The poem does not use a regular rhythm or rhyme scheme, which perhaps reflects the feeling disrupted life of the émigrée. The line at the end of each stanza ends with the words ‘of sunlight’ (a refrain).</p> <p><b>Quote:</b> “My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight.”</p>	<p><b>Structure</b> – The poem is presented as a first person account by an émigrée. The first stanza introduces the speaker’s thoughts about her homeland, the second adds more depth about forces keeping her from home, and the third deals with the discontent she feels in her new home. As the homeland is not named, the poem seems to be offering a more general consideration of the emotional implications of emigration.</p> <p><b>Quote:</b> “There once was a country... I left it as a child but my memory of it is sunlight-clear”</p>

Themes – A theme is an idea or message that runs throughout a text.	
<p><b>Identity</b> – The speaker struggles to find her identity in her new city, which contrasts heavily with her home city. This is evident through her repetition of ‘they’, (the ‘others’ in her new city) who she perceives as being in some way sinister and unwelcoming. Words such as ‘walls’, and ‘mutter’ shows the distrust between them.</p> 	
<p><b>Exile and Isolation</b> – The speaker is an exile from an unknown city – a place that she clearly still considers as her emotional and spiritual home. She frequently compares her home to the ‘sunlight.’ In contrast, she considers her new home, which others see as ‘safe’, as a ‘dark’ place. It is evident that she feels exceptionally isolated in her new city.</p> 	





Line-by-Line Analysis			
STANZA	LINE	POEM	ANALYSIS
1	1	There once was a country... I left it as a child	<p>In the opening stanza, the speaker views her home through rose-tinted spectacles, using <u>weather imagery</u>. The first line is written like the <u>opening to a story</u>, but suggests loss. Memories of childhood are often hazy, but the speaker’s memories are <u>happy and bright</u> (‘sunlight clear’). ‘November’ implies that things were getting <u>colder, darker and gloomier</u> – suggests a dark point in the country’s history. The ‘paperweight’ <u>metaphor</u> helps the reader to see that no matter what bad things she hears about her country, it will always be <u>positive in her mind</u>. The suggestion that the country is ‘<u>sick with tyrants</u>’ makes the reader think that the country is at no fault, it is stricken by plague, but the use of ‘<u>branded</u>’ in the final line of the stanza shows that the speaker’s <u>positive view of country is permanent</u>.</p>
	2	but my memory of it is sunlight-clear	
	3	for it seems I never saw it in that November	
	4	which, I am told, comes to the mildest city.	
	5	The worst news I receive of it cannot break	
	6	my original view, the bright, filled paperweight.	
	7	It may be at war, it may be sick with tyrants,	
	8	but I am branded by an impression of sunlight.	
2	9	The white streets of that city, the graceful slopes	<p>The speaker fondly remembers her home city, in <u>direct defiance</u> to the erosive effects that <u>time and oppression</u> have on its memory. The use of the adjectives ‘white’ and ‘graceful’ in the opening line make the home city seem <u>heavenly</u>. Time is personified as an enemy in war, as it ‘rolls its tanks’ and creates a <u>separation</u> between the speaker and her homeland. In the second half of the poem, the speaker seems to express that she wishes to speak in her <u>native language</u>, but has been in some way prevented from doing so – ‘banned by the state.’ Holding this language and being unable to use it makes the speaker feel ‘<u>like a hollow doll</u>’ (a simile). But she can’t forget the language that she used to speak; the inclusion of another sense (<u>taste</u>) adds to the <u>vividness of the imagery</u>.</p>
	10	glow even clearer as time rolls its tanks	
	11	and the frontiers rise between us, close like waves.	
	12	That child’s vocabulary I carried here	
	13	like a hollow doll, opens and spills a grammar.	
	14	Soon I shall have every coloured molecule of it.	
	15	It may by now be a lie, banned by the state	
	16	but I can’t get it off my tongue. It tastes of sunlight.	
3	17	I have no passport, there’s no way back at all	<p>The speaker opens the third stanza with a statement that makes the situation seem desperate and hopeless, and yet the second line revives the mood – the city is personified, and the speaker’s memory is compared (through a metaphor) to a white plane that brings visions of it rushing back to her. The similes ‘docile as paper’ suggests that the memories yield to her every desire, rather like a blank sheet of paper does to an artist – what it becomes is within her control. There is a childlike joy in how the speaker treats the memories – rather like nurturing a cherished pet (line 20). The speaker then reveals contrasting perceptions of the city that she is in now – those around her see it as a ‘free city’ but she sees it as restrictive (city of walls). The darkness in the new city contrasts with the brightness she feels from her own city. Repetition of ‘they’ makes these unknown ‘others’ appear menacing and unwelcoming. She feels the need to defend her old city, as to her it is still ‘sunlight.’</p>
	18	but my city comes to me in its own white plane.	
	19	It lies down in front of me, docile as paper;	
	20	I comb its hair and love its shining eyes.	
	21	My city takes me dancing through the city	
	22	of walls. They accuse me of absence, they circle me.	
	23	They accuse me of being dark in their free city.	
	24	My city hides behind me. They mutter death,	
	25	and my shadow falls as evidence of sunlight.	

Poems for Comparison	Words from the Poet
<p><b>The Prelude/ Kamikaze</b></p> <p><i>The Émigrée</i> can be compared and contrasted with these poems in its approach to the theme of <u>identity</u></p>	<p>“I think in my social attitudes I am a fighter. I don’t want to write polemic. I don’t want to write about what I haven’t experienced for myself. So the material available is limited, and the tone must remain true to my voice. But I am angry about many things, and deeply disappointed with the human race. We are incapable of learning from history. I have very little hope for the future. I have begun exploring this in my latest poems.”</p> 
<p><b>Exposure/ Storm on the Island</b></p> <p><i>The Émigrée</i> can be compared and contrasted with this poem in the approach to the themes of the <u>Exile and Isolation</u></p>	







# The Charge of the Light Brigade KNOWLEDGE ORGANISER

Context – <i>The Charge of the Light Brigade</i> was written by Alfred, Lord Tennyson, in 1854	
<p><b>Alfred, Lord Tennyson</b> – Alfred, Lord Tennyson (1809-1892) was a poet, whose work remains popular today. Many phrases from his work have become commonplace in English today. He was one of 11 children, and received a good literary education. He began publishing poems whilst still a student at Cambridge. In 1850, he became Poet Laureate, writing poems on matters of national importance until his death in 1892.</p> 	<p><b>The Crimean War</b> – The Crimean War was a military conflict fought between 1853 and 1856, in which the Russian Empire lost to an alliance of France, Britain, the Ottoman Empire, and Sardinia. The causes for the war are notoriously blurry, however relate to a reluctance to allow Russia to gain land during the Ottoman decline. Despite these unclear intentions, it has become known for its bloodiness and catastrophic mismanagement.</p> 
<p><b>Attitudes to War</b> – Public perceptions of war have significantly altered since Lord Tennyson's era, owing largely to the horrendous impact of WWI, WWII and the Vietnam War. Many at the time felt that war was worthwhile and glorious, and that there was no honour greater than dying for one's country. Whilst Tennyson was predominantly against the idea of war (the poem shows disgust for the treatment of soldiers), he presents that taking orders and dying for one's country is honourable.</p> 	<p><b>The Battle of Balaklava</b> – The Battle of Balaklava was fought on 25<sup>th</sup> October 1854 as a part of the Crimean War. During this battle, 'The Charge of the Light Brigade' took place. The cavalry were intended to be sent to prevent Russians from removing captured guns, however a miscommunication resulted in them charging directly at an artillery battery, surrounded, and under withering direct fire. They reached the battery, but high casualties forced them to quickly retreat.</p> 

Language/Structural Devices	
<p><b>Rhetorical Questions/ Imperative Verbs</b> – Tennyson makes smart use of rhetorical questions and imperative verbs to both encourage the reader to think deeply about the situation, and to gain exert authority over how the reader should react to the poem. For example, the rhetorical question 'was there a man dismayed?' manipulates the reader into considering that there was a good cause to be upset about the order. Furthermore, the imperative verb 'honour' tells the reader exactly how they should think of the soldiers.</p> <p><b>Quote:</b> "Honour the charge they made! Honour the Light Brigade."</p>	<p><b>Alliteration</b> – A range of alliteration is used throughout the poem to recreate the sounds that the soldiers hear in the battlefield environment. There is a visceral effect, for example, that is created when the reader traverses the line 'stormed at with shot and shell.' The repeated 's' sound replicating the violence of the moment. Alliteration is also utilised to capture the reactions of the world to the event – the repeated 'wo' sound in 'All the world wondered' depicting the astonishment of those reading about the battle.</p> <p><b>Quote:</b> "Charging an army, while All the world wondered."</p>
<p><b>Metaphors</b> – The predominant metaphor used throughout the poem compares the battleground to the 'valley of death', and an extension of this (as the soldiers reach the opposition battery) is the jaws of death. This creates a sense of ominous certainty that the men will perish when they enter. This makes the return of a number of them seem all the more remarkable.</p> <p><b>Quote:</b> "Into the valley of Death Rode the six hundred."</p>	<p><b>Varied Verbs</b> – Tennyson uses some interesting and original verbs to portray the actions, sights, and sounds on the battlefield. For example, the artillery is described using the words 'volleyed', 'thundered', and 'stormed.' Such powerful verbs make the artillery seem like an almighty force of nature (note the connotations of violent weather), something far bigger and stronger than the Light Brigade.</p> <p><b>Quote:</b> "Volleyed and thundered; Stormed at with shot and shell"</p>
<p><b>Form/Structure</b> – The poem is composed of six stanzas which vary in length from six to twelve lines. Each of the stanzas shares similarities, for example ending with the refrain 'six hundred', thus emphasising the most important message in the poem. The poem also makes use of anaphora (the same words repeated at the beginning of lines).</p> <p><b>Quote:</b> "Cannon to right of them / Cannon to left of them / Cannon in front of them."</p>	<p><b>Rhythm/Rhyme</b> – The poem is written in dimeter – meaning that there are two stressed syllables per line. These are usually followed by at least two unstressed syllables, creating the sound of Light Brigade riding into battle on horseback. The use of sporadic rhyme further strengthens this rhythm, creating a flow to the poem as it is read aloud.</p> <p><b>Quote:</b> "Flashed all their sabres bare / Flashed as they turned in air / Sab'ring the gunners there."</p>

Themes – A theme is an idea or message that runs throughout a text.	
<p><b>Remembrance</b> – Tennyson's predominant aim in the poem is to create a lasting memory of the bravery of the anonymous men in the Light Brigade. Clear respect is shown for the men throughout the entirety of the poem, but the clear attempts to cement their legacy come in the 2<sup>nd</sup> half, through vocabulary such as 'hero' and 'glory.'</p> 	
<p><b>The Futility of War</b> – Whilst Tennyson's poem conforms to the idea that death for one's country in war is deemed 'honourable', it also shows thinly veiled disgust at the treatment of the men in the Light Brigade. This is most evident in the lines 'though the soldier knew/ Someone had blundered.'</p> 	

Line-by-Line Analysis			
STANZA	LINE	POEM	ANALYSIS
1	1	Half a league, half a league,	A 'league' is an old way to measure distance, equating to around 3 miles. The <u>repetition</u> of this commences a rolling rhythm that continues through the poem, resembling the sound of horses' <u>hooves galloping</u> . Tennyson uses a <u>metaphor</u> in describing the opposition-dominated battlefield as 'the valley of death.' This has <u>religious connotations</u> (Psalm 23). 'Light' brigade is in opposition to the 'heavy' artillery, and yet they are being asked to 'Charge for the guns!' It is assumed 'he' refers to the commander.
	2	Half a league onward,	
	3	All in the valley of Death	
	4	Rode the six hundred.	
	5	"Forward, the Light Brigade!	
	6	Charge for the guns!" he said.	
	7	Into the valley of Death	
	8	Rode the six hundred.	
2	9	"Forward, the Light Brigade!"	Once more the order is repeated to charge forward. The poet uses a <u>rhetorical question</u> to question the sense of the order – yet affirms that the soldiers carried out the order even though they knew there had been a mistake ( <u>someone had blundered</u> ). The <u>anaphora</u> involving the lines beginning 'theirs' is representative of some form of <u>chant or recitation</u> , thus adopting the voice of the soldiers – it is not their place to answer back or question, just to 'do and die' (follow orders knowing that they will likely die). The last two lines are repeated (a refrain) to emphasise the main action of the poem – the 600 men charging in.
	10	Was there a man dismayed?	
	11	Not though the soldier knew	
	12	Someone had blundered.	
	13	Theirs not to make reply,	
	14	Theirs not to reason why,	
	15	Theirs but to do and die.	
	16	Into the valley of Death	
	17	Rode the six hundred.	
3	18	Cannon to right of them,	The <u>anaphora</u> of cannon creates the sense that the cannons are everywhere – the soldiers are hugely outnumbered and facing enemy fire from all angles. The use of <u>varied verbs</u> (volleyed and thundered) creates the reverberating sound of the cannons firing, whilst the <u>alliterative</u> use of the 's' sound in 'stormed at with shot and shell' reflects the viciousness of the attack that they face. The adverb 'boldly' reflects their undeterred demeanour, even though the <u>extension of the metaphor</u> (becoming the 'jaws of death') makes this appear more and more like a suicide mission.
	19	Cannon to left of them,	
	20	Cannon in front of them	
	21	Volleyed and thundered;	
	22	Stormed at with shot and shell,	
	23	Boldly they rode and well,	
	24	Into the jaws of Death,	
	25	Into the mouth of hell	
	26	Rode the six hundred.	
	4	27	
28		Flashed as they turned in air	
29		Sabring the gunners there,	
30		Charging an army, while	
31		All the world wondered.	
32		Plunged in the battery-smoke	
33		Right through the line they broke;	
34		Cossack and Russian	
35		Reeled from the sabre stroke	
36		Shattered and sundered.	
37		Then they rode back, but not	
38		Not the six hundred.	
5	39	Cannon to right of them,	In a near repeat of the beginning of stanza 3, the Light Brigade are surrounded by cannons, however the use of the <u>preposition</u> 'behind' shows us that they have now turned around and are riding back. Note the use of <u>rhyme in this stanza</u> , stressing 'shell', 'fell', 'hell' and 'well.' These four words alone emphasise how horrific and dangerous the battle was, yet how the Light Brigade fought strongly and were prepared to die for their country in the face of it. The 'jaws of death' metaphor had suggested certain death, and yet 'what was left of them' rode back out – thus demonstrating their achievement against the odds. The main difference, as the last line expresses, is there are far fewer of them.
	40	Cannon to left of them,	
	41	Cannon behind them	
	42	Volleyed and thundered;	
	43	Stormed at with shot and shell,	
	44	While horse and hero fell.	
	45	They that had fought so well	
	46	Came through the jaws of Death,	
	47	Back from the mouth of hell,	
	48	All that was left of them,	
	49	Left of six hundred.	
6	50	When can their glory fade?	In the final paragraph, Tennyson aims to drive home his <u>message of their glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred.
	51	O the wild charge they made!	
	52	All the world wondered.	
	53	Honour the charge they made!	
	54	Honour the Light Brigade,	
	55	Noble six hundred!	

Poems for Comparison	The Poet's Influences
<p><b>Mametz Wood</b> <i>Exposure</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u></p>	<p><b>FROM THE TIMES, OCTOBER 25<sup>th</sup>, 1854:</b> If the exhibition of the most brilliant valour, of the excess of courage... I shall proceed to describe, to the best of my power, what occurred under my own eyes, and to state the facts which I have heard from men whose veracity is unimpeachable, reserving to myself the right of private judgement in making public and in suppressing the details of what occurred on this memorable day... At 11:00 our Light Cavalry Brigade rushed to the front... The Russians opened on them with guns from the redoubts on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendor of war. We could hardly believe the evidence of our senses. Surely that handful of men were not going to charge an army in position? Alas! It was but too true -- their desperate valour knew no bounds, and far indeed was it removed from its so-called better part -- discretion. They advanced in two lines, quickening the pace as they closed towards the enemy.</p>
<p><b>Exposure</b> <i>The Charge of the Light Brigade</i> can be compared and contrasted with this poem in the approach to the <u>futility of war</u>.</p>	





# Extract from **The Prelude** KNOWLEDGE ORGANISER



**Context** – *The Prelude* was originally written in 1798, but was frequently rewritten and published in 1850.

**William Wordsworth** – William Wordsworth (1812-1889) is one of the most famous poets in English Literature. He was born and raised in the Lake District, a beautiful natural area of the UK which clearly influenced the subject matter and themes in his writing. After living in France for a while, returning, and then marrying, Wordsworth was made the Poet Laureate. In 1847, after the death of his daughter, Wordsworth was said to be so upset that he could no longer write poetry. He died in 1850.



**Romanticism** – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18<sup>th</sup> Century. In most areas it peaked in the early 19<sup>th</sup> Century. Romanticism is characterised by its emphasis on emotions, as well as glorifying nature and past events – memories and settings are often colourfully described. It was partially in response to the scientific rationalisation of nature of the era.



**Writing the Prelude** – Wordsworth began writing *The Prelude* in 1798, after experiencing homesickness when in Germany. It is a long autobiographical poem that is written in 14 books. It was not published until shortly after his death, in 1850. The poet uses childhood memories to share his quest for understanding in life. This extract in particular refers to a childhood memory in which he commandeers a boat before realising the magnitude and power of nature around him.



**The Title** – The full title of the poem is *The Prelude: Growth of a Poet's Mind*. The poem endeavours to do exactly as its subtitle implies, with each section roughly corresponding to a section in his poetic development. Wordsworth himself likened *The Prelude* to a Gothic cathedral, explaining (in another of his texts, *The Excursion*) that the poem was like 'an antechapel through which the reader might pass' in order to gain access to the main body of his work.



## Language/Structural Devices

**Imagery** – Wordsworth uses vivid imagery to create the night-time atmosphere throughout the opening of the extract, using vocabulary associated with peace to describe the tranquil natural phenomena. For example, words such as 'stealth', 'idly', and 'glistening' paint a quiet, peaceful scene in the mind of the reader. This is at odds with the sinister, almost gothic-like imagery that is created in the second half of the poem through vocabulary such as 'grave', 'black' and 'grim.'

**Personification** – In order to demonstrate the sheer power of nature throughout the poem, Wordsworth chooses to personify several aspects of nature at different points in the extract. For example, it is initially inferred that nature itself (she) guided him to take the boat that evening. Later on in the poem, the mountain peak that so terrifies the speaker is heavily personified, for e.g. through the terms 'voluntary power instinct' and 'upreared its head' – giving it purpose.

**Quote:** "Small circles glittering idly in the moon/  
Until they melted all into one track."

**Quote:** "As if with voluntary power instinct,  
Upreared its head. I struck and struck again,"

**Alliteration** – The repetition of particular sounds is used effectively by Wordsworth to evoke both tone and atmosphere at different points in the poem. For example, the frequent use of soft 'l' and 'm' sounds at the beginning of the poem (leaving, glittering, light, like) create a feeling of tranquility and peacefulness. This is in contrast to the ominous 'd' sound (days, dim, darkness) that dominates later.

**Similes/Metaphors** – Wordsworth also uses a number of figurative language techniques to paint a precise image in the mind of the reader, which alters as the tone of the poem changes. For example, the boat is initially described as being like a graceful 'swan', as the speaker is content and peaceful. Later, when feeling far more vulnerable, the speaker describes their vessel as simply being 'bark.'

**Quote:** "That spectacle, for many days, my brain  
Worked with a dim and undetermined sense"

**Quote:** "And, as I rose upon the stroke, my boat  
Went heaving through the water like a swan;"

**Structure** – There are no stanzas throughout the extract, yet Wordsworth opts to use lots of punctuation to clarify meanings and enable the reader to separate ideas. The extract is like a complete story in itself, in that it starts with 'one summer evening' and ends with the effect of the action 'trouble to my dreams.' The repeated use of 'and' throughout the poem gives it a spoken feel, like someone telling a story.

**Oxymoron** – An oxymoron is used in line six as the speaker states 'it was an act of stealth, and troubled pleasure.' Pleasure is usually something to be enjoyed, whilst someone that is 'troubled' is tormented to the degree that they cannot take pleasure from something. Whilst the boy does take pleasure from taking the boat, it is implied that he cannot enjoy it fully, for some kind of underlying fear.

**Quote:** "Like living men, moved slowly through the mind  
By day, and were a trouble to my dreams"

**Quote:** "Pushed from the shore. It was an act of stealth  
And troubled pleasure, nor without the voice"

**Themes** – A theme is an idea or message that runs throughout a text.

**Nature** – As the speaker realises in this extract from *The Prelude*, humanity is only one part of nature. The natural world can make man feel extremely small and insignificant. The speaker feels power after taking the boat and directing it as he pleases, but is soon levelled by the power of nature (in the form of a large mountain).



**Loneliness** – Throughout large sections of *The Prelude*, Wordsworth is often on his own, and he makes it clear that this is important to him. He is able to think more clearly when he is alone, and is more affected by experiences and places. In this sense, a more spiritual and mystical atmosphere is created through the idea of loneliness.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	One summer evening (led by her) I found	<b>Lines 1-10</b> – Wordsworth immediately personifies nature as her – stating that nature itself was guiding him. The little boat seems to symbolise a vessel for the emotional, spiritual journey that he is on. As he 'unlooses' the boat, he is setting his imagination free. The speaker then opens themselves to all that nature has to offer, with Wordsworth using vivid imagery to describe its wonders. There is alliteration of soft 'l' and 'm' sounds, reflecting the serenity. The oxymoron 'troubled pleasure' suggests conflicted emotions – nature shows pure beauty but also power.
	2	A little boat tied to a willow tree	
	3	Within a rocky cove, its usual home.	
	4	Straight I unloosed her chain, and stepping in	
	5	Pushed from the shore. It was an act of stealth	
	6	And troubled pleasure, nor without the voice	
	7	Of mountain-echoes did my boat move on;	
	8	Leaving behind her still, on either side,	
	9	Small circles glittering idly in the moon,	
	10	Until they melted all into one track	
	11	Of sparkling light. But now, like one who rows,	<b>Lines 11-20</b> – The speaker at this point is sure of his destination – the words 'chosen', 'fixed', and 'unswerving' demonstrate this sense of purpose and direction, whilst the 'horizon' represents the ultimate destination as a poet. The mention of the stars, with all their celestial beauty, and the use of the adjective 'elfin', however, point towards something more powerful and mystical. The simile comparing the boat to a swan signifies the beauty and elegance with which it moves through the water. This is a tranquil and beautiful image of nature.
	12	Proud of his skill, to reach a chosen point	
	13	With an unswerving line, I fixed my view	
	14	Upon the summit of a craggy ridge,	
	15	The horizon's utmost boundary; far above	
	16	Was nothing but the stars and the grey sky.	
	17	She was an elfin pinnace; lustily	
	18	I dipped my oars into the silent lake,	
	19	And, as I rose upon the stroke, my boat	
	20	Went heaving through the water like a swan;	
	21	When, from behind that craggy steep till then	
	22	The horizon's bound, a huge peak, black and huge,	
	23	As if with voluntary power instinct,	
	24	Upreared its head. I struck and struck again,	
	25	And growing still in stature the grim shape	
	26	Towered up between me and the stars, and still,	
	27	For so it seemed, with purpose of its own	
	28	And measured motion like a living thing,	
	29	Strode after me. With trembling oars I turned,	<b>Lines 29-37</b> – The speaker turns back for the willow tree with 'trembling oars', demonstrating his pure anxiety. The boat is now described as 'bark', which makes it seem more fragile than before – a perception influenced by the speaker's fear. At the beginning of the poem man is painted as being at one with nature, but it seems as though here he has realised that nature also has a great many dangers, and should be feared. The vocabulary used e.g. 'dim' and 'grave' give a sense of foreboding.
	30	And through the silent water stole my way	
	31	Back to the covert of the willow tree;	
	32	There in her mooring-place I left my bark, -	
	33	And through the meadows homeward went, in grave	
	34	And serious mood; but after I had seen	
	35	That spectacle, for many days, my brain	
	36	Worked with a dim and undetermined sense	
	37	Of unknown modes of being; o'er my thoughts	
	38	There hung a darkness, call it solitude	
	39	Or blank desertion. No familiar shapes	
	40	Remained, no pleasant images of trees,	
	41	Of sea or sky, no colours of green fields;	
	42	But huge and mighty forms, that do not live	
	43	Like living men, moved slowly through the mind	
	44	By day, and were a trouble to my dreams	

## Poems for Comparison

Exposure	Influences on the Poet
<i>The Prelude</i> can be compared and contrasted with this poem through its presentation of nature.	Many of Wordsworth's poems were influenced by his sister Dorothy, whose journal he liked to read. For example: "When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the waterside. We fancied that the lake had floated the seeds ashore, and that the little colony had so sprung up. But as we went along there were more and yet more; and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. These beautiful descriptions of the natural surroundings were imitated in sections of Wordsworth's poems, for example 'I Wandered Lonely as a Cloud' and 'The Prelude.'
<i>The Prelude</i> can be compared and contrasted with these poems through its presentation of loneliness.	





# TISSUE KNOWLEDGE ORGANISER



**Context** – *Tissue* was published in Imtiaz Dharker's *The Terrorist at my Table* collection in 2006.

**Imtiaz Dharker** – Imtiaz Dharker (born 1954) is a contemporary poet who was born in Pakistan and raised in Scotland. She has won the Queen's Gold Medal for her poetry. In her five poetry collections to date, she often deals with the search for meaning and identity, and the position of women and multiculturalism in contemporary society. Some of the other themes that she has covered include home, freedom, journeys, communal conflict and politics.



**Tissue** – The poem explores the power and fragility of tissue. Tissue can mean two things – 1. A very thin type of paper - There are a number of references to the real life uses that we have for paper, for example in maps, architects drawings, and receipts. Whilst paper is considered as an incredibly important resource in the poem, its fragility is also considered: 'tissue' can easily erode, become damaged. 2. Human tissue – our make-up, our skin. In this way, tissue is used as an extended metaphor for life.



**The Qur'an** – The Qur'an is the central religious text of Islam, which Muslims believe to be a direct disclosure of truth from God (Allah). Muslims believe that the Qur'an was verbally communicated by Allah to the prophet Muhammad through the angel Gabriel, slowly over 23 years. Muslims regard the book as the ultimate miracle of Muhammad. The Qur'an describes itself as a book of guidance for mankind. In many Islamic cultures, it forms the basis for the law.



**Impressionistic Poetry** – Impressionistic poetry relates to poems or aspects of poems that do not have a secure, single interpretation. Poets may make their meaning deliberately ambiguous to generate further discussion and thought about regarding potential meanings – thus drawing on the reader's own impressions and ideas to create meaning. Aspects of *Tissue* may be described as 'impressionistic.' As literature students, we should relate meaning to the stated topic (e.g. power and conflict).



## Language/Structural Devices

**Extended Metaphor**  
Dharker uses an extended metaphor throughout the poem, in comparing the life of mankind to tissue/ paper – both fragile and powerful at the same time. The physical frailties of paper are exposed in numerous places across the poem by Dharker, who expresses that it can 'fall away on a sigh/ a shift in the direction of the wind.' This is much the same as human life/ mankind, which can be easily eradicated by forces of nature. Paper, like human tissue, thins with 'age or touching', and can be altered by interactions (e.g. when it is 'smoothed', 'stroked'.) However, the power of mankind is also explained, mainly through the practical uses of paper stated in the poem (for example maps, receipts, the Qur'an) which are each related to important areas of life (travel, finances, religion). Dharker maintains despite more permanent 'capitals and monoliths' being built, the grand design of nature lay in our tissue – what we achieve in our lives 'never meant to last.'

**Quote:** "and never wish to build again with brick or block, but let the daylight break"

**Structure** – *Tissue* is constructed of largely unrhymed, quatrains, which reflects the irregularity of life and the flimsy nature of tissue paper. However, the quatrains themselves are fairly regular, perhaps representing the control of man. The final stanza is only one line long, which naturally draws the reader's attention to the main idea of the poem: that the tissue represents humankind.

**Quote:** "turned into your skin."

**Alliteration/Sibilance/Repetition** – A number of sounds and words are repeated. For example, in stanza 5 there is repetition of the 'm' sound (maps, marks, make, mountain) making the whole stanza a mouthful – this mirrors the complexity of life being described through the metaphor with maps. Furthermore, words, such as 'transparent' are repeated - emphasising their importance to Dharker's message (transparent can mean 'see through' but also 'honest').

**Quote:** "that rivers make, roads, railtracks, mountainfolds,"

**Similes** – Dharker uses a simile to compare our lives to paper kites. As this immediately follows details relating to how we use paper for transactions/ money, the most commonplace interpretation is that money can give us what feels like freedom (flying) but that we are still tied down by it (kite strings). Another interpretation is that our lives are at the mercy of greater forces, such as nature or the weather.

**Quote:** "and what was paid by credit card might fly our lives like paper kites."

**Enjambment** – Dharker uses enjambment across the poem in order for multiple purposes. Primarily, enjambment in the poem undermines the controlled order of the poem – this reflects the message: mankind's power is undermined by its fragility. Enjambment also leaves lines hanging on words and their meanings. For example, in the opening line, the reader is forced to consider the dual meaning of the word 'light.'

**Quote:** "Paper that lets the light/ shine through, this/ is what could alter things."

**Themes** – A theme is an idea or message that runs throughout a text.

**The Power of Mankind** – Dharker makes references throughout the poem to the power of mankind through the extended metaphor with paper. The reader is shown that human life has the ability to 'let the light shine through', 'alter things', and 'trace a grand design.' Mankind is challenged to outlast even seemingly more permanent structures such as buildings.



**The Fragility of Mankind** – Throughout the poem, Dharker also expresses the fragility of life and mankind in general. Through the extended metaphor comparing life to 'tissue' (a particularly thin and flimsy type of paper), Dharker shows that mankind is weak and vulnerable in relation to nature and time.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1-2	1	Paper that lets the light	<b>Stanza 1</b> – The extended metaphor between paper and life begins. The light shining through may represent the influence of God, for light is often used as a symbol of truth or representation of the divine. The poet suggests that this is what can make a positive difference ('could alter things'). As we age, skin becomes thinner, but we also gain wisdom. <b>Stanza 2</b> – The speaker continues the metaphor by suggesting that life, like the thinly worn pages of books, can be touched by others. The poem then begins to question whether we can outlive the paper records that we create.
	2	shine through, this	
	3	is what could alter things.	
	4	Paper thinned by age or touching,	
	5	the kind you find in well-used books,	
	6	the back of the Koran, where a hand	
	7	has written in the names and histories,	
	8	who was born to whom,	
3-4	9	the height and weight, who	<b>Stanza 3</b> – Reference is given to birth and death certificates, important moments in life that we formalise with paper. The extended metaphor is used again in 'smoothed', 'stroked', to show how lives are impacted by interactions with others – emotionally, physically and socially. This also exposes the fragility of human life; how it can be impacted by others. <b>Stanza 4</b> – The speaker then transgresses to a more speculative tone, considering what it would be like if buildings were made of paper – how they would quickly 'shift' and 'drift' – the question is raised in the mind of the reader whether human impact will outlive buildings.
	10	died where and how, on which sepia date,	
	11	pages smoothed and stroked and turned	
	12	transparent with attention.	
	13	If buildings were paper, I might	
	14	feel their drift, see how easily	
	15	they fall away on a sigh, a shift	
	16	in the direction of the wind.	
5-6	17	Maps too. The sun shines through	<b>Stanza 5</b> – The speaker gives a further example of a use of paper in everyday life – in the recording of maps. The extended metaphor persists here through the consideration of marks on the map (river, roads, etc.) and human marks (veins, scars, etc.) Sibilance of 's' helps to highlight the happier times in life. Maps are presented as delicate – subject to change depending upon the political conflicts and wars – just as the human skin can be impacted in life. <b>Stanza 6</b> – Another use for paper is receipts – this stanza demonstrates how our lives are ruled by money. Whilst money may make us feel free, the kite simile emphasises how it keeps us tied down – not actual freedom.
	18	their borderlines, the marks	
	19	that rivers make, roads,	
	20	railtracks, mountainfolds,	
	21	Fine slips from grocery shops	
	22	that say how much was sold	
	23	and what was paid by credit card	
	24	might fly our lives like paper kites.	
7-8	25	An architect could use all this,	<b>Stanza 7</b> – Another reference to practical uses of paper is provided in designs/architects drawings. The speaker expresses through this how paper has the potential to be more powerful than brick (links with creativity and ingenuity) and people's lives can be more powerful too. <b>Stanza 8</b> – The human construction is considered against the brick buildings. It is presented as a far more wonderful structure. Again the speaker returns to the religious idea of light shining through – 'grand design' suggesting that the perfect image of God is found in the living tissue of man.
	26	place layer over layer, luminous	
	27	script over numbers over line,	
	28	and never wish to build again with brick	
	29	or block, but let the daylight break	
	30	through capitals and monoliths,	
	31	through the shapes that pride can make,	
	32	find a way to trace a grand design	
9-10	33	with living tissue, raise a structure	<b>Stanza 9</b> – Human life is deemed to be far more fleeting than buildings of brick, which shows the fragility of mankind. Yet, it is also suggested that it has the potential to be far more powerful. The speaker once more shares that, like paper, lives are affected by those who touch them. <b>Stanza 10</b> – The personal pronoun 'your' addresses the readers directly. The line is set alone to emphasise the message. Whilst lives can be mapped out by tissue (paper) we should be encouraged to make something far more powerful (but less lasting) with our human tissue/ lives.
	34	never meant to last,	
	35	or paper smoothed and stroked	
	36	and thinned to be transparent,	
	37	turned into your skin.	

## Poems for Comparison

Poems for Comparison	Influences on the Poet
<b>London/ My Last Duchess</b>	<i>Tissue</i> can be compared and contrasted with these poems through its presentation of the power of mankind.
<b>Ozymandias/ The Prelude (Extract)</b>	<i>Tissue</i> can be compared and contrasted with these poems through its presentation of the fragility of mankind.
<p>"As a child, I wasn't exposed to much poetry. Of course, I knew Keats and others but there was no connection in my life. Gerard Manley Hopkins, as I said, was the first one to really connect with me. Now, I can't choose a favourite poet or poem. It changes every day – anything that knocks me out. It could be new poets like John Agard or Caroline Bird. Carol Ann Duffy's 'Prayer' is one – anything that's fresh and alive. In Elizabeth Bishop's 'One Art' – although I don't usually like very structured forms – she uses the villanelle form (repeating the first and third lines) to convey loss so well. Interview with Young Poets Network at <a href="http://www.poetrysociety.org.uk">www.poetrysociety.org.uk</a></p>	







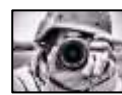
# War Photographer KNOWLEDGE ORGANISER

**Context** – *War Photographer* was written by Carlo Ann Duffy, and was published in 1985.

**Carol Ann Duffy** – Carol Ann Duffy (1955-present) is a Scottish author and poet. She is Professor of Poetry at Manchester Metropolitan University, and has been the Poet Laureate since 2009. She is the first woman, Scot, and LGBT poet to hold the position. Duffy wrote the poem due to her friendship with a war photographer. She was intrigued with a particular challenge that war photographers faced – recording horrific events without being able to do anything to help the subjects.



**War Photographers** – War photography involves photographing armed conflict and the effect of this on people and places. War photographers often have to place themselves in harms way, and are sometimes injured or killed themselves attempting to capture the required images/ getting images out of the war arena. Photojournalistic tradition (and other factors, e.g. differing cultures, etc.) suggests that war photographers should not influence what is being captured.



**Conflicts mentioned in the Poem** – ‘Belfast’ seemingly refers to ‘The Troubles’ in Northern Ireland in the late 20<sup>th</sup> Century, in which more than 3,500 people were killed. ‘Beirut’ may be referring The Siege of Beirut, which resulted from a breakdown of cease-fire in the 1982 Lebanon War. ‘Phnom Penh’ refers to the Cambodian capital, which was heavily affected in the Cambodian genocide between 1975 and 1979, which killed approximately 1.3 to 3 million Cambodians.



**Dangers for War Photographers** – In the modern day, journalists and war photographers are protected by the international conventions of armed warfare, yet are still often considered targets by opposing groups. Sometimes this is the case in order for a group to show their hatred of the other, whilst in other cases photographers are targetted to prevent the facts from being widely shared. For example, in the Iraqi War between 2003 and 2009, 36 photographers were abducted or killed.



## Language/Structural Devices

**Religious Analogy** – Duffy creates an analogy between the photographer developing his images and a priest conducting a sermon – fuelling the analogy with a number of vocabulary choices related to the semantic field of religion – e.g. ‘ordered rows’, ‘mass’, ‘priest’, ‘church’, ‘red light’ and ‘ghost.’ The analogy is apt as both the war photographer and the priest have to deal with death and suffering on a frequent basis, and in a sensitive manner. Furthermore, the church and the darkroom both function as a ‘sanctuary.’

**Varied Verbs**– Varied verbs are used to support Duffy’s understated imagery throughout the poem. These verbs inform the reader of the manner in which actions take place. Whilst Duffy does not directly describe the victims of war, the use of varied verbs to describe the subjects’ actions (and the actions of those close to them) influences the reader towards forming their own images. Some key examples of this are the ‘running’ children, the ‘twist’ of the half-formed ghost and the ‘cries’ of the man’s wife.

**Quote:** “as though this were a church and he a priest preparing to intone a Mass.”

**Quote:** “A stranger’s features faintly start to twist before his eyes.”

**Double Meanings and Metaphors** – Duffy uses a number of words and phrases that contain both surface level and deeper level meanings. This helps to show the pain buried beneath the surface of the war photographer’s consciousness. An example is the ‘ordered rows’ to describe the spools – on a deeper level this gives the reader an image of the rows of coffins of dead soldiers being lined up neatly.

**Alliteration and Sibilance** – Duffy uses these techniques to recreate the horrific sounds of war, creating an undertone of violence even in the calmer moments of the poem. For example, the alliteration of the harsh ‘B’ sound in ‘Belfast. Beirut’, in addition to the repeated ‘S’ sound through ‘spools’, ‘suffering’, and ‘set’ in line 2 serve to emphasise the intensity and the pain of war.

**Quote:** “with spools of suffering set out in ordered rows.”

**Quote:** “Belfast. Beirut. Phnom Penh. All flesh is grass.”

**Form/Structure** – The poem has a consistent, regular form throughout. There are 4 stanzas, each containing 6 lines of similar length. There is also a consistent rhyme scheme (ABBCDD) in each stanza. This regular structure represents the war photographer’s attempts to find some sense of order in amongst the chaos of war – e.g. ordering the photos.

**Pronouns** – Third person pronouns are used throughout the poem to describe the war photographer, for example ‘he,’ and ‘his.’ ‘He’ is not named. This is representative of the fact that the war photographer must hold a certain detachment from his work. The use of ‘they’ to describe the people of Rural England, shows how distant he feels from them.

**Quote:** “From the aeroplane he stares impassively at where he earns his living and they do not care.”

**Quote:** “He has a job to do. Solutions slop in trays beneath his hands.”

**Themes** – A theme is an idea or message that runs throughout a text.

**Remembering Victims** – The war photographer feels increasingly separated from those in his home country, who are indifferent to the pain and suffering of the subjects that his images present. Unlike them, he has the suffering of the victims etched into his memory. To those reading from afar, the victims become mere statistics.



**The Horror of War** – Duffy’s skillful imagery helps to depict the terrible pain and suffering of those in conflict. Unlike the graphic images that we are considered to have become desensitised to, Duffy often leaves the reader of the poem to create their own images of horror – for example with the dying man, the only clues that the reader is given are the ‘twisted’ features and the ‘cries’ of his wife.



## Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	In his dark room he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a Mass. Belfast. Beirut. Phnom Penh. All flesh is grass.	The poem opens in the photographer’s darkroom, which is a quiet and sombre place. The opening stanza is filled with religious imagery (e.g. ‘as though this were a church’, ‘priest’, ‘mass’, ‘ordered rows’) The religious imagery demonstrates how, like a priest, the photographer too often deals with death and suffering. The reader is given the impression that the darkroom is a sanctuary for the photographer – just as the church is for a religious person. It is clear that the photographs are of horrific events (the cities mentioned are associated with atrocities) and the line ‘all flesh is grass’ emphasises the fragility of human life.
	2		
	3		
	4		
	5		
	6		
2	7	He has a job to do. Solutions slop in trays beneath his hands, which did not tremble then though seem to now. Rural England. Home again to ordinary pain which simple weather can dispel, to fields which don’t explode beneath the feet of running children in a nightmare heat.	The opening line ‘he has a job to do’ is suggestive of the idea that revisiting these images is something that he is forced to face for work, rather than doing so for pleasure. ‘Solutions slop in trays’ takes on a double meaning – not only the onomatopoeia of the chemicals being used, but also the hope that these photographs may aid the resolution of the conflicts that they depict. ‘Did not tremble then’ suggests that the photographer is forced to distance himself from the subject of his photographs whilst working – he can let his guard down only when he has returned to ‘Rural England.’ The remainder of the stanza is devoted to juxtaposing the ‘pain’ felt in Rural England and in warzones. It is implied that pain in the former can often be appeased by sunny weather, and yet in the latter children have the danger of landmines when they play. ‘Running children in nightmare heat’ evokes memories of notorious war photos from the Vietnam War of children running with napalm burns.
	8		
	9		
	10		
	11		
	12		
3	13	Something is happening. A stranger’s features faintly start to twist before his eyes, a half-formed ghost. He remembers the cries of this man’s wife, how he sought approval without words to do what someone must and how the blood stained into foreign dust.	The opening line of the stanza creates drama and suspense – the photographer is no longer in control of the photograph developing. The use of the interesting verb ‘twist’ give the reader an image of pain and suffering, whilst the idea of a ‘half formed ghost’ once again creates a dual meaning – on one level the photograph is only have formed and so still faint, and another it implies that the subject of the photograph was somebody who was dying. The photographer remembers how the wife was crying, and although he could not speak the same language of her, sought approval through looks. The analogy with a priest is once again utilised here, as the photographer is forced to deal with people and their families sensitively in their dying moments. The interesting verb ‘stained’ suggests that the blood has formed a mark that will be difficult to remove, both physically from the ground and psychologically from his memory.
	14		
	15		
	16		
	17		
	18		
4	19	A hundred agonies in black and white from which his editor will pick out five or six for Sunday’s supplement. The reader’s eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.	The ‘hundred agonies’ that the photographer has witnessed contrasts with the ‘five or six’ that the editor will pick out – demonstrating that the suffering of war dwarfs what is heard/seen in the media at home. ‘Five or six’ also suggests nonchalance from the editor – suggestive of the lack of compassion that society has for the subjects of these photographs. This idea is expanded as the reader is considered – they may feel some short-lived emotions when confronted with the pictures, but it will not significantly alter the course of their day – which is made to seem relatively trivial and luxurious. As the photographer departs again, the use of ‘they’ shows his sense of separateness from his countrymen – his pictures will make little difference.
	20		
	21		
	22		
	23		
	24		

## Poems for Comparison

<b>Charge of the Light Brigade/ Poppies</b>	<i>War Photographer</i> can be compared and contrasted with this poem in relation to the theme of <u>remembering victims</u> .
<b>Exposure/ Out of the Blue</b>	<i>War Photographer</i> can be compared and contrasted with this poem in the approach to the theme of the <u>horror of war/conflict</u> .

## Words from the Poet

“Poetry isn’t something outside of life; it is at the centre of life. We turn to poetry to help us to understand or cope with our most intense experiences...Poetry has changed since the days of Larkin – he’s a good poet, but poetry has changed for the better. It’s not a bunch of similarly educated men – it’s many voices, many styles. The edge has become the centre...Poetry can’t lie... The poem tells the truth but it is not a documentary” Interview in *The Times* (2009)





## Unseen Poetry Knowledge Organiser:

Poetic language	Meaning	Poetic structures and forms	Meaning
Simile	A comparison made using the words "like" or "as."	Rhyme	The repetition of syllable sounds – usually at the ends of lines, but sometimes in the middle of a line (called internal rhyme).
Metaphor	A comparison – made directly or indirectly – without using "like" or "as."	Couplet	A pair of rhyming lines which follow on from one another.
Personification	Giving human characteristics to something which is not human.	Stanza	A group of lines separated from others in a poem.
Onomatopoeia	Words which attempt to imitate sounds.	Enjambment	The running over of a sentence from one line to the next without a piece of punctuation at the end of the line.
Alliteration	A repetition of consonant sounds.	Caesura	A stop or a pause in a line of poetry – usually caused by punctuation.
Plosive	"b," "p," "t" and "d" sounds – which can be harsh, aggressive or shocking.		
Sibilance	Repeated "S" sounds – most often caused by "s" "ss" and "c." These can be harsh, smooth or sickly.	Blank verse	Poetry written in non-rhyming, ten syllable lines.
Assonance	A repetition of vowel sounds.	Dramatic monologue	A poem in which an imagined speaker address the reader.
Anaphora	A repetition of words, phrases or clauses.	Elegy	A form of poetry which is about the death of its subject.
Juxtaposition	Two things being placed close together for contrasting effect.	End stopped	A line of poetry ending in a piece of punctuation which results in a pause.
Oxymoron	A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense. For example, "friendly fire."	Epigraph	A quotation from another text, included in a poem.
Semantic field	A set of words relating to the same topic. "Foul" and "Shot" would appear in the semantic field of sports.	Lyric	An emotional, rhyming poem, most often describing the emotions caused by a specific event.
Antithesis	Placing contrasting ideas together.	Ode	A formal poem which is written to celebrate a person, place, object or idea.
Ambiguity	A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one.	Parody	A comic imitation of another writer's work.
Anachronism	A person or object placed in an inappropriate time.	Quatrain	A four line stanza.
Cliché	An overused phrase or saying	Sestet	A six line stanza.
Hyperbole	Exaggeration.	Sonnet	A fourteen line poem, with variable rhyme scheme, usually on the topic of love for a person, object or situation.
Irony	A use of words to mean something very different from what they appear to mean.	Free verse	Non-rhyming, non-rhythmical poetry which follows the rhythms of natural speech.
Litotes	Deliberate understatement for effect – the opposite of hyperbole.	Volta	A turning point in the line of thought or argument in poem.
Metonymy	A related item or attribute is use to replace the word normally used. For example, "suit" used to replace businessman.		
Pathetic fallacy	When a character's feelings, thoughts or emotions are displayed through the environment around them. For example, when a character is depressed and it is raining.		
Persona/Narrative voice	The voice/speaker of the poem who is different from the writer.		
Protagonist	The main character in a poem.		

Thoughts/feelings which could be conveyed	Meaning	Thoughts/feelings which could be conveyed	Meaning
Aggravation	Irritation	Loathing	Extreme hatred
Agitation	Annoyance	Melancholy	Being exceedingly sad, upset or depressed
Alienation	Isolation or being kept apart	Mortification	Embarrassment or shame
Anguish	Anger	Neglect	Being ignored
Apprehension	Nervousness	Optimism	Hope or confidence about the future
Bashfulness	Embarrassment	Outrage	Anger
Bewilderment	Confusion	Being overwhelmed	Feeling like everything has become too much.
Compassion	Love/Caring	Pessimism	Lacking hope or confidence about the future.
Contemptuousness	Deep hatred	Queasiness	Sickened
Discouragement	Being put off	Rapture	Intense pleasure or joy
Dismay	Concern or distress	Regret	A wish or desire that you hadn't done something
Eagerness	Keenness to take part	Reluctance	Not wanting or being unwilling to do something
Ecstasy	Real excitement or happiness	Remorse	A feeling of guilt
Elation	Exceptional happiness	Resentfulness	Annoyance at someone or something
Enragement	Anger	Repulsion	Being sickened by something or someone
Euphoria	Extreme happiness	Being riled	Irritation
Envy	Jealousy	Scorn	Looking down on something or someone
Exasperation	Exhaustion with frustration	Spite	Being filled with hatred
Exhilaration	Being filled with excitement after having done something	Torment	Being continually irritated by
Fatigue	Exhaustion/Tiredness after having done something	Triumph	Intense happiness at having won something
Glee	Being filled with happiness after having done something you're proud of.	Vengeance	Looking to harm someone to get them back
Grouchiness	Moodiness and irritation	Viciousness	Nastiness – possible with violence and aggression
Hassle	Annoyance at the hands of someone nagging you	Woe	Sadness
Hesitation	Caution	Weariness	Tiredness or exhaustion
Hostility	Aggressiveness	Wrath	Looking to carry out an act of revenge
Humiliated	Made to feel foolish	Zaniness	Craziness or wackiness
Hysterical	Crazy	Zest	Liveliness
Indifferent	Not caring		
Infatuated	Passionate about		
Insecure	Uncertain or anxious		
Irate	Furious		
Irked	Annoyed		
Isolated	Kept apart or alone		
Jittery	Nervous		
Leery	Cautious, wary or suspicious		



## An Inspector Calls – Knowledge Organiser

Plot	Punctuation		Grammar		
<p><b>Act One</b> – The play begins in 1912 with a dinner celebrating the marriage of Sheila Birling to Gerald Croft. Gerald gives Sheila her ring, and Sheila and Sybil leave the room to try on wedding clothes. Eric goes upstairs. Arthur tells Gerald he knows the Croft family considers themselves social superiors of the Birlings, but that is easily remedied, he says, as he expects a knighthood for his business successes. Eric returns, and Arthur gives the two young men advice about life, saying that people ought to look out for themselves and their families, and not fall prey to socialist propaganda about the collective good. Edna, the maid, announces that an Inspector Goole is here to speak to Arthur. He announces that a girl named Eva Smith has died of an apparent suicide. The Inspector asks Arthur if he knows anyone by that name. Arthur initially denies it, but after seeing a picture, he admits to employing Eva at his factory, and firing her when she incites a failed strike for higher wages. Arthur says he is not sorry for doing so, even though he is sad to hear of the girl’s death. Arthur believes that his foremost obligation is to his profits. When Sheila returns to the room, the Inspector begins interrogating her. It is revealed that Sheila got a girl fired from Milward’s, a local shop, for giving Sheila mean looks as she was trying on clothing. Sheila regrets to hear that the person she incriminated was none other than Eva Smith, and that she and Arthur are responsible, in part, for Eva’s poverty and suicide. The Inspector turns to Gerald and asks if he knows someone named Daisy Renton. Sheila realizes, from Gerald’s expression, that Gerald knows this name. When all but Sheila and Gerald leave the room, Sheila accuses Gerald of having had an affair with Daisy Renton the previous summer. Gerald admits to this. He asks Sheila to hide this information from the Inspector, but she says it will not be possible because the Inspector probably already knows.</p> <p><b>Act Two</b> begins with the same set. The Inspector questions Gerald about Daisy Renton, and Gerald admits to the affair in front of Sheila and her parents, Arthur and Sybil. Gerald is embarrassed by his indiscretion, but insists his concern for Daisy was authentic. Sheila wonders if she can forgive Gerald enough to continue their relationship. Gerald tells the Inspector he is going to leave for a walk. The Inspector moves on to Sybil, who, on being questioned, says that she, as director of a charity, refused assistance to a pregnant woman. The Inspector tells them that the girl Sybil turned away was Eva Smith, or, as Gerald knew her, Daisy Renton. The Inspector also says that Gerald was not the one who got Eva pregnant. Sybil says she feels no regret, as Eva/Daisy had claimed she was pregnant but was not married to the child’s father. To this, Sybil responded that Eva/Daisy should ask the child’s father for money. Sybil blames the unnamed father for the situation, and for Eva/Daisy’s suicide. Sheila and Arthur tell Sybil to stop talking. In this moment, Sybil realizes that her son, Eric, must be the father of the child, since Eva/Daisy presented herself to the charity as “Mrs. Birling.” Eric returns to the room.</p> <p><b>Act Three</b>, with the same set, begins with Eric admitting to an affair with Eva/Daisy, and to a drinking problem that makes many of the details hazy. The Inspector demonstrates that each member of the Birling family, and Gerald, has played a part in Eva/Daisy’s suicide, and that all should consider themselves guilty. Before he leaves, the Inspector says that people must look out for one another, and that society is “one body.” The Inspector departs. Sheila, wracked with guilt, wonders aloud whether the Inspector is a member of the police force. The family puzzles this out, and when Gerald returns, he says he spoke to a sergeant outside who does not know of any Inspector with the name of Goole, the man who just visited the Birling home. Arthur believes that the family has been hoaxed, and that this is a good thing, since their misdeeds will not now result in public scandal. Sheila resents Arthur’s rationalization of the family’s behaviour, and she says they are still guilty for Eva/Daisy’s death, even if the Inspector was not a genuine officer. Gerald, however, notes that no family member saw the picture of Eva/Daisy at the same time, and that the Inspector might have conflated the family’s stories by offering pictures of different women, and changing the names from Eva Smith to Daisy Renton. The phone rings, and Arthur answers. He alerts the family that a girl has been admitted to the hospital just now, and that her death is a suicide. As the play ends, Arthur relays to the family that a police inspector is headed to the house to begin an inquiry.</p>	Type	Example	Type	Example	
		Listing comma	Goole is fair, stern, logical, and he annoys the Birlings.	Cohesive device	For example, ____ In conclusion, ____ However, ____ Similarly, ____
		Parenthetical comma	Arthur Birling, who is a capitalist, likes profit.	Minor sentence	Alone. Dead.
		Subordinating comma	Even though Sheila is a higher class, she accepts responsibility.	Active voice	She drank disinfectant.
		Colon	The Birlings got what they deserved: their actions scrutinised.	Passive voice	The disinfectant was drunk by her.
		Brackets for stage directions	[telephone rings sharply]	Simple sentence	The Inspector highlighted their issues.
		Terminology	Definition	Example	
	Final Speech	The last speech of a character, designed to have an impact and give a message.	INSPECTOR: “We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, they will be taught it in fire and blood and anguish.”		
	Responsibility	The state or fact of being accountable or to blame for something.	“Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn’t hear any more, then she’ll feel she’s entirely to blame, she’ll be alone with her responsibility.”		
	Socialist viewpoint	A socialist viewpoint expounds the principles of equality, communal sharing, and responsibility	INSPECTOR: “We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, they will be taught it in fire and blood and anguish.”		
	Semantic field	A group of words, which relate to a common theme or motif.	Semantic field: Death Murder, suicide, weapon, poison.		
	Simile	A comparison using like or as	“...as if we were all mixed up together <b>like bees in a hive</b> ”		
	Dramatic irony	When the audience knows information that the characters do not.	Macbeth having Banquo murdered.		
	Foreshadowing	To give an indication of what is to come.	A clue or hint is given at the start of a novel and reappears throughout.		

### Reading Success Criteria - PEARL

- interpret the key ideas that the Priestley is communicating through his text? (What?)
- explore and develop explicit and implicit techniques that create meaning for the audience? (How? For what effect?)
- identify Priestley's techniques such as dramatic irony and explore their effect on the audience?
- explore and comment on Priestley's intention within the text?
- Can I respond personally to the text and suggest alternative interpretations?
- use evidence selectively to support/justify my ideas?
- explore and explain the use of techniques/conventions?
- explore how Priestley uses language to develop/create tone and atmosphere?
- Explore and analyse quotations and key words to write a lot about a little.
- develop my ideas fully and fluently?
- interpret the key ideas that Priestley is communicating through his text? (What?)
- explore contextual ideas from time written/set & comment on attitudes towards age etc.

### Key Characters

<b>Arthur Birling</b>	Represents the capitalist class that controls the wealth and means of production: more concerned with material gain and conventional attitudes. He is a wealthy factory owner in his mid 50s.	<b>Sybil Birling</b>	Arthur's wife of a higher class. An unsympathetic woman who represents the bourgeoisie (female) upper class. More than any other character, she is adamant that she is blameless in Eva Smith's suicide.
<b>Eric Birling</b>	Same age and of the same mind as his sister. He is adolescent in his manner ('half shy, half assertive', according to Priestly) and drinks too much, perhaps because he has not yet found a meaningful role in life.	<b>Sheila Birling</b>	Early twenties, bright, lively and optimistic. Unlike her parents and fiancé, she expresses deep regret for her role in Eva Smith's suicide.
<b>Gerald Croft</b>	Gerald Croft represents the aristocracy, the highest class of society, comprised of rich land owners and people who inherit their wealth from their parents. Engaged to Sheila	<b>Inspector Goole</b>	A mysterious figure. His name evokes the word 'ghoul', meaning evil spirit or phantom. He doesn't officially exist, and appears to have supernatural powers of perception and persuasion. Reflects socialist PoV.

### Key Themes

<b>Responsibility</b>	<b>INSPECTOR:</b> Each of you helped to kill her. Remember that. Never forget it. (He looks from one to the other of them carefully.) But then I don't think you ever will. (Act 3)	<b>Age</b>	<b>BIRLING:</b> 'Now you three young people, just listen to this... by the time you'll be living in a world that'll have forgotten all these Capital versus Labour agitators and these silly little war scares'
<b>Gender</b>	<b>BIRLING:</b> "...not only something to make 'em look prettier - but - well, a sort of sign or token of their self-respect."	<b>Class</b>	<b>BIRLING:</b> "you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive"

### Top 10 quotes to learn

1. **Birling:** the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense. (Act 1)
2. **Birling:** Still, I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it? (Act 1)
3. **Inspector:** They might. But after all it's better to ask for the earth than to take it. (Act 1)
4. **Inspector:** (massively) Public men, Mr Birling, have responsibilities as well as privileges. (Act 2)
5. **Inspector:** One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us (Act 3)
6. **Sheila:** But these girls aren't cheap labour- they're people. (Act 1)
7. **Sheila:**(rather wildly, with laugh)No, he's giving us the rope –so that we'll hang ourselves. (Act 2)
8. **Mrs B:** I'm sorry she should have come to such a horrible end. But I accept no blame for it at all. (Act 2)
9. **Mrs B:** Really, from the way you children talk, you might be wanting to help him instead of us. (Act 3)
10. **Eric:** (bursting out)... You're beginning to pretend now that nothing's really happened at all. And I can't see it like that. This girl's still dead, isn't she? (Act 3)

### Context

- A play in three acts, set in Brumley, an English manufacturing town in the north of the Midlands, in 1912 .
- Set in 1912, before the beginning of the First World War, but was written during the winter of 1944/45, first reaching the stage in 1945, the year in which the Second World War ended.
- It champions socialism – a political system that means the production, distribution, and exchange should be owned or regulated by the community as a whole. After WWII, the Labour Party (a socialist party at that time) won the general election in a landslide victory against Churchill.
- 1945 was probably the most crucial period in domestic British politics this century” - a time when people were asking, “Do we want to go back to the Edwardian period or to create something vital and new, a romantic vision of the future?”.
- Priestley fought in WWI and saw the horrors. At the end of the WWII he saw the class, age and gender divides all broken down and campaigned for the country to keep it like that, rather than go back to Edwardian attitudes of 1912.



# Dr Jekyll and Mr Hyde – Knowledge Organiser

## Plot summary:

1. The Story of the Door: Passing a strange-looking door whilst out for a walk, Enfield tells Utterson about incident involving a man (Hyde) trampling on a young girl. The man paid the girl compensation. Enfield says the man had a key to the door (which leads to Dr. Jekyll's laboratory)
2. Search for Hyde: Utterson looks at Dr. Jekyll's will and discovers that he has left his possessions to Mr. Hyde in the event of his disappearance. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll. Jekyll isn't in, but Poole tells him that the servants have been told to obey Hyde.
3. Dr. Jekyll was Quite at Ease: Two weeks later, Utterson goes to a dinner party at Jekyll's house and tells him about his concerns. Jekyll laughs off his worries.
4. The Carew Murder Case: Nearly a year later, an elderly gentleman is murdered in the street by Hyde. A letter to Utterson is found on the body. Utterson recognises the murder weapon has a broken walking cane of Jekyll's. He takes the police to Jekyll's house to find Hyde, but are told he hasn't been there for two months. They find the other half of the cane and signs of a quick exit.
5. Incident of the Letter: Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde.
6. Remarkable Incident of Dr. Lanyon: Hyde has disappeared and Jekyll seems happier and more sociable until a sudden depression strikes him. Utterson visits Dr. Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives a reply that suggests he is has fallen 'under a dark influence'. Lanyon dies and leaves a note for Utterson to open after the death or disappearance of Jekyll. Utterson tries to revisit Jekyll but is told by Poole that he is living in isolation.
7. Incident at the Window: Utterson and Enfield are out for walk and pass Jekyll's window, where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave.
8. The Last Night: Poole visits Utterson and asks him to come to Jekyll's house. The door to the laboratory is locked and the voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter.
9. Dr Lanyon's Narrative: The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill.
10. Henry Jekyll's Full Statement of the Case: Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually he became addicted to being Hyde, who increasingly took over and destroyed him.

Key characters		Key themes	Context and literary tradition	Stylistic features & relevant terms
Dr Henry Jekyll	<i>A doctor and experimental scientist who is both wealthy and respectable.</i>	-Duality	<b>Duality</b> – lots of contrasts in terms of setting, character and themes including: reality vs appearance, Jekyll and Hyde, light and dark,	-Imagery
Mr Edward Hyde	<i>A small, violent and unpleasant-looking man; an unrepentant criminal.</i>	-Science and the unexplained	<b>Victorian values</b> – from the 1850s to the turn of the century, British society outwardly displayed values of sexual restraint, low tolerance of crime, religious morality and a strict social code of conduct. Utterson is our stereotypical Victorian male.	-Simile -Sensory
Gabriel Utterson	<i>A calm and rational lawyer and friend of Jekyll.</i>	-The supernatural	The implications of <b>Darwinism and evolution</b> haunted Victorian society. The idea that humans evolved from apes and amphibians led to worries about our lineage and about humanity's reversion to these primitive states.	-Metaphor
Dr Hastie Lanyon	<i>A conventional and respectable doctor and former friend of Jekyll.</i>	-Reputation	<b>Gothic genre</b> – the key features of the gothic genre are shown through the: setting e.g. the alleyway, character e.g. the antagonist of Hyde, the plot e.g. the vicious murder of Carew.	-Pathetic fallacy
Richard Enfield	<i>A distant relative of Utterson and well-known man about town.</i>	-Rationality	<b>Victorian London</b> – the population of 1 million in 1800 to 6.7 million in 1900, with a huge numbers migrating from Europe. It became the biggest city in the world and a global capital for politics, finance and trade. The city grew wealthy.	-Alliteration
Poole	<i>Jekyll's manservant.</i>	-Urban terror	<b>Urban terror</b> – as London grew wealthy, poverty in the city also grew. The overcrowded city became rife with crime. Gothic and detective literature became more relevant.	-Antithesis
Sir Danvers Carew	<i>A distinguished gentleman who is beaten to death by Hyde.</i>	-Secrecy and silence	<b>Robert Louis Stevenson</b> was born and raised in Edinburgh, giving him the dual identity of being both Scottish and British. Edinburgh was a city of two sides - he was raised in the wealthy New Town area, but spent his youth exploring the darker, more sinister side of town.	-Oxymoron
Mr Guest	<i>Utterson's secretary and handwriting expert.</i>	-Gothic	<b>Religion vs Science.</b> Religious people believed that you should not go against God and what he created but then scientists such as Dr Jekyll manipulated DNA.	

Key quotations	Useful vocabulary		Responding to the extract
<ul style="list-style-type: none"> <li>▪ ‘The man trampled calmly over the child’s body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see.’</li> <li>▪ Utterson: ‘If he be Mr Hyde, I shall be Mr Seek’ Hyde: ‘snarled aloud into a savage laugh’ Utterson on Jekyll: ‘he was wild when he was young, a long while ago’</li> <li>▪ Jekyll: ‘the moment I choose, I can be rid of Mr Hyde’ – ‘I ask you to help him for my sake, when I am no longer here’</li> <li>▪ Hyde: ‘with ape-like fury... trampling his victim under foot’ (Danvers Carew) Hyde: described by Utterson as ‘particularly small and particularly wicked-looking’ Hyde: ‘haunting sense of unexpressed deformity’</li> <li>▪ Utterson: ‘it was Hyde who dictated the terms in your will about that disappearance’ – ‘he meant to murder you’ Clerk: Hyde and Jekyll’s handwriting: ‘the two hands are in many points identical’</li> <li>▪ ‘Now that the evil influence had been withdrawn, a new life began for Dr Jekyll’ Dr Lanyon: ‘he had his death-warrant written legibly upon his face’ Lanyon: ‘I have had a shock and I shall never recover’ Jekyll: ‘I mean from henceforth to lead a life of extreme seclusion’</li> <li>▪ Jekyll’s expression of ‘abject terror and despair’</li> <li>▪ Pathetic fallacy: ‘the wind made talking difficult, and flecked the blood into the face’ Poole: ‘all this last week, whatever it is that lives in that cabinet has been crying night and day for some sort of medicine’ – ‘this drug is wanted bitter bad’ – ‘weeping like a woman or a lost soul’ Hyde: ‘dressed in clothes far too large for him, clothes of the doctor’s bigness’</li> <li>▪ Lanyon: ‘his face became suddenly black, and the features seemed to melt and alter’ Lanyon: ‘like a man restored from death’ Lanyon: ‘What he told me in the next hour I cannot bring my mind to set on paper’</li> <li>▪ Jekyll: ‘I stood already committed to a profound duplicity of life’ – ‘though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest’ Jekyll: ‘I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome’ Dilemma: ‘to cast in my lot with Jekyll was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde was to die to a thousand interests and aspirations, and to become, at a blow and for ever, despised and friendless.’</li> </ul>	<b>Aberration</b>	Abnormal	<ul style="list-style-type: none"> <li>✓ Sustained focus on the extract and the question given.</li> <li>✓ Coherently structure and present ideas.</li> <li>✓ Appropriate, sensitive and mature approach to the extract, looking at finer details and interpretations.</li> <li>✓ Show a perceptive understanding of events within the extract and the wider effect they have.</li> <li>✓ Give a thoughtful and considered personal response that looks at the audience, as well as their own opinion.</li> <li>✓ You must reference and give context for the extract, referring to events and quotations across the play as a whole.</li> <li>✓ Use pertinent, direct quotations from the extract.</li> <li>✓ Make reference to and analyse the writer’s use of language, form and structure as a way of conveying ideas and meaning to the audience.</li> <li>✓ Use precise subject terminology to enhance analysis and use this in an accurate way.</li> <li>✓ Explore the genre of the text and the contexts in which the text is viewed by different audiences.</li> <li>✓ Explore the text in relation to period, location, social structures and literary contexts.</li> </ul>
	<b>Abhorrent</b>	Disgusting	
	<b>Allegory</b>	Story with a moral parallel	
	<b>Allusion</b>	Reference	
	<b>Anxiety</b>	Nervousness	
	<b>Atavism</b>	Evolutionary throwback	
	<b>Consciousness</b>	Awareness	
	<b>Debased</b>	Become lower	
	<b>Degenerate</b>	Disgusting	
	<b>Depraved</b>	Morally corrupt	
	<b>Duality</b>	Two aspects explored	
	<b>Duplicity</b>	Lying or dissembling	
	<b>Epistolary</b>	Story written in letter form	
	<b>Ethics</b>	The moral rules you live your life by	
	<b>Eugenics</b>	Population control	
	<b>Evolution</b>	Slow change over many years	
	<b>Feral</b>	Wild	
	<b>Genre</b>	Type of writing	
	<b>Metamorphosis</b>	Change	
	<b>Perversion</b>	Corruption from original	
<b>Professional</b>	Belonging to a profession; respectable		
<b>Respectability</b>	Socially acceptable		
<b>Restraint</b>	Holding oneself back		
<b>Savage</b>	Wild		
<b>Subconscious</b>	Part of the mind not fully aware		
<b>Suppression</b>	Holding something down		
<b>Supernatural</b>	Beyond the natural		
<b>Unorthodox</b>	Against the usual		
<b>Victorian</b>	During the reign of Queen Victoria		





# Macbeth KNOWLEDGE ORGANISER



**Context** – The play was written by William Shakespeare, and was first performed around 1606

**Shakespeare's Time** – Shakespeare wrote at the time of two monarchs: Queen Elizabeth I and James I. The plays that he wrote during the period of Queen Elizabeth are generally happy and joyful, reflecting the mood at the time. However, darker plays such Macbeth were written in the era of James I, which was far more unstable. For example, the gunpowder plot was the year before.



**James I** – 1606 was early in the reign of James I, who was an admirer of Shakespeare's plays, and a patron of his acting company. It is doubtless, therefore, that Shakespeare had the king in mind when writing a play about Macbeth, a figure from Scottish ancestry. Furthermore, King James's family claimed to have descended from a historical figure named Banquo.



**The Divine Right of Kings** – Divine Right asserts that monarchs were appointed from God above, and that any attempt to question them was to question God himself. This was a widely-held view at the time. King James I often quoted divine right to cement his place on the throne. A play involving a good, 'God-given' king, and the demise of a king-slayer would no doubt have gone down well with King James at the time.



**The Role of Women** – Despite the strength of Elizabeth I's reign, society at the time was patriarchal – women were considered inferior to men. Women belonged to their fathers (or brothers if their fathers had died) and then their husbands. They were not permitted to own land or enter most professions. They were instead expected to bear children, and be gentle and womanly. Lady Macbeth would therefore be at odds with what was expected of women.



**Witches and the Supernatural** – At the time of Shakespeare, the belief in witches and the supernatural was extremely strong, and many so-called 'witches' were burnt at the stake. There is no doubt, therefore, that some of the ideas in the play would have been taken very seriously, such as the witches prophecies, Macbeth being seemingly 'possessed' and his vivid hallucinations.



**Healthcare and Medicine** – Healthcare and medicine were not as advanced in Shakespeare's age as they are today – there were numerous ailments and diseases that were not yet understood. Furthermore, there were a many wars in which scores of men were killed. Therefore, death was a much more frequent thought for people at the time. The high death count in the play would therefore seem slightly more ordinary!



**Main Characters** – Consider what Shakespeare intended through his characterisation of each of the below...

**Macbeth** – Macbeth is the lead protagonist of the play. He is introduced as a Scottish general who is thought to be a brave and strong soldier. However, he is easily persuaded to commit the murder of a king that he loves. He becomes a tyrannical and destructive king, who responds to all threats (including his own insecurities) through violence and murder.

**Lady Macbeth** – Macbeth's wife, an extremely ambitious woman who lusts for power. At the beginning of the play, she seems stronger than Macbeth, urging and aiding him to kill Duncan. Later in the play, however, she becomes racked with guilt and madness, proving unable to come to terms with what they have done. Her conscience affects her to such a degree that she eventually commits suicide.

**First Scene:** Act I Scene III      **Final Scene:** Act V Scene VIII

**First Scene:** Act I Scene V      **Final Scene:** Act V Scene V

**Duncan** – Duncan is the kind and loved King of Scotland who Macbeth murders in order to fulfil his ambition and the witches prophecy. Duncan is a virtuous King, who is both compassionate and rational – he forms a stark contrast with Macbeth as king. When Duncan dies, order in Scotland is shattered. It is only restored when his son, Malcolm eventually takes the throne.

**Macduff** – A Scottish nobleman who is dubious and hostile towards Macbeth's reign from the beginning. His wife and young son are murdered by Macbeth. Macduff leads the battle against Macbeth's tyrannical reign, eventually becoming the man who kills Macbeth (in line with the witch's prophecy as he was not of 'woman born.') In doing so, he helps Malcolm to the throne.

**First Scene:** Act I Scene II      **Final Scene:** Act II Scene I

**First Scene:** Act II Scene III      **Final Scene:** Act V Scene VIII

**The Three Witches** – The witches represent trickery, manipulation and the supernatural. They use charms, spells and prophecies to prompt Macbeth into murdering Duncan. There is some ambivalence over how much of their power comes from supernatural abilities, as opposed to knowing the weaknesses of their victim. In any case, they take pleasure in toying with human lives and emotions.

**Banquo** – Banquo is a brave and noble gentleman who is a friend and fellow soldier to Macbeth. Banquo is also given prophecies by the witches, but unlike Macbeth, he chooses not to act on them. After being murdered, Banquo's ghost returns to haunt Macbeth, causing him a great deal of fright, and reminding him of the path he chose not to take. In accordance with the witches' prophecies, Banquo's descendants later take their place on the throne.

**First Scene:** Act I Scene I      **Final Scene:** Act IV Scene I

**First Scene:** Act I Scene III      **Final Scene:** Act III Scene IV

**Themes** – A theme is an idea or message that runs throughout a text.

**Unchecked Ambition** – The tale of Macbeth ruthlessly exposes the dangers of ambition when it is not held by moral constraints. Ambition turns Macbeth from a brave and loyal Scottish general into a murderous tyrant. Lady Macbeth is another example of this theme, as she is unable to deal with the acts that she and Macbeth have committed to fuel their ambition, and so commits suicide.



**Fate vs Free Will** – Throughout the play, the audience is frequently forced to question the notion of fate vs free will – does the story pan out the way that it does because it was pre-ordained, or because of the actions that Macbeth chose to take? Macbeth fervently attempts to fight the negative aspects of his fate, and yet it is these very actions (his free will) that cause the predetermined downfall (fate)

**Gender, Masculinity and Femininity** – Lady Macbeth manipulates her husband by questioning his masculinity, as he originally declines to murder King Duncan for the throne. She states that she wishes she could be 'unsexed' so as to give her bravery to commit the deed. Masculinity is frequently associated with raw aggression, and femininity with weakness and kindness.



**Inversion of the Natural Order** – Wherever the natural order is disturbed in Macbeth (the three supernatural witches, the murder of a king) disorder and chaos soon follow. There is only peace when the natural order is restored (Malcolm is seated on the throne). In line with the beliefs of King James, through Macbeth Shakespeare expresses that the inversion of the natural order is dangerous and destructive.

**Scene-by-Scene Summary** – Take note of the key quotations from each scene.

<b>Act 1 Scene 1</b>	Three witches meet on a heath. They plot to trick Macbeth at a later time.	<i>Fair is foul and foul is fair, Hover through the fog and filthy air.</i>
<b>Act 1 Scene 2</b>	King Duncan is told of Macbeth's bravery in battle. He tells a messenger to award him Thane of Cawdor.	<i>No more that thane of Cawdor shall deceive... ...And with his former title greet Macbeth.</i>
<b>Act 1 Scene 3</b>	The witches confront Macbeth and Banquo and deliver their prophecies. The messenger arrives to tell Macbeth that he is the Thane of Cawdor.	<i>All hail, Macbeth! hail to thee, thane of Glamis! All hail, Macbeth, hail to thee, thane of Cawdor! All hail, Macbeth, thou shalt be king hereafter!</i>
<b>Act 1 Scene 4</b>	At the Kings' Palace, Duncan names Malcolm (his eldest son) as his successor.	<i>The Prince of Cumberland! that is a step On which I must fall down, or else o'erleap,</i>
<b>Act 1 Scene 5</b>	At Macbeth's castle, Lady Macbeth receives a letter from Macbeth detailing the witches' prophecies. She plans Duncan's murder, but fears that Macbeth is too kind to fulfil his ambition.	<i>You spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty.</i>
<b>Act 1 Scene 6</b>	Duncan arrives at Macbeth's castle. He professes his love for Macbeth as a dear friend.	<i>Conduct me to mine host: we love him highly, And shall continue our graces towards him.</i>
<b>Act 1 Scene 7</b>	Macbeth has doubts about the assassination. Lady Macbeth tells him of the plot and he then agrees to it.	<i>If it were done when 'tis done, then 'twere well It were done quickly. . . .</i>
<b>Act 2 Scene 1</b>	Banquo and Fleance arrive. When they depart to bed, Macbeth sees a vision of a dagger leading him towards Duncan's chamber.	<i>Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee.</i>
<b>Act 2 Scene 2</b>	Macbeth emerges from the chamber, visibly shaken. He has forgotten to place the daggers with the chamberlains to absolve the blame. Lady Macbeth must return them.	<i>Will all great Neptune's ocean wash this blood Clean from my hand? Sleep no more, / Macbeth does murder sleep</i>
<b>Act 2 Scene 3</b>	Macduff arrives and finds Duncan dead. Macbeth explains that he killed the chamberlains in rage. Duncan's sons flee.	<i>O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee!</i>
<b>Act 2 Scene 4</b>	Macduff tells Ross, a thane, that Macbeth has been named King.	<i>The sovereignty will fall upon Macbeth.</i>
<b>Act 3 Scene 1</b>	Macbeth, fearing the witches' prophecies about Banquo's descendants sitting on the throne, arranges to have Banquo and Fleance killed.	<i>It is concluded. Banquo, thy soul's flight, If it find heaven, must find it out to-night.</i>
<b>Act 3 Scenes 2-3</b>	Macbeth tells Lady Macbeth of his plan to kill Banquo. Elsewhere, the murderers kill Banquo, but Fleance escapes.	<i>O, treachery! Fly, good Fleance, fly, fly, fly! Thou mayst revenge. O slave!</i>
<b>Act 3 Scene 4</b>	Macbeth holds a banquet. He sees the ghost of Banquo and becomes hysterical. The guests are eventually asked to leave by Lady Macbeth.	<i>I pray you, speak not; he grows worse and worse: Question enrages him. At once, good night:</i>
<b>Act 3 Scenes 5-6</b>	The witches are scolded by Hecate for their meddling. Elsewhere, Lennox tells of Macduff gathering an army to fight Macbeth.	<i>May soon return to this our suffering country Under a hand accursed!</i>
<b>Act 4 Scene 1</b>	Macbeth again visits the witches, and through terrible apparitions is given several new prophecies regarding his fate. The witches then vanish.	<i>beware Macduff;...none of woman born/ Shall harm Macbeth...Great Birnam wood to high Dunsinane hill Shall come against him.</i>
<b>Act 4 Scenes 2-3</b>	Macduff's wife and children are murdered by Macbeth's assassins. Macduff and Malcolm unite in order to fight Macbeth.	<i>Macbeth/Is ripe for shaking, and the powers above Put on their instruments.</i>
<b>Act 5 Scene 1</b>	A doctor and gentlewoman watch Lady Macbeth sleepwalk. She talks of the murders of Duncan and Banquo, and imagines stubborn blood on her hands.	<i>Out, damned spot; out, I say. . . . Yet who would have thought the old man to have had so much blood in him?</i>
<b>Act 5 Scene 2</b>	Lords discuss how the rebel army will gather at Birnam Wood.	<i>Make we our march towards Birnam.</i>
<b>Act 5 Scenes 3-4</b>	Inside, Macbeth boasts that none of woman born can harm him. Macduff and co gather at Birnam Wood	<i>I will not be afraid of death and bane, Till Birnam forest come to Dunsinane.</i>
<b>Act 5 Scene 5</b>	A scream is heard at Macbeth's castle. It is announced that Lady Macbeth is dead (suicide). Macbeth reacts numbly. A messenger reveals that the trees of Birnam Wood are advancing.	<i>Life is "a tale / Told by an idiot, full of sound and fury, / Signifying nothing"</i>
<b>Act 5 Scenes 6-7</b>	The battle begins. Macbeth fights without fear, as he believes no man born of woman can harm him. The castle is breached.	<i>But swords I smile at, weapons laugh to scorn, Brandish'd by man that's of a woman born.</i>
<b>Act 5 Scene 8</b>	Macbeth and Macduff finally meet. Macduff reveals that he was born by caesarean section (not 'by woman born.') He kills Macbeth. Malcolm is proclaimed King.	<i>Tell thee, Macduff was from his mother's womb Untimely ripp'd. Hail, King of Scotland!</i>

**Dramatic Devices in Macbeth**

**Features of a Tragedy in Macbeth**

<b>Dramatic Irony</b>	<i>'t is a peerless kinsman.</i> Duncan trusts Macbeth. The audience knows that Macbeth is plotting Duncan's murder.	<b>Tragic Hero</b> – A main character cursed by fate and possessed of a tragic flaw (Macbeth).
<b>Soliloquy</b>	<i>This supernatural soliciting cannot be ill, cannot be good.</i> Macbeth's soliloquy reveals his inner torment.	<b>Hamartia</b> – The fatal character flaw of the tragic hero (ambition).
<b>Aside</b>	<i>The Prince of Cumberland, that is a step that I must fall down.</i> Macbeth reveals his ambition through an aside.	<b>Catharsis</b> – The release of the audience's emotions through empathy with the characters.
<b>Rhyming Couplets</b>	<i>Away and mock the time, with fairest show/ False face must hide what the heart doth know.</i>	<b>Internal Conflict</b> – The struggle the hero engages in with his/her fatal flaw.

Key Characters		Key themes		Top 10 quotes to learn
<b>Macbeth</b>	A loyal warrior who becomes duplicitous as he becomes obsessed with the witches' prophecies of power.	<b>Ambition</b>	Lady Macbeth	<b>1. Witches:</b> Fair is foul and foul is fair (1.1) <b>2. Banquo:</b> to win us to our harm the instruments of darkness tell us truths. Win us with honest trifles, to betray 's in deepest consequence. (1.3) <b>3. Macbeth:</b> Stars, hide your fires/Let not light see my black and deep desires (1.4) <b>4. Lady Macbeth:</b> Come, you spirits... Unsex me here (1.5) <b>5. Macbeth:</b> 'this Duncan/Hath borne his faculties so meek, hath been/ so clear in his great office. (1.7) <b>6. Lady Macbeth:</b> When you durst do it, then you were a man (1.7) <b>7. Macbeth:</b> Is this a dagger I see before me? (2.1) <b>8. Macbeth:</b> Full of scorpions is my mind dear wife (3.2) <b>9. Macbeth:</b> Blood will have blood (3.4) <b>10. Lady M:</b> All the perfumes of Arabia will not sweeten this little hand (5.1) Out damned spot (5.1)
<b>Lady Macbeth</b>	Macbeth's wife who drives his ambition in the beginning but loses her control by the end.	<b>Fate and Free Will</b>	Macbeth v Witches v choices	
<b>Banquo</b>	Macbeth's close friend and ally who also receives prophecies from the witches.	<b>Good and Evil</b>	Macduff v Macbeth	
<b>Fleance</b>	Banquo's son who represents innocence and justice.	<b>The Supernatural</b>	Witches & Lady Macbeth	
<b>Duncan</b>	King of Scotland at the beginning of the play who is portrayed as a strong and respected leader.	<b>Appearance and Reality</b>	"look like the innocent flower but be the serpent..."	
<b>Malcolm</b>	Duncan's oldest son and next in line to the throne. Joins the English army to defeat Macbeth at the end of the play.	<b>Light and Darkness</b>	"Nor heaven peep through the blanket of the dark"	
<b>Donalbain</b>	Duncan's youngest son disappears (to Ireland) after Duncan's murder, but never returns.	<b>Guilt</b>	"Out damned spot"	
<b>Macduff</b>	Macbeth's antagonist: A brave warrior who is loyal to Duncan and is consistently suspicious of Macbeth.	<b>Gender</b>	Lady Macbeth challenges and controls Macbeth.	

### Reading Success Criteria – analytical response

- interpret the key ideas that the Shakespeare is communicating through his text? (What?)
- explore and develop explicit and implicit techniques that create meaning for the audience? (How? For what effect?)
- identify Shakespeare's techniques such as soliloquy and pathetic fallacy, and explore their effect on the audience?
- explore and comment on Shakespeare's intention within the text?
- Can I respond personally to the text and suggest alternative interpretations?
- use evidence selectively to support/justify my ideas?
- explore and explain the use of techniques/conventions?
- explore how Shakespeare uses language to develop/create tone and atmosphere?
- Explore and analyse quotations and key words to write a lot about a little.
- develop my ideas fully and fluently?
- interpret the key ideas that Shakespeare is communicating through his text? (What?)
- explore contextual ideas from time of written & set and comment on attitudes towards gender etc.

### Success Criteria - Writing a review

- use devices/language appropriate to purpose and audience
- your point of view and who you are is clear
- ideas are developed in a variety of ways
- paragraphs are used to effectively structure ideas
- vocabulary is used appropriately and adventurously
- a range of sentence structures are used for effect
- a range of punctuation is used accurately and for effect
- spelling is mostly correct
- control of tense and agreement is secure
- Work is technically accurate and proof read thoroughly
- GAP is followed throughout the piece of writing.
- your opinion, as well as others, is included to persuade the reader.