

NAME: \_\_\_\_\_

GROUP \_\_\_\_\_



# FOREST HILL SCHOOL

ASPIRING TO EXCELLENCE TOGETHER



## 'An Inspector Calls'

Quotation	What is happening	What it means	Language device	Link with context
<b>"heavy looking"</b> <b>"portentous" (Act 1)</b>	Stage directions, description of Mr Birling.	<b>He is large, greedy; he is overbearing, bossy, controlling.</b>	Descriptive – use of adjectives	<b>Mr Birling represents the rising upper middle class of the era – his main concern is money.</b>
<b>"a rather cold woman"</b> <b>"her husband's social superior" (Act 1)</b>	Stage directions, description of Mrs Birling.	<b>She is unfeeling, uncaring; she is of a higher class than Mr Birling, she is a snob.</b>	Descriptive – use of adjectives	<b>She is concerned with social standing; she represents outdated ideas of morality and behaviour.</b>
<b>"very pleased with life and rather excited" (Act 1)</b>	Stage directions, description of Sheila.	<b>She is smug, complacent; she is proud to be engaged.</b>	Descriptive	<b>Role of women in society – higher classes were expected to marry well, not work for a living.</b>
<b>"very much the easy, well-bred man-about-town" (Act 1)</b>	Stage directions, description of Gerald Croft.	<b>He is rich, privileged and arrogant.</b>	Descriptive	<b>Class system of the time. Gerald's father has a knighthood and so is a member of the aristocracy.</b>
<b>"not quite at ease, half shy, half assertive" (Act 1)</b>	Stage directions, description of Eric.	<b>He is nervous, lacks confidence. He is a man, but is treated like a child by his parents.</b>	Oxymoron/ paradox	<b>He represents the youth of the time – perhaps the hope for the future.</b>
<b>"no longer competing ...lower costs and higher prices" (Act 1)</b>	Mr Birling talks to Gerald about his engagement to Sheila.	<b>Mr Birling compares the engagement to a business transaction.</b>	Irony – Priestley clearly wants us to dislike Mr Birling	<b>He represents capitalist attitudes; antithesis of socialism.</b>
<b>"Nobody wants war"</b> <b>"unsinkable, absolutely unsinkable" (Act 1)</b>	Mr Birling speaks at the party.	<b>All his predictions are wrong, showing that he is ignorant and out of step with progress.</b>	Dramatic irony	<b>We know there was war and the Titanic sank. Attitudes about war and progress in society.</b>
<b>"he creates at once an impression of massiveness" (Act 1)</b>	Stage directions, description of Inspector Goole.	<b>He dominates the room and the action; he is the most important character.</b>	Metaphorical use of description	<b>He represents future ways of thinking. He is Priestley's mouthpiece.</b>
<b>"I can't accept any responsibility" (Act 1)</b>	Mr Birling talks to Inspector Goole.	<b>He insists his actions had nothing to do with Eva's death.</b>	Denial, negative language	<b>Mr Birling represents the old order – no feelings of social responsibility.</b>
<b>"But these girls aren't cheap labour – they're people."</b>	Sheila talks to the Inspector about her father's story.	<b>She is going against her father's opinions; she is more humane and empathetic.</b>	Emotional exclamation, use of <i>emphasis</i> .	<b>Sheila echoes Priestley's notion of how workers should be treated – socialist viewpoint.</b>
<b>"I'll never, never do it again" (Act 1)</b>	Sheila tells her story to the inspector.	<b>Sheila bitterly regrets her selfish action in having Eva fired.</b>	Repetition	<b>Learning lessons from the past; making things better in the future.</b>
<b>"We often do on the young ones. They're more impressionable." (Act 2)</b>	Inspector Goole reacts to Mrs Birling's remark about Sheila.	<b>Younger generation is more flexible, more open to change, to new ideas.</b>	Metaphorical language – Sheila is a symbol of new generation.	<b>Changing ideas and attitudes in society.</b>

<b>"Girls of that class..." (Act 2)</b>	Mrs Birling's remark about Eva Smith.	<b>Eva is of a lower class, so Mrs Birling dismisses her as irrelevant and worthless.</b>	Dismissive, derogatory language	<b>Class – how higher classes regard those "beneath" them.</b>
<b>"I became at once the most important person in her life" (Act 2)</b>	Gerald tells his story to the inspector.	<b>Gerald is pompous, self-important. He thinks of himself as a hero.</b>	Arrogant language	<b>Class – the attitude of the upper to the lower class in society.</b>
<b>(with sharp sarcasm) "You were the wonderful Fairy Prince." (Act 2)</b>	Sheila comments on Gerald's treatment of Daisy.	<b>Sheila sees Gerald's true motivation – that he wanted Daisy to see him as a hero.</b>	Irony/sarcasm	<b>Class – the attitude of the upper to the lower class in society. Sheila reflects Priestley's view.</b>
<b>"it was simply a piece of gross impertinence... prejudiced me against her case" (Act 2)</b>	Mrs Birling tells her story to the inspector.	<b>Mrs Birling took offence; she is arrogant and prejudiced.</b>	Emotive language	<b>Class – Mrs Birling thinks the girl should have treated her as a superior. It is an attitude Priestley thinks is outdated.</b>
<b>"I've done nothing wrong" (Act 2)</b>	Mrs Birling defends her actions to the inspector.	<b>Mrs Birling arrogantly thinks she is always in the right.</b>	Arrogant language	<b>The attitude of higher classes towards those lower down the social scale at the time.</b>
<b>"Go and look for the father of the child. It's his responsibility." (Act 2)</b>	Mrs Birling tells the inspector who she thinks is to blame.	<b>Mrs Birling is determined not to take any blame herself.</b>	Dramatic irony	<b>Gender roles and norms of the time.</b>
<b>"I was in that state when a chap easily turns nasty" (Act 3)</b>	Eric tells his story to the inspector.	<b>He was drunk and forced his way into her room; it is implied that he also forced her to have sex.</b>	Colloquial, euphemistic language	<b>Lifestyle of young men from wealthier families at the time. Gender roles and attitudes.</b>
<b>"you're not the kind of father a chap could go to when he's in trouble" (Act 3)</b>	Eric's remark to Mr Birling after confessing he got the girl pregnant and stole money.	<b>Mr Birling is cruel and condemnatory – not kind and understanding.</b>	Accusatory language	<b>Role of parents in society; attitudes towards younger generation.</b>
<b>"as if she was an animal, a thing, not a person" (Act 3)</b>	Inspector Goole describes the way Eric treated the girl.	<b>Eric behaved without thought or empathy.</b>	Emotive	<b>Treatment of lower classes/poorer people/ women in society.</b>
<b>"there are millions and millions and millions of Eva Smiths and John Smiths" (Act 3)</b>	Inspector Goole's final speech.	<b>His message to the whole family (and the audience) to take responsibility and think of others.</b>	Repetition	<b>Priestley's message – what he thinks we should all do in future; his hopes for society.</b>
<b>"We don't live alone. We are members of one body." (Act 3)</b>	Inspector Goole's final speech.	<b>His message about how members of society should act.</b>	Repetition	<b>Priestley's message – what he thinks we should all do in future; his hopes for society.</b>
<b>"they will be taught it in fire and blood and anguish" (Act 3)</b>	Inspector Goole's final speech.	<b>He warns of violence (war, civil unrest) unless attitudes change.</b>	Emotive	<b>WW1 would follow for the characters; WW2 had just ended.</b>

<b>“you don’t seem to have learnt anything” “it’s you two who are being childish” (Act 3)</b>	Sheila accuses her parents.	<b>Sheila has taken responsibility, but Mr and Mrs Birling have not.</b>	Accusatory	<b>Responsibility. Learning from past mistakes and building a brighter future.</b>
<b>“Well, he inspected us all right.” (Act 3)</b>	Sheila’s reaction to Birling when he realises Goole was not a real policeman.	<b>The inspector made Sheila reflect on her behaviour. She wants others to feel the same way.</b>	Exclamatory	<b>Personal responsibility. Taking criticism and changing attitudes.</b>
<b>“Everything’s all right now, Sheila.” (Act 3)</b>	Gerald offers the ring back to Sheila.	<b>He thinks the events of that evening count for nothing.</b>	Reassuring	<b>Different attitudes – class, gender.</b>
<b>“the famous younger generation who know it all” (Act 3)</b>	Mr Birling’s remark to Sheila and Eric.	<b>Mr Birling is disparaging towards his children, accusing them of stupidity.</b>	Irony	<b>Contrast between the attitudes of the different generations; arrogance of the older generation.</b>

### Context

- The play is set in 1912. World War One began just two years later. The audience knows this – use of dramatic irony by Priestley. In 1912, women did not have the vote and a rich elite ran society.
- It was written in 1945 – the year that World War Two ended. Priestley hopes for a new, socialist future and to avoid the mistakes of the past. Barriers between classes and genders had been eliminated to some degree as the nation fought Hitler together; Priestley wants this to continue, rather than for society to slip back into old divisions and factions.
- Priestley was a socialist (member of the Labour Party). He wants to see an end to social divisions by class, money and gender.
- He helped develop the idea of the Welfare State (NHS, state pension, benefits system) – the idea that society should care for and protect the poorer and weaker.
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### Themes

**Responsibility:** Priestley’s message is that those in positions of power have a responsibility to look out for weaker members of society. This is a lesson learned by Sheila and Eric, but not by Mr and Mrs Birling or Gerald.

**The law and morality:** Inspector Goole is not investigating a crime, but immorality. Priestley wants us to learn the “right” way to behave towards others.

**Public image and hypocrisy:** Set at a time when public image and respectability were seen as paramount. The characters see themselves as pillars of society, but Priestley shows us their flaws. Private behaviour has public consequences.

**Class, status and power:** How the rich and powerful should behave towards others who might be seen as their inferiors.

**Generations, young vs old:** Different ages reflect different attitudes. Mr and Mrs Birling represent old ways of thinking, while Sheila and Eric represent progress and change (at the end of the play).

### Genres

**Detective story (whodunit):** A mystery is unravelled and the guilty people are identified. The investigator’s role is to draw out the truth.

**Ghost story:** Goole’s name is a pun (“ghoul”). Does he really exist, or is he a ghostly presence who can see into the future? How do you interpret what happens at the end?

**Greek drama, the unities:** The play follows this convention – unity of time, place and action (it takes place in real time in one place and there is a single storyline). The inspector acts as a Greek Chorus, moving the story along. There is catharsis (release of emotion) and changes in fortune.

**Morality play:** Dating back to the Middle Ages, these were plays with a message – that taught audiences how to live and behave. They often featured the Seven Deadly Sins (pride, sloth, greed, envy, lust, covetousness and anger).

**A “well-made play”:** This is a type of carefully-crafted play designed to create tension (exposition, rising action, climax, falling action, denouement). Most of the story occurs before the action. Carefully timed entrances and

exits help the characters explain their actions. A secret is revealed, there is mistaken identity and a logical or plausible ending.

### 'A Christmas Carol'

#### Key scenes and quotations

Quotation	What is happening	What it means	Language device	Link with context
<b>"Stave"</b>	Name of chapters.	<b>Musical term for the lines composers use, on which they write notes.</b>	Metaphor	<b>Ties in with the idea of a "carol" – connotations of music, festive celebration.</b>
<b>"a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!"</b>	Description of Scrooge – introduction to his character. (Stave 1, pg 12)	<b>Scrooge is mean, envious of others and greedy.</b>	List of verbs (gerunds) – suggesting continuous activity.	<b>Victorian concepts of charity and philanthropy</b>
<b>"solitary as an oyster"</b>	Description of Scrooge. (Stave 1, pg 12)	<b>He is always alone – reclusive, secretive, clammed tight shut, cold, shunning human contact.</b>	Simile	<b>Although now seen as luxury items, Oysters were once the food of the poor. The meaning links with ideas of social responsibility.</b>
<b>"heat and cold had little influence on Scrooge"</b>	Description of Scrooge. (Stave 1, Pg12)	<b>He never shows any emotion or reaction to events.</b>	Metaphor	<b>Ideas of social responsibility.</b>
<b>" 'Bah!' said Scrooge. 'Humbug!' "</b>	Comment to his nephew. (Stave 1, pg 14)	<b>He considers Christmas to be a fraud, a waste of time and money.</b>	Exclamation, emotive	<b>Social responsibility. Use of humour/ catchphrase.</b>
<b>"Are there no prisons... workhouses?"</b>	Scrooge speaks to the charity collectors. (Stave 1, pg 17)	<b>Scrooge thinks these are the right places for the poor.</b>	Emotive language. Repetition (same phrase repeated to Scrooge by Ghost of Christmas Present)	<b>Notions of "deserving" and "undeserving" poor; social responsibility.</b>
<b>"Scrooge took his melancholy dinner in his usual melancholy tavern"</b>	Scrooge dines alone (Stave 1, pg 20)	<b>He is presented as lonely and sad.</b>	Emotive language	<b>Social responsibility. Christmas as a time of sociability – contrast with Cratchits later in the book.</b>
<b>"There's more of gravy than of grave about you"</b>	The ghost of Jacob Marley appears to Scrooge. (Stave 1, pg 24)	<b>Scrooge thinks the apparition is purely imaginary, due to indigestion.</b>	Play on words, pun.	<b>Disbelief in spirits, supernatural. Food and society.</b>

<b>"like a child, yet...like an old man"</b>	Description of the Ghost of Christmas Past. (Stave 2, pg 33)	<b>The ghost has the characteristics of youth and old age.</b>	Oxymoron, paradox.	<b>Supernatural</b>
<b>"strong hand" "mildly" "gentle",</b>	Descriptions of the Ghost of Christmas Past. (Stave 2, pgs 34-35)	<b>The ghost is powerful, but also soft, emotional.</b>	Oxymoron, paradox.	<b>Contrasts in society. Supernatural.</b>
<b>"a jolly Giant"</b>	Description of the Ghost of Christmas Present. (Stave 3, pg 51)	<b>He is huge and exuberant.</b>	Alliteration.	<b>Supernatural. Personification of Christmas.</b>
<b>"genial", "sparkling", "cheery"</b>	Description of the Ghost of Christmas Present. (Stave 3, pg 51)	<b>The ghost is merry, happy.</b>	Emotive.	<b>Personification of the festive spirit.</b>
<b>"it seemed to scatter gloom and mystery"</b>	Description of the Ghost of Christmas Yet to Come. (Stave 4, pg 74)	<b>The ghost is dark, sinister, threatening.</b>	Emotive, alliteration.	<b>Supernatural. Personification of death.</b>
<b>"silent", "ghostly", "spectral"</b>	Description of the Ghost of Christmas Yet to Come. (Stave 4, pg 75)	<b>The ghost does not speak; it is frightening, sinister.</b>	Emotive.	<b>Supernatural. Personification of death.</b>
<b>"I am as light as a feather, I am as happy as an angel!"</b>	Scrooge awakens on Christmas morning. (Stave 5, pg 90)	<b>He is reborn. He feels elated and delighted.</b>	Simile	<b>Religion. Salvation, reformation.</b>
<b>"Scrooge was better than his word"</b>	How Scrooge has changed at the end. (Stave 5, pg 95)	<b>He is even better than he promised to be – he is truly a reformed character.</b>	Authorial intrusion, telling the reader what to think.	<b>Social change, the ability to reform.</b>
<b>"God bless Us, Every One!"</b>	Tiny Tim speaks – final words of the story.	<b>Christmas is a time for good fortune and good cheer – goodwill to all.</b>	Emotive, emphasis (use of capitals)	<b>Religion, salvation, social inclusion.</b>

#### Context

- The story was written in 1843.
- Ghost stories were immensely popular with Victorian readers, as was spiritualism—perhaps because of the very high infant mortality rate.
- Victorian society—extreme poverty in cities like London; underclass often seen as undeserving. The Poor Law meant those out of work ended up in workhouses.
- Notions of philanthropy (giving to charity or the poor) were strong among some rich people in Victorian society.
- Christmas traditions—many began in the Victorian era, including Christmas trees, cards and being allowed time off work.

#### Themes

**Greed:** Scrooge is shown as miserly and greedy, but changes when the ghosts show him the error of his ways.

**Christmas:** The joy of celebrating this festival. By the end, Scrooge joins in.

**Social injustice:** Giving to the poor/to charity. Cratchit family has little money. Tiny Tim is doomed—until Scrooge acts to help at the end. The idea of giving to charity/the poor.

**Importance of family:** Scrooge's attitude towards his nephew. His failed past romance that could have brought happiness. The Cratchits—poor but happy?

**Supernatural:** The ghosts teach Scrooge a lesson. The idea of seeing into the future.

**Gothic:** Gothic fiction combines features of horror and romance.

**Key features are:** Extreme emotion, fear, awe and fear of religion and/or the supernatural, very strong atmosphere.

**General features to look for:** Mystery, the supernatural, ghosts, haunted houses, castles, darkness, death, madness, secrets.

**General characters to look for:** Tyrants, villains, maniacs, heroes, persecuted women, magicians, demons, angels, ghosts.

## Macbeth

Key scenes and quotations

Quotation	What is happening	What it means	Language device	Link with context
1.1 (Witches) "Fair is foul and foul is fair"	Witches await Macbeth.	Everything is reversed, unnatural, distorted.	Oxymoron, repetition	Witchcraft
1.3 (Banquo) "The instruments of darkness tell us truths"	Witches talk to Banquo and Macbeth.	Banquo believes the witches' prophecy, but fears what the effect might be.	Metaphor	Tragedy/fate; belief in the supernatural
1.3 (Banquo) "New horrors come upon him, like our strange garments"	Banquo comments on the effect of the witches' prophecy.	Macbeth appears transformed by the thought that he may be king.	Simile	Belief in the supernatural
1.5 (Lady Macbeth) "Come, you spirits that tend on mortal thoughts, unsex me here"	Lady Macbeth's soliloquy, wishing her husband was more decisive and less scrupulous.	She wants to be more like a man, to take charge herself.	Imagery, unusual and powerful verb ("unsex")	Role of women, patriarchal society
1.5 (Lady Macbeth) "Come, thick night, and pall thee in the dunnest smoke of hell"	Lady Macbeth's soliloquy, following the news that Duncan will visit. She is plotting his death.	She wants to become evil, cruel – to turn to the dark side.	Metaphor	Fate, the concept of evil, role of women
1.7 (Macbeth) "If it were done when 'tis done, then 'twere well it were done quickly"	Macbeth is worrying about killing King Duncan.	If he has to kill Duncan, he wants to get it over with rapidly. He is having doubts.	Repetition	Regicide, Divine Right of Kings



1.7 (Macbeth) “Vaulting ambition, which o’erleaps itself and falls on the other”	Macbeth is worrying about killing King Duncan.	He fears his aim to become ruler may lead him to make a tragic mistake.	Metaphor	Regicide, Divine Right
1.7 (Lady Macbeth) “Was the hope drunk wherein you dress’d yourself?”	Lady Macbeth tries to talk her husband into killing King Duncan.	She is insulting Macbeth, insinuating that he is a coward who merely pretended to be courageous.	Metaphor	Patriarchal society, reversal of gender stereotypes
1.7 (Lady Macbeth) “I would, while it was smiling in my face, have pluck’d my nipple from his boneless gums, and dash’d the brains out, had I so sworn as you have done to this.”	Lady Macbeth tries to talk her husband into killing King Duncan.	She would rather have killed her own child than to backtrack on the plan to kill Duncan, as Macbeth is trying to do.	Hyperbole	Reversal of gender stereotypes
2.1 (Macbeth) “Is this a dagger that I see before me, the handle toward my hand?”	Macbeth is preparing to kill King Duncan and hallucinates.	He is imagining the murder weapon – possibly the sign of a guilty mind.	Imagery	Regicide
2.1 (Macbeth) “Hear it not, Duncan; for it is a knell that summons thee to heaven or to hell.”	A bell sounds as Macbeth goes off to kill Duncan.	He takes the bell as a portent of death.	Symbolism, imagery	Religion, regicide
2.2 (Macbeth) “Methought I heard a voice cry ‘Sleep no more!’”	Macbeth returns to his wife after killing Duncan.	He is overcome with guilt.	Symbolism, imagery	Regicide, guilt, madness
3.1 (Banquo) “Thou play’dst most foully for’t”	Banquo is concerned about Macbeth.	He suspects Macbeth is guilty of murder.	Emotive language	Regicide, guilt
3.4 (Macbeth) “If charnel-houses and our graves must send those that we bury back, our monuments shall be the maws of kites.”	At a grand feast to celebrate his coronation, Macbeth sees the blood-covered ghost of Banquo – the friend he has had killed.	He is appalled at the gory spectacle of the dead coming back to haunt him.	Imagery	Guilt, madness



4.1 (First Apparition) “Beware the thane of Fife.”	The witches present a series of apparitions to Macbeth, foretelling his fate.	The spirit (“an armed head”) is warning him that Macduff is his most dangerous enemy.	Imperative verb (“beware”)	Belief in the supernatural, portents, fate
4.1 (Second Apparition) “None of woman born shall harm Macbeth”	The witches present a series of apparitions to Macbeth, foretelling his fate.	The spirit (“a bloody child”) seems to imply that Macbeth cannot be defeated.	Prediction takes the form of a riddle (perhaps hinting that it is misleading).	Belief in the supernatural, portents, fate
5.1 (Lady Macbeth) “Out, damned spot! Out, I say!”	She is sleepwalking, imagining she is washing her hands.	She sees blood on her hands – a symbol of her guilt.	Repetition, exclamation	Madness, role of women, guilt over regicide
5.1 (Lady Macbeth) “What’s done cannot be undone.”	She is sleepwalking, pondering on her own guilt over Duncan’s death.	King Duncan is dead and cannot be brought back to life.	Repetition? Has the air of an adage.	Fate, fatalism, guilt over regicide, madness
5.5 (Macbeth) “Life’s but a walking shadow, a poor player...”	Macbeth learns that his wife has killed herself.	Life is unreal – like a stage performance that is not important.	Metaphor	Theatre of the time, fate
5.8 (Macduff) “Macduff was from his mother’s womb untimely ripped.”	Macbeth and Macduff fight.	Macduff reveals that he was born by caesarean section, so he can defeat Macbeth.	Imagery	Fate, prophesy, the supernatural

### Themes

**Ambition:** Macbeth wants to be king at all costs.

**Regicide:** The killing of Duncan is a crime against God.

**Supernatural:** Is our fate predestined? Can witches really foretell the future?

**Gender:** Role of women in society at the time. Lady Macbeth relies on her husband.

**Good versus evil:** Macbeth and Lady Macbeth are guilty of plotting murder, so must be punished.

1. Shakespeare wrote the play in the early 1600s—Britain was ruled by King James I.
2. The play is set in Scotland in 1040. King James I was Scottish.
3. At the time, the Divine Right of Kings meant rulers were seen as appointed by God. To kill a king (regicide) was a crime against God. The Gunpowder Plot of 1605 saw Catholics try to kill King James
4. Women had few rights and were seen as their husbands’ property.
5. In Shakespeare’s time, many people believed in witches and prophesies. King James I even wrote a book about witchcraft. Witches were feared and respected.

Remains by Simon Armitage		Exposure by Wilfred Owen		Poppies by Jane Weir	
<b>Themes:</b> Conflict, Suffering, Reality of War <b>Vocabulary:</b> PTSD, Melancholy, honour	<b>Literary Terminology:</b> Imagery, Personification	<b>Themes:</b> Conflict, Suffering, Nature, Reality of War, Patriotism <b>Vocabulary:</b> indoctrination, isolation	<b>Literary Terminology:</b> Tone, Pathetic Fallacy	<b>Themes:</b> Bravery, Reality of War, Suffering, Childhood <b>Vocabulary:</b> sentimentality, metaphysical	<b>Literary Terminology:</b> Irony
<b>Content, Meaning and Purpose</b> -Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003. -Speaker describes shooting a looter dead in Iraq and how it has affected him. -To show the reader that mental suffering can persist long after physical conflict is over.	<b>Context</b> -“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” <i>Simon Armitage</i> -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.	<b>Content, Meaning and Purpose</b> -Speaker describes war as a battle against the weather and conditions. -Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia. -Owen wanted to draw attention to the suffering, monotony and futility of war.	<b>Context</b> -Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier. - Of his work, Owen said: “My theme is war and the pity of war”. -Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: “ <b>not loath, we lie out here</b> ” shows that he was not bitter about his suffering.	<b>Content, Meaning and Purpose</b> -A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death. -The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war.	<b>Context</b> -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a <b>timeless relevance</b> to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: “ <b>a blockade of yellow bias</b> ” and “ <b>intoxicated</b> ”.
<b>Language</b> -“ <b>Remains</b> ” - the images and suffering remain. -“ <b>Legs it up the road</b> ” - colloquial language = authentic voice -“ <b>Then he’s carted off in the back of a lorry</b> ” – reduction of humanity to waste or cattle -“ <b>he’s here in my head when I close my eyes / dug in behind enemy lines</b> ” – metaphor for a war in his head; the PTSD is entrenched. -“ <b>his bloody life in my bloody hands</b> ” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	<b>Form and Structure</b> -Monologue, told in the present tense to convey a <b>flashback</b> (a symptom of PTSD). -First four stanzas are set in Iraq; last three are at home, showing the aftermath. -Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing -Repetition of ‘ <b>Probably armed, Possibly not</b> ’ conveys guilt and bitterness.	<b>Language</b> -“ <b>Our brains ache</b> ” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“ <b>the merciless iced east winds that knife us...</b> ” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns ‘ <b>we</b> ’ and ‘ <b>our</b> ’ – conveys togetherness and collective suffering of soldiers. -‘ <b>mad gusts tugging on the wire</b> ’ – personification	<b>Form and Structure</b> -Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of “ <b>but nothing happens</b> ” creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) (“ <b>nervous / knife us</b> ”) only barely hold the poem together, like the men.	<b>Language</b> -Contrasting semantic fields of home/childhood (“ <b>cat hairs</b> ”, “ <b>play at being Eskimos</b> ”, “ <b>bedroom</b> ”) with war/injury (“ <b>blockade</b> ”, “ <b>bandaged</b> ”, “ <b>reinforcements</b> ”) -Aural (sound) imagery: “ <b>All my words flattened, rolled, turned into felt</b> ” shows pain and inability to speak, and “ <b>I listened, hoping to hear your playground voice catching on the wind</b> ” shows longing for dead son. -“ <b>I was brave, as I walked with you, to the front door</b> ”: different perspective of bravery in conflict.	<b>Form and Structure</b> -This is an <b>Elegy</b> , a poem of mourning. -Strong sense of form despite the <b>free verse</b> , stream of consciousness addressing her son directly – poignant -No rhyme scheme makes it melancholic -Enjambment gives it an anecdotal tone. -Nearly half the lines have caesura – she is trying to hold it together, but can’t speak fluently as she is breaking inside. -Rich texture of time shifts, and visual, aural and touch imagery.

Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes		War Photographer by Carol Ann Duffy	
<b>Themes:</b> Conflict, Suffering, Reality of War, Patriotism <b>Vocabulary:</b> ideology, patriarchy	<b>Literary Terminology:</b> Plosives, Onomatopoeia	<b>Themes:</b> Conflict, Power, Reality of War, Nature, Bravery, Patriotism <b>Vocabulary:</b> disassociation, dehumanising	<b>Literary Terminology:</b> Alliteration, Sibilance	<b>Themes:</b> Conflict, Suffering, Reality of War <b>Vocabulary:</b> empathy, artifice	<b>Literary Terminology:</b> Assonance, Consonance
<b>Content, Meaning and Purpose</b> - Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.	<b>Context</b> -As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: <b>"Someone had blunder'd"</b> . -This was a controversial point to make in Victorian times when blind devotion to power was expected.	<b>Content, Meaning and Purpose</b> -Describes the terrifying experience of 'going over the top': fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. -Hughes dramatises the struggle between a man's thoughts and actions.	<b>Context</b> -Published in 1957, but most-likely set in World War 1. -Hughes' father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. ( <b>"King, honour, human dignity, etcetera"</b> )	<b>Content, Meaning and Purpose</b> -Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.	<b>Context</b> -Like Tennyson and Ted Hughes, Duffy was the Poet Laureate. -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. -The location is ambiguous and therefore universal: ( <b>"Belfast. Beirut. Phnom Penh."</b> )
<b>Language</b> - <b>"Into the valley of Death"</b> : this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. - <b>"jaws of Death"</b> and <b>"mouth of Hell"</b> : presents war as an animal that consumes its victims. - <b>"Honour the Light Brigade/Noble six hundred"</b> : language glorifies the soldiers, even in death. The 'six hundred' become a celebrated and prestigious group. - <b>"shot and shell"</b> : sibilance creates whooshing sounds of battle.	<b>Form and Structure</b> -This is a ballad, a form of poetry to remember historical events – we should remember their courage. -6 verses, each representing 100 men who took part. -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive. -Dactylic dimeter ( <b>HALF-a league / DUM-de-de</b> ) mirrors the sound of horses galloping and increases the poem's pace. -Repetition of <b>'the six hundred'</b> at the end of each stanza (epistrophe) emphasises huge loss.	<b>Language</b> - <b>"The patriotic tear that brimmed in his eye Sweating like molten iron"</b> : his sense of duty (tear) has now turned into the hot sweat of fear and pain. - <b>"cold clockwork of the stars and nations"</b> : the soldiers are part of a cold and uncaring machine of war. - <b>"his foot hung like statuary in midstride."</b> : he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. - <b>"a yellow hare that rolled like a flame And crawled in a threshing circle"</b> : impact of war on nature – the hare is distressed, just like the soldiers	<b>Form and Structure</b> -The poem starts 'in medias res': in the middle of the action, to convey shock and pace. -Enjambment maintains the momentum of the charge. -Time stands still in the second stanza to convey the soldier's bewilderment and reflective thoughts. -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.	<b>Language</b> - <b>"All flesh is grass"</b> : Biblical reference that means all human life is temporary – we all die eventually. - <b>"He has a job to do"</b> : like a soldier, the photographer has a sense of duty. - <b>"running children in a nightmare heat"</b> : emotive imagery with connotations of hell. - <b>"blood stained into a foreign dust"</b> : lasting impact of war – links to Remains and 'blood shadow'. - <b>"he earns a living and they do not care"</b> : 'they' is ambiguous – it could refer to readers or the wider world.	<b>Form and Structure</b> -Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.

Kamikaze by Beatrice Garland		The Emigree by Carol Rumens		Checking Out Me History by John Agard	
<b>Themes:</b> Conflict, Internal conflict, Patriotism, Shame, Nature <b>Vocabulary:</b> compassion, futility, sacrifice	<b>Literary Terminology:</b> Stanza, Repetition, Speaker	<b>Themes:</b> Conflict, Power, Identity, Protest, Bravery, Childhood <b>Vocabulary:</b> rationalisation, victimisation	<b>Literary Terminology:</b> Caesura, Contrast	<b>Themes:</b> Power, Protest, Identity, Childhood <b>Vocabulary:</b> colonialism, vulnerability	<b>Literary Terminology:</b> Blank verse, Free Verse
<b>Content, Meaning and Purpose</b> -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores how a kamikaze pilot's daughter attempts to explain and understand his decision turn back and be labelled a coward. -She attributes his choice to a love of nature / family. ---She thinks that as he looked down at the sea, the beauty of nature and memories of childhood caused him to change his mind and he return home.	<b>Context</b> -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: <b>"he must have wondered which had been the better way to die"</b> .	<b>Content , Meaning and Purpose</b> -'Emigree' – a female who is forced to leave their country for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now <b>"sick with tyrants"</b> . -Despite the cities problems, her positive memories of the place cannot be extinguished.	<b>Context</b> -Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance. -Increasingly relevant to many people in current world climate	<b>Content, Meaning and Purpose</b> -Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history. -Black history is in italics to emphasise its separateness and to stress its importance.	<b>Context</b> -John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s. -His poetry challenge racism and prejudice. -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem.
<b>Language</b> -The Japanese word <b>'kamikaze'</b> means <b>'divine wind'</b> or <b>'heavenly wind'</b> , and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. - <b>"dark shoals of fish flashing silver"</b> : image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance. - <b>"they treated him as though he no longer existed"</b> : cruel irony – he chose to live but now must live as though he is dead. - <b>"was no longer the father we loved"</b> : the pilot was forever affected by his decision.	<b>Form and Structure</b> -Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society. -His decisions are also framed through his daughter's perspective: perhaps she is excusing his cowardice. -Only full stop is at the end of Stanza Five: he has made his decision to turn back. -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same.	<b>Language</b> - <b>"I left it as a child"</b> : ambiguous meaning – either she left when <i>she</i> was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). - <b>"I am branded by an impression of sunlight"</b> : imagery of light - it will stay with her forever. -Personification of the city: <b>"I comb its hair and love its shining eyes"</b> (she has a maternal love for the city) and <b>"My city takes me dancing"</b> (it is romantic and passionate lover)	<b>Form and Structure</b> -First person. -The last line of each stanza is the same (epistrophe): <b>"sunlight"</b> : reinforces the overriding positivity of the city and of the poem. -The first two stanzas have lots of enjambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped.	<b>Language</b> -Imagery of fire and light used in all three stanzas regarding black historic figures: <b>"Toussaint de beacon", "Fire-woman", "yellow sunrise"</b> . -Uses non-standard phonetic spelling ( <b>"Dem tell me wha dem want"</b> , to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. - <b>"I carving out me identity"</b> : metaphor for the painful struggle to be heard, and to find his identity.	<b>Form</b> -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in <i>italics</i> to represent separateness and rebellion). - Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). - The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent the narrator's rejection of the rules. -Repetition of <b>"Dem tell me"</b> : frustration.

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning		Tissue by Imtiaz Dharker	
<b>Themes:</b> Power of Nature, Decay, Pride <b>Vocabulary:</b> megalomania, perspective	<b>Literary Terminology:</b> Metaphor, Simile	<b>Themes:</b> Power, Pride, Control, Jealousy, Status <b>Vocabulary:</b> internalisation, glorification	<b>Literary Terminology:</b> Oxymoron / Anaphora	<b>Themes:</b> Power of Nature, Control, Identity <b>Vocabulary:</b> hegemony, individuality	<b>Literary Terminology:</b> Volta, Meter
<b>Content, Meaning and Purpose</b> -The narrator meets a traveller who tells him about a decayed statue that he saw in a desert. -The statue was of a long forgotten ancient King: the arrogant Ozymandias, <b>'king of kings.'</b> -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.	<b>Context</b> -Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature. -Shelley also disliked the concept of a monarchy and the oppression of ordinary people. -He had been inspired by the French revolution – when the French monarchy was overthrown.	<b>Content, Meaning and Purpose</b> -The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour. -He can finally control her by objectifying her and showing her portrait to visitors when he chooses. -He is now alone as a result of his need for control. -The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.	<b>Context</b> -Browning was a British poet, and lived in Italy. The poem was published in 1842. -Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.	<b>Content, Meaning and Purpose</b> -Two different meanings of 'Tissue' (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body. -The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives. -Also, although human life is much more precious, it is also fragile and temporary.	<b>Context</b> -Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. -This particular poem also questions how well we understand ourselves and the fragility of humanity.
<b>Language</b> - <b>'sneer of cold command'</b> : the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. - <b>'Look on my works, ye Mighty, and despair.'</b> : 'Look' = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary. <b>'The lone and level sands stretch far away.'</b> : the desert is vast, lonely, and lasts far longer than a statue.	<b>Form and Structure</b> -A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (..these words appear). This reflects how human structures can be destroyed or decay. -The iambic pentameter rhyme scheme is also disrupted or decayed. -First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction. -Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.	<b>Language</b> - <b>'Looking as if she was alive'</b> : sets a sinister tone. - <b>'Will't please you sit and look at her?'</b> rhetorical question to his visitor shows obsession with power. - <b>'she liked whate'er / She looked on, and her looks went everywhere.'</b> : hints that his wife was a flirt. - <b>'as if she ranked / My gift of a nine-hundred-years-old name / With anybody's gift'</b> : she was beneath him in status, and yet dared to rebel against his authority. - <b>'I gave commands; Then all smiles stopped together'</b> : euphemism for his wife's murder. - <b>'Notice Neptune, though / Taming a sea-horse'</b> : he points out another painting, also about control.	<b>Form and Structure</b> -Dramatic Monologue, in iambic pentameter. -It is a speech, pretending to be a conversation – he doesn't allow the other person to speak! -Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable. -Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: <b>'She thanked men, – good! but thanked / Somehow – I know not how'</b> -Dramatic Irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.	<b>Language</b> -Semantic field of light: ( <b>'Paper that lets light shine through', 'The sun shines through their borderlines', 'let the daylight break through capitals and monoliths'</b> ) emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues). - <b>'pages smoothed and stroked and turned'</b> : gentle verbs convey how important documents such as the Koran are treated with respect. - <b>'Fine slips [...] might fly our lives like paper kites'</b> : this simile suggests that we allow ourselves to be controlled by paper.	<b>Form and Structure</b> -The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through layers) -The lack of rhythm or rhyme creates an effect of freedom and openness. -All stanzas have four lines, except the final stanza which has one line ( <b>'turned into your skin'</b> ): this line focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary. -Enjambment between lines and stanzas creates an effect of freedom and flowing movement.

Extract from The Prelude: Stealing the Boat by William Wordsworth		Storm on the Island by Seamus Heaney		London by William Blake	
Themes: Power of Nature, Fear, Childhood Vocabulary	Literary Terminology: Romantic, Rhyming Couplet	Themes: Power of Nature, Fear Vocabulary	Literary Terminology: Speaker, Tone	Themes: Power, Inequality, Loss, Anger Vocabulary	Literary Terminology: Juxtaposition
<b>Content, Meaning and Purpose</b> -The story of a boy's love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature. -At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore. -He is now in awe of the mountain and now fearful of the power of nature which are described as <b>'huge and mighty forms, that do not live like living men.'</b> -We should respect nature and not take it for granted.	<b>Context</b> -Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth's life. -This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'. -Like Percy Shelley, Wordsworth was a romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature.	<b>Content, Meaning and Purpose</b> -The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations. -When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war. -The final line of the poem reveals their fear of nature's power	<b>Context</b> -Seamus Heaney was Northern Irish, he died in 2013. -This poem was published in 1966 at the start of 'The Troubles' in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland. -The first eight letters of the title spell 'Stormont': this is the name of Northern Ireland's parliament. The poem might be a metaphor for the political storm that was building in the country at the time.	<b>Content, Meaning and Purpose</b> -The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty. -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty. -The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.	<b>Context</b> -The poem was published in 1794, and time of great poverty is many parts of London. -William Blake was an English poet and artist. Much of his work was influenced by his radical political views: he believed in social and racial equality. -This poem is part of the 'Songs of Experience' collection, which focuses on how innocence is lost and society is corrupt. -He also questioned the teachings of the Church and the decisions of Government.
<b>Language</b> -'One summer evening (led by her)': 'her' might be nature personified – this shows his love for nature. -'an act of stealth / And troubled pleasure': confident, but the oxymoron suggests he knows it's wrong; forebodes the troubling events that follow. -'nothing but the stars and grey sky': emptiness of sky. -'the horizon's bound, a huge peak, black and huge': the image of the mountain is more shocking (contrast). -'Upreared its head' and 'measured motion like a living thing': the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. -'There hung a darkness': lasting effects of mountain.	<b>Form and Structure</b> -First person narrative – creates a sense that it is a personal poem. -The regular rhythm and enjambment add to the effect of natural speech and a personal voice. -The extract can be split into three sections, each with a different tone to reflect his shifting mood: Lines 1-20: (rowing) carefree and confident Lines 21-31: (the mountain appears) dark and fearful Lines 32-44: (following days) reflective and troubled -Contrasts in tone: 'lustily I dipped my oars into the silent lake' versus 'I struck and struck again' and 'with trembling oars I turned'.	<b>Language</b> -'Nor are there trees which might prove company': the island is a lonely, barren place. -Violent verbs are used to describe the storm: 'pummels', 'exploding', 'spits'. -Semantic field of war: 'Exploding comfortably' (also an oxymoron to contrast fear/safety); 'wind dives and strafes invisibly' (the wind is a fighter plane); 'We are bombarded by the empty air' (under ceaseless attack). -This also reinforces the metaphor of war / troubles. -'spits like a tame cat turned savage': simile compares the nature to an animal that has turned on its owner.	<b>Form and Structure</b> -Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone. -'We' (first person plural) creates a sense of community, and 'You' (direct address) makes the reader feel immersed in the experience. -The poem can split into three sections: Confidence: 'We are prepared:' (ironic) The violence of the storm: 'It pummels your house' Fear: 'it is a huge nothing that we fear.' -There is a turning point (a volta) in Line 14: 'But no:'. This monosyllabic phrase, and the caesura, reflects the final calm before the storm.	<b>Language</b> -Sensory language creates an immersive effect: visual imagery ('Marks of weakness, marks of woe') and aural imagery ('cry of every man') -'mind-forged manacles': they are trapped in poverty. -Rhetorical devices to persuade: repetition ('In every..'); emotive language ('infant's cry of fear'). -Criticises the powerful: 'each chartered street' – everything is owned by the rich; 'Every black'ning church appals' – the church is corrupt; 'the hapless soldier's sigh / Runs in blood down palace walls' – soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.	<b>Form and Structure</b> -A dramatic monologue, there is a first-person narrator ('I') who speaks passionately about what he sees. -Simple ABAB rhyme scheme: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city. -First two stanzas focus on people; third stanza focuses on the institutions he holds responsible; fourth stanza returns to the people – they are the central focus.

## Conflict Poetry Writing Frame (24 marks)

Overall, both poems explore [QUESTION WORD] by/through

However, Name of poem A focusses on...

Whereas, Name of poem B focusses on...

In Poem A, the poet explores \_\_\_\_\_ through/by... : “\_\_\_\_\_.”

The poet uses [TECHNIQUE] in order to....

It may also...

The word ‘\_\_\_\_\_’ connotes \_\_\_\_\_, and could suggest...

This links to the wider theme of...

This theme is reinforced in the line ‘\_\_\_\_\_.’

Equally, the poet uses [STRUCTURAL TECHNIQUE] in order to...

It may also...

This links to the wider theme of...

In Poem B, the poet explores \_\_\_\_\_ through/by... : “\_\_\_\_\_.”

The poet uses [TECHNIQUE] in order to....

It may also...

The word ‘\_\_\_\_\_’ connotes \_\_\_\_\_, and could suggest...

This links to the wider theme of...

This theme is reinforced in the line ‘\_\_\_\_\_.’

Equally, the poet uses [STRUCTURAL TECHNIQUE] in order to...

It may also...

This links to the wider theme of...

Write 2 more paragraphs



## Unseen Poetry Writing Frame (8 marks)

**Both poems** explore the theme of [QUESTION WORD] by...

[POEM 1] uses [TECHNIQUE] to explore [QUESTION WORD]: “\_\_\_\_\_”

This creates an impression of...

It also suggests...

WHEREAS

[POEM 2] uses [TECHNIQUE] to explore [QUESTION WORD]: “\_\_\_\_\_”

This creates an impression of...

It also suggests...

[POEM 1] uses [TECHNIQUE] to explore [QUESTION WORD]: “\_\_\_\_\_”

This creates an impression of...

It also suggests...

WHEREAS

[POEM 2] uses [TECHNIQUE] to explore [QUESTION WORD]: “\_\_\_\_\_”

This creates an impression of...

It also suggests...