

Bottisham Village College

# KNOWLEDGE ORGANISER

ENGLISH LITERATURE

YEAR 10 ALL YEAR



# KNOWLEDGE ORGANISERS

At Bottisham Village College, we are striving to create a five-year curriculum plan that builds effective revision strategies into homework and lessons, to ensure that students are able to place powerful knowledge into their long-term memories. Additionally, we hope that this will help build effective learning strategies from early in their time here at the college.

Based on evidence, we know that regular recall activities are the best way of achieving this goal and committing powerful knowledge into the students' memories.

At the start of each term, we shall publish all the knowledge organisers that students will require for their studies in each curriculum area. These will cover a range of aspects: facts, dates, characters, quotes, precise definitions and important vocabulary. We are clear: if this fundamental knowledge is secured, students can then develop their higher-level skills of analysis and critical understanding with greater depth.

They will be given an electronic A4 Knowledge Organiser (KO) booklet for each term containing all of the knowledge required. In lessons, Bottisham staff will be regularly testing this fundamental knowledge, using short -quizzes or even more formal "Faculty Knowledge Tests".

The best way to use these organisers at home, is to follow a simple mantra:

## 1. Look at a certain aspects of a particular knowledge organiser



## 2. Cover up part of their knowledge organiser

## 3. Write it out from memory

## 4. Check and correct any spelling mistakes, missing bits or mistakes

So simple but so effective.



# LORD OF THE FLIES

**Context** – *Lord of the Flies* was written by William Golding in 1954.

**William Golding** – William Golding was born on September 19, 1911, in Cornwall, England. Golding pursued the natural sciences until switching to English Literature at university. He served in the navy in WWII, before becoming a teacher and writer. *Lord of the Flies*, which was published in 1954, was his first and biggest success, however he also wrote *The Pincher Martin* (1956) and *The Brass Butterfly* (1958).

**The Coral Island** – *The Coral Island: A Tale of the Pacific Ocean* (1858) is a novel written by Scottish author R.M. Ballantyne. It tells of 3 boys marooned on a pacific island; the only survivors of a shipwreck. In the book, the children encounter different types of evil, yet their growing friendship, courage, and determination aid them in survival. Written around 100 years earlier, it nevertheless inspired *Lord of the Flies*. Golding was unsatisfied with how it 'espoused myths' and sought to invert its meanings (the evil is instead within the boys).

**Religion** – *Lord of the Flies* was written in the mid-twentieth century, a period of great discovery and scientific advancement. Aspects of life that were previously attributed to being religious or supernatural phenomena or were now being explained in some parts by science. In *Lord of the Flies*, Golding explores some of the fundamental issues that science could not fully explain, for example human sin and the conflict between internal good and evil.

**Darwin and Evolution** – In the late 19<sup>th</sup> Century, Charles Darwin published his research paper 'The Origin of Species.' This set out the theory of evolution – that humans and other life has developed from more primitive species. At the time that Golding wrote *Lord of the Flies*, it was still a relatively new concept that man had evolved from more primitive, animalistic creatures.

**Sigmund Freud** – Sigmund Freud (1856-1939) was an Austrian neurologist and the founder of psychoanalysis: a clinical method for treating psychopathology. He famously theorised that the human mind was a constant battle ground for three contrasting forces: the id (our most primal needs and desires), the superego (our sense of conscience and morality) and the ego (our conscious, rational mind). *Lord of the Flies* can be read through this theory, as the boys battle with what they have learnt is right and their innermost desires.

**World War II** – World War II was the largest and deadliest conflict in human history. Involving all of the major developed nations in the world, the war pitted the Allied countries against the Axis powers (led by Hitler's Nazi Germany). In total, between 50 and 80 million people died, leaving a catastrophic effect the world over. Golding served in the navy, and participated in the invasion of Normandy. It had a profound effect on his view of the evils of which humanity was capable.

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

**Ralph** – Ralph is the lead protagonist of the novel. He is a twelve year old English boy, who has fair hair and a larger physique than most of the boys on the island. Ralph attempts to coordinate the boys to build a functioning civilisation on the island until they can be rescued. He represents the civilizing impact of human beings, as opposed to Jack's savage instincts. He is closely allied with Piggy.

Quote: "Shut up," said Ralph absently. He lifted the conch. "Seems to me we ought to have a chief to decide things."

**Piggy** – Piggy is arguably the most intellectual and mature boy on the island, but a combination of his whiny voice, overweight physique, and annoying manner means that his voice is often drowned out. Piggy becomes Ralph's lieutenant, remaining sure that civilisation is the way forward on the island. He represents the scientific, rational side of civilisation.

Quote: "...we can't be rescued if we don't have smoke."

**Roger** – Roger is a cruel and sadistic boy, who displays a tendency to enjoy violence from early in the novel. Roger is one of the older boys, who enjoys bullying the littluns, and very quickly becomes Jack's lieutenant when the Castle Rock tribe is formed. Roger is often seen as the opposite of Simon, as he presents a sense of natural evil. His true inner nature is shockingly revealed when he rolls a boulder over Piggy, killing him, in the final chapters of the novel.

Quote: "Roger advanced upon them as one wielding a nameless authority."

**Jack** – Jack is the main antagonist of the novel, as he comes into direct opposition with Ralph on more than one occasion. He is also one of the older boys stranded on the island. Jack becomes the leader of the hunters but craves total power. He becomes wild, barbaric and cruel as the novel progresses. He becomes an expert at manipulating other boys, and represents human savagery.

Quote: "'I ought to be chief,'" said Jack with simple arrogance" "because I'm chapter chorister and head boy. I can sing C sharp."

**Simon** – Simon is a shy and sensitive boy who has often been described as the only truly 'good' character on the island. He helps the younger boys and is willing to work for the good of the community. Unlike Ralph and Piggy, Simon's moral actions do not seem to have been imposed upon him by society. In this way he represents a natural goodness that is lost when he dies.

Quote: "You'll get back to where you came from."

**The Littluns** – 'The Littluns' is the name given by the older boys to identify the younger boys on the island. Whilst perhaps they need the most care of any on the island, the fact that hardly any of their names are mentioned demonstrates that they are not considered important – they are certainly not appropriately cared for by the older boys. The Littluns are often excitable and easily distracted, and are terrified by the idea of the beast.

Quote: "Simon found for [the littluns] the fruit they could not reach"



# LORD OF THE FLIES

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

**Civilisation vs. Savagery** – The central themes in *Lord of the Flies* is a conflict between two competing impulses within all human beings – the inclination towards living by rules, acting peacefully (civilisation) and the impulse towards gratifying desires and acting violently (savagery). The boys battle between these two forces throughout their whole time on the island.

**Innocence** – The boys on the island progress from well-behaved, orderly young boys who seek rescue, into bloodthirsty hunters who have no desire to return to civilisation. Golding does not paint this as a result of some external driving force, but rather as resulting naturally from innate desires that have always rested within them.

**'The Beast'** – Throughout their time on the island, the boys fear a terrifying, imaginary beast that they believe stalks the island. The beast is in fact symbolic of the primal instinct of savagery that lies within each of the boys. Only Simon realises this, and is soon killed.

**The Weak and the Strong** – Golding explores how communities and leaderships evolve in the absence of a determined order. Immediately after they are marooned on the island, the boys seek a leader (Ralph) and seek to determine some sort of hierarchy. Weaker individuals are cast aside, bullied, and even killed (e.g. the littluns and Piggy).

## Golding's Language Devices

<b>Simile</b>	"When the sun sank, darkness dropped on the island like an extinguisher." (Golding, Ch4)
<b>Metaphor</b>	"Now they talk—not only the littluns, but my hunters sometimes—talk of a thing, a dark thing, a beast, some sort of animal." (Jack, Ch5)
<b>Interesting Adjectives</b>	"He began to dance and his laughter became a bloodthirsty snarling." (Golding, Ch4, about Jack)
<b>Personification</b>	"At midday the illusions merged into the sky and there the sun gazed down like an angry eye." (Golding, Ch4)

## Features of Form

**Adventure Novel** – Adventure stories commonly feature characters on a desert island, needing to be brave and resourceful to survive. Other examples are *Robinson Crusoe* and *Treasure Island*. Golding was particularly influenced by *The Coral Island*, in which three shipwrecked boys bond whilst being marooned on an island together. Golding found this hard to believe, and so wrote his own version!

**Allegory** – Allegories are narratives that have deeper, symbolic levels of meaning. In *Lord of the Flies*:

- Ralph stands for civilisation, whilst Jack stands for savagery;
- Piggy symbolises rational human thought, whilst Simon represents human morality and goodness;
- The island setting is a microcosm of the wider world.

# LORD OF THE FLIES

## Chapter-by-Chapter Summary – Alongside key quotations from each scene.

<b>Chapter 1</b>	A transport plane carrying a group of English boys is shot down onto an island. Jack and Piggy find a conch shell that they use to call the other boys. No adults survive – only boys aged 6-12. Some boys tease Piggy. Ralph is named leader, and Jack the chief hunter. The hunters find a tangled pig, but Jack finds himself unable to kill it.	<i>"Next time there would be no mercy. He looked round fiercely,</i>
<b>Chapter 2</b>	It is agreed that whoever has the conch shell at meetings may speak. A young boy claims to have seen some form of 'beastie' or monster the night before, which makes the other boys shudder. The older boys try to reassure them. The boys decide to build a fire on the top of the mountain, to alert nearby ships/planes. In their enthusiasm, they accidentally set trees ablaze. A small boy playing near to the trees is now missing. Piggy laments the boys.	<i>"That little 'un that had a mark on his face—where is—he now?"</i>
<b>Chapter 3</b>	Ralph shares his problems with Jack and Simon – none of the boys are helping to build the huts, the hunters have failed to kill anything, and most of the boys just want to play. Jack is only bothered about killing animals for food. Jack and Ralph begin to bicker, and become increasingly hostile towards one another. They try to make peace by going for a swim in the lagoon together, but it is clear that their feelings fester. Simon walks in the forest, helping the 'littluns.' Eventually he comes to a clearing, which he finds beautiful.	<i>"They walked along, two continents of experience and feeling, unable to communicate."</i>
<b>Chapter 4</b>	The Littluns become troubled by visions and bad dreams. They continue to talk of the 'beastie.' Roger becomes increasingly violent and sadistic towards the littluns. Jack disappears to kill a pig. A ship is seen, but the fire has gone out. Ralph is furious at Jack for this. The hunters return, crazed that they have caught a pig. In the ensuing argument, Jack breaks Piggy's glasses. Jack eventually accepts his failure, but does not apologise to Piggy.	<i>"Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law."</i>
<b>Chapters 5 - 6</b>	Jack calls a meeting to bring order. Again, the older boys try to allay fears of the beast. A littlun claims to have seen the beast and Jack claims that he will kill it if he sees it. This sends the boys into manic behaviour and they follow Jack. Ralph thinks of relinquishing control, but Piggy tells him that the boys need guidance. In the next chapter, above the island, there is a brief aerial battle. A dead parachutist falls to the island and becomes caught in the trees. His parachute flaps in the wind. Sam and Eric awake, and see the parachutist – they mistake this for the beast. The boys thus begin an expedition onto the hill to find the beast – the littluns soon become preoccupied with ideas of building a fort.	<i>"We'll have to go back and climb the mountain. That's where they saw the beast."</i>
<b>Chapter 7</b>	Ralph feels disconsolate about the disorder on the island, but Simon soothes him. The boys find boar droppings, and decide to hunt the boar. Ralph gets caught up in the exhilaration. Later that night, the group recreate the thrill of the chase, and in their excitement almost kill a boy named Robert. Ralph, Jack, and Roger climb up to the summit of the mountain and see what they think is the beast (the parachutist flapping in the wind). They hurry down the mountain to warn the other boys.	<i>"He bound himself together with his will, fused his fear and loathing into a hatred, and stood up."</i>
<b>Chapter 8</b>	The boys return claiming to have seen the beast, to Piggy's bemusement Jack says Ralph is a coward who should be removed as Chief, but the others won't vote him out. Jack storms off, creating a new tribe with him as chief. They steal things from Ralph's tribe. Simon, alone, sees a pig's head, swarming with flies. In an apparition, it taunts him. He faints.	<i>"There isn't anyone to help you. Only me. And I'm the Beast. . ."</i>
<b>Chapter 9</b>	Simon wakes in a daze, and staggers around. He sees the parachutist, and realises the boys' mistake. He rushes down to tell them that the beast does not exist. At Jack's tribe, a feast is held – all except Simon are present. Jack sits with a painted face on a throne, issuing commands. He issues an invitation to all of Ralph's tribe to join his own – most accept. They begin a wild tribal dance. At this point Simon comes down from the forest. Mistaking him in the dark as the beast, the boys kill him in their wild frenzy. It is swept into the ocean, as a storm begins, and the parachutist is swept off the cliff.	<i>"Even in the rain they could see how small a beast it was; and already its blood was staining the sand."</i>
<b>Chapter 10</b>	Almost all have joined Jack's tribe. Ralph and Piggy awake, feeling ashamed. At Castle Rock, Jack rules with absolute power – acting brutally to those in the tribe. He states that Ralph's tribe are a danger. Jack's tribe attack and badly beat Ralph and his tribe. They steal Piggy's glasses, which are the only way of making fire on the island.	<i>"They didn't come for the conch. They came for something else. Ralph—what am I going to do?"</i>
<b>Chapters 11-12</b>	Ralph's tribe travel to Castle Rock to try and make the others see reason. Jack and Ralph square off, and Sam and Eric are accosted by Jack's tribe. Piggy tries to make his voice heard, but Roger pushes a huge boulder down the cliff, knocking Piggy to his death. Ralph narrowly escapes with his life, whilst Sam and Eric are tortured into joining Jack's tribe. In the final chapter, Ralph hides in the jungle. Jack plans to send the whole tribe after him to kill him. Smelling smoke, Ralph realises Jack has set the forest on fire to smoke him out. His pursuers, armed with spears, are close to catching and killing him when a naval officer appears, having seen the smoke. He laments their lack of civilisation.	<i>"Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of a true, wise friend called Piggy."</i>



CHAPTER	PLOT	MAIN	CHARACTERS	VOCAB	CONTEXT		
1 WHERE ARE WE?	Schoolboys have crash landed on a deserted Island. The reader meets Ralph and Piggy. Piggy has asthma. They find a conch and use it to summon any other survivors. Twins SamnEric, Jack and Simon.	RALPH	Largest and most physically powerful. Wants to plan and follow rules. <b>Symbolises: law, government and civil society</b>	OMNISCIENT (F)	<b>AUTHOR:</b> William Golding. Born 1921 in Cornwall England. Brought up to be a scientist by his parents.	LORD OF THE FLIES – William Golding	
2 FIRE AND BEASTS	The boys focus on short term pleasure and fun. Ralph suggests building a fire to be rescued. Jack just wants to hunt. A boy with a birth mark tells of the beast.	PIGGY	Smartest boy but has asthma and is fat so bullied. Has a tendency to lecture and is ridiculed. <b>Symbolises: science and rationality</b>	3 <sup>RD</sup> PERSON (F)			
3 HUTS & PIGS	Ralph wants to build shelters but only Simon helps whilst the others play and Jack hunts. The fire has been allowed to go out. Simon slips away to meditate	JACK	Leader of the hunters. Loves to hunt and kill gets angry when he doesn't get his way. Believes a leader should be obeyed. <b>Symbolises: dominance and power</b>	SCAR			
4 HUNTING & LOST CHANCES	A boat goes past but there is no fire to attract it. Piggy is laughed at for sundials. Jack pants his face and hunts and kills a pig chanting “Kill the Pig. Cut her throat. Spill her blood” Ralph walks away.	SIMON	Dreamy, dark haired boy prone to fits. He recognises that the beast is within them. He is unafraid and meditates. <b>Symbolises: Religion and spirituality.</b>	CONCH	<b>FACTS:</b> Allegorical novel. Protagonist = Ralph. Antagonist = Jack. Point of view = Third Person Omniscient		
5 GROUP SPLITS	Ralph calls a meeting, but he and Jack are more apart than ever. There is talk of the beast. Jack just wants to hunt and wont listen to the rules of the conch. Ralph wishes for adults.			FLINKED			
6 SOLDIERS & BOULDERS	A dead parachutist floats in to the Island. They think it is a beast. Jack finds a rock and some boulders.			CHORISTER			
7 BEASTS & BOARS	Jack and Ralph continue to clash as they search for the beast. Ralph kills a boar and is flushed with excitement. Roger is almost killed in the reenactment.	ROGER	Quiet and intense at first then becomes more evil. He tortures SamnEric and likes to inflict pain. <b>Symbolises: Sadism</b>	ENORMITY	<b>LITERARY CONTEXT:</b> Post war fiction. Published 1954. Subverts traditional Robinson Crusoe stories. Could be seen as Goldings version of WW111		
8 SAVAGES RULE	Jack declares himself chief of his own group. Simon meditates alone and leans what the beast is. The savages dance around as they kill a sow.			ALLEGORY (F)			
9 DEATH OF SIMON	A storm comes and they have no shelter. Simon emerges from the forest and is killed by the other boys who think he is the beast.			IRONY (S)			
10 ROCKS & GLASSES	Jacks gang have moved to castle rock. Ralph, Piggy and SamnEric remain but cant keep the fire going alone. Jack steals Piggy's glasses whilst the others protect the conch.	THEMES			FORESHADOW (S)		EVIDENCE
11 PIGGY IS KILLED	The boys go to castle rock to confront Jack. Piggy is killed by a boulder pushed by Roger. Jack attempts to kill Ralph with a spear. He flees	HUMAN NATURE			GROTESQUE		“Aren’t there any grown ups at all?” The fair boy said this solemnly; but then the delight of a realised ambition overcame him.
12 TEARS & RESCUE	SamnEric are tortured into revealing Ralphs hiding place. Jack vows to burn down the forest to find him. The smoke attracts a boat. The officer finds the boys and asks if they are playing at war. All of the boys cry whilst the officer looks back at his ship.	CIVILIZATION			SAVAGE		
		SAVAGERY & THE “BEAST”			BEAST		
		SPIRITUALITY & RELIGION			CIVILIZATION	“But there isn’t a beastie” Ralph pushed both hands through his hair and looked at the little boy in mixed amusement and exasperation	
		THE WEAK & THE STRONG			ABYSS		
		SYMBOLS/MOTIFS			GARDEN OF EDEN		
		THE ISLAND & THE SCAR			METAPHORS (L)	Here, invisible yet strong was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law	
		THE LORD OF THE FLIES			SADISTIC		
		THE CONCH			TORTURE		
		PIGGYS GLASSES			CAMOUFLAGE	“Kill the pig! Cut her throat! Spill the blood.”	
		THE OCEAN & ADULTS			HEROISM		
		FIRE			LUST		
				BEAST	PROPHECY	What I mean is...Maybe it’s only us...  Taken away its life like a long satisfying drink.	
					PARACHUTE		
					AUTHORITY		



Macbeth SUPER Knowledge Organiser: "I have no spur to prick the sides of my intent, but only **vaulting** ambition.."

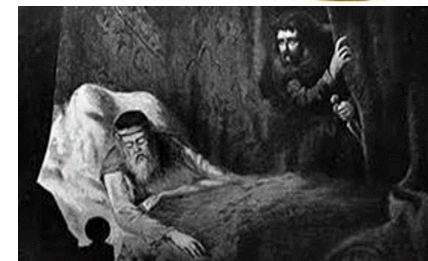
### Vaulting Vocabulary

Divine providence  
Metaphysical  
Moral darkness  
Inherent  
Malevolence  
Nihilistic  
Tyrannical  
Enigmatic  
Vulgar  
Convulsive  
Ambiguous  
Futile  
Ambivalence  
Garish



### Macbeth: a tragic hero.

The classical philosopher Aristotle argued that tragic heroes should follow certain conventions. They must be 'highly renowned' but have a flaw (**harmatia**) that leads to a reversal of fortune (**peripeteia**). Often the flaw is linked to excessive pride (**hubris**). Watching the hero's tragic fall causes the audience to feel pity and fear (**catharsis**).



### Critics Corner

#### Christian Imagery in Macbeth

This is a play about a man who is anguished by knowing that he has bartered the gold of men's esteem for the tinsel of sovereignty.

Macbeth is a play saturated with religious situations, ideas and images  
Macbeth is a Doomsday play which draws heavily on biblical imagery.

#### The Weird Sisters

As soon as Macbeth and Banquo enter the witches immediately assume a loftier tone, their predictions then have the obscure brevity, the majestic solemnity of oracles, such as have every spread terror among mortals.

#### Babies

Macbeth is the great play of babies. Lady Macbeth commits the first atrocity when she boasts of her ability to dash out a baby's brains. Duncan is a father too, perhaps the most powerful symbol in the tragedy is that of the naked babe that appears before Macbeth when he returns to see the weird

### Impressive openers

#### Character development

By the close of the play/poem/novel the once ... has developed into...

#### Reader positioning

(The writer) positions the reader/audience in favour of /against \_\_\_\_ by...

#### Deepening analysis

At first glance...; however, on closer inspection...

#### Proposing a tentative idea

Perhaps, (writer's name) was hinting that ...

#### Contrasting alternative viewpoints

Some readers might propose that...; other readers, however, might argue...

#### Identifying the main thing

The most important word/sentence/idea/chapter/moment is \_\_\_\_ because....

#### Reader response

The reader is caught between...

#### Peeling away the layers of characterisation

On the exterior..., yet on the interior we can infer...

#### Character motives

\_\_\_\_\_ is motivated not only by... but also by...

#### Noting subtleties

Here, the writer cleverly....

Soliloquy  
Paradox  
Cyclical  
Motif  
Verse/prose  
Metre: iamb, trochee,  
Microcosm  
Antithesis  
Foreshadowing  
Pathetic fallacy

Allusion  
Aside  
rhyme  
Climatic moment  
Eponymous  
Dramatic irony  
Animal imagery  
Plosive  
Lexical  
field/semantic field

### Magical Methods

Macbeth was first performed in **1606**, likely with King James I in the audience. Shakespeare may have wanted to please the King through his play's representation of the **dangers of challenging monarchy**.

James I also claimed to believe that he was a descendant of Banquo and Fleance.

James I promoted the concept of the **divine right of kings** throughout his reign

King James was nearly assassinated in 1600 – thoroughly condemned **regicide**  
Belief in the supernatural was far more prevalent than it is today. King James I wrote a book on the subject - 'Daemonologie' (1596) - in which he called **witches 'detestable slaves of the Devil'**

Jacobean society was highly **patriarchal**. Women were typically regarded as emotionally and intellectually weaker than men.

Under James I as both King and Head of the Church, the country remained **strictly Protestant**. The Jacobean public was generally **god-fearing**, interpreting religious concepts such as heaven and hell literally

# Conflict and Power Poetry

Remains by Simon Armitage		Exposure by Wilfred Owen	
<b>Themes:</b> Conflict, Suffering, Reality of War	<b>Tones:</b> Tragic, Haunting, Anecdotal	<b>Themes:</b> Conflict, Suffering, Nature, Reality of War, Patriotism	<b>Tones:</b> Tragic, Haunting, Dreamy
<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>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.
Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes	
<b>Themes:</b> Conflict, Suffering, Reality of War, Patriotism	<b>Tones:</b> Energetic, Tragic, Haunting	<b>Themes:</b> Conflict, Power, Reality of War, Nature, Bravery, Patriotism	<b>Tones:</b> Bewildered, Desperate, Dreamy
<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: propaganda. -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>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.



## Conflict and Power Poetry

Kamikaze by Beatrice Garland		The Emigree by Carol Rumens	
<b>Themes:</b> Conflict, Power, Patriotism, Shame, Nature, Childhood	<b>Themes:</b> Conflict, Power, Patriotism, Shame, Nature, Childhood	<b>Themes:</b> Conflict, Power, Identity, Protest, Bravery, Childhood	<b>Themes:</b> Conflict, Power, Identity, Protest, Bravery, Childhood
<b>Content, Meaning and Purpose</b> <ul style="list-style-type: none"><li>-In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships.</li><li>-This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home.</li><li>-As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.</li></ul>	<b>Context</b> <ul style="list-style-type: none"><li>-Cowardice or surrender was a great shame in wartime Japan.</li><li>-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>.</li></ul>	<b>Content , Meaning and Purpose</b> <ul style="list-style-type: none"><li>-‘Emigree’ – a female who is forced to leave their country for political or social reasons.</li><li>-The speaker describes her memories of a home city that she was forced to flee. The city is now <b>"sick with tyrants"</b>.</li><li>-Despite the cities problems, her positive memories of the place cannot be extinguished.</li></ul>	<b>Context</b> <ul style="list-style-type: none"><li>-Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance.</li><li>-Increasingly relevant to many people in current world climate</li></ul>
<b>Language</b> <ul style="list-style-type: none"><li>-The Japanese word <b>'kamikaze'</b> means <b>'divine wind'</b> or 'heavenly wind', and has its origin in a heaven-sent storm that scattered an invading fleet in 1250.</li><li>-<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.</li><li>- <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.</li><li>-<b>"was no longer the father we loved"</b>: the pilot was forever affected by his decision.</li></ul>	<b>Form and Structure</b> <ul style="list-style-type: none"><li>-Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society.</li><li>-The first five stanzas are ordered (whilst he is flying on his set mission).</li><li>-Only full stop is at the end of Stanza Five: he has made his decision to turn back.</li><li>-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.</li><li>-Direct speech (<b>"My mother never spoke again"</b>) gives the poem a personal tone.</li></ul>	<b>Language</b> <ul style="list-style-type: none"><li>-<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).</li><li>-<b>"I am branded by an impression of sunlight"</b>: imagery of light - it will stay with her forever.</li><li>-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)</li><li>-<b>"My city hides behind me"</b>: it is vulnerable and – despite the fact that she had to flee – she is strong.</li><li>-Semantic field of conflict: <b>"Tyrant, tanks, frontiers"</b></li></ul>	<b>Form and Structure</b> <ul style="list-style-type: none"><li>-First person.</li><li>-The last line of each stanza is the same (epistrophe): <b>"sunlight"</b>: reinforces the overriding positivity of the city and of the poem.</li><li>-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.</li></ul>

### Ozymandias by Percy Bysshe Shelley

**Themes:** Power of Nature, Decay, Pride

**Content, Meaning and Purpose**

-The narrator meets a traveller who tells him about a decayed stature that he saw in a desert.  
-The statue was of a long forgotten ancient King: the arrogant Ozymandias, **'king of kings.'**  
-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.

**Language**

-**'sneer of cold command'**: the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.  
-**'Look on my works, ye Mighty, and despair.'**: *'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.  
**'The lone and level sands stretch far away.'**: the desert is vast, lonely, and lasts far longer than a statue.

**Themes:** Power of Nature, Decay, Pride

**Context**

-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.

**Form and Structure**

-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.



# Conflict and Power Poetry

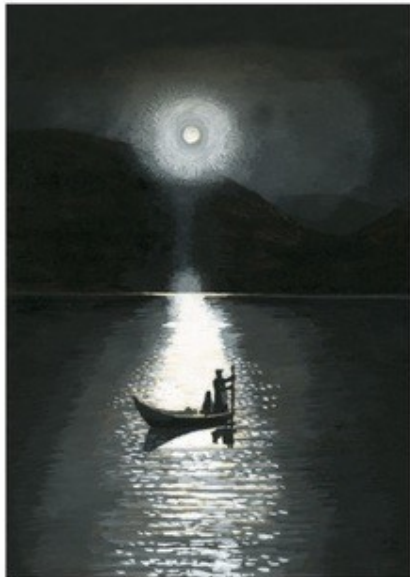
Poppies by Jane Weir		Checking Out Me History by John Agard	
<b>Themes:</b> Bravery, Reality of War, Suffering, Childhood	<b>Themes:</b> Bravery, Reality of War, Suffering, Childhood	<b>Themes:</b> Power, Protest, Identity, Childhood	<b>Themes:</b> Power, Protest, Identity, Childhood
<b>Content, Meaning 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>Content, Meaning and Purpose</b> -Represents the voice of a black man who is frustrated by the Eurocentric history curriculum in the UK – which pays little attention to the black history. -Black history is quoted 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> -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.	<b>Language</b> -Imagery of fire and light used in all three stanzas regarding black historic figures: <b>"Toussaint de beacon"</b> , <b>"Fire-woman"</b> , <b>"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.

London by William Blake	
<b>Themes:</b> Power, Inequality, Loss, Anger	<b>Tones:</b> Angry, Dark, Rebellious
<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 in 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> -Sensory language creates an immersive effect: visual imagery ( <b>'Marks of weakness, marks of woe'</b> ) and aural imagery ( <b>'cry of every man'</b> ) - <b>'mind-forged manacles'</b> : they are trapped in poverty. -Rhetorical devices to persuade: repetition ( <b>'In every..'</b> ); emotive language ( <b>'infant's cry of fear'</b> ). -Criticises the powerful: <b>'each chartered street'</b> – everything is owned by the rich; <b>'Every black'ning church appals'</b> - the church is corrupt; <b>'the hapless soldier's sigh / Runs in blood down palace walls'</b> – 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 and Power Poetry

Extract from The Prelude: Stealing the Boat by William Wordsworth		Storm on the Island by Seamus Heaney	
<b>Themes:</b> Power of Nature, Fear, Childhood	<b>Themes:</b> Power of Nature, Fear, Childhood	<b>Themes:</b> Power of Nature, Fear	<b>Themes:</b> Power of Nature, Fear
<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>Language</b> - <b>'One summer evening (led by her)'</b> : 'her' might be nature personified – this shows his love for nature. - <b>'an act of stealth / And troubled pleasure'</b> : confident, but the oxymoron suggests he knows it's wrong; forebodes the troubling events that follow. - <b>'nothing but the stars and grey sky'</b> : emptiness of sky. - <b>'the horizon's bound, a huge peak, black and huge'</b> : the image of the mountain is more shocking (contrast). - <b>'Upreared its head'</b> and <b>'measured motion like a living thing'</b> : the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. - <b>'There hung a darkness'</b> : 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: <b>'lustily I dipped my oars into the silent lake'</b> versus <b>'I struck and struck again'</b> and <b>'with trembling oars I turned'</b> .	<b>Language</b> - <b>'Nor are there trees which might prove company'</b> : the island is a lonely, barren place. -Violent verbs are used to describe the storm: <b>'pummels', 'exploding', 'spits'</b> . -Semantic field of war: <b>'Exploding comfortably'</b> (also an oxymoron to contrast fear/safety); <b>'wind dives and strafes invisibly'</b> (the wind is a fighter plane); <b>'We are bombarded by the empty air'</b> (under ceaseless attack). -This also reinforces the metaphor of war / troubles. - <b>'spits like a tame cat turned savage'</b> : 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. - <b>'We'</b> (first person plural) creates a sense of community, and <b>'You'</b> (direct address) makes the reader feel immersed in the experience. -The poem can split into three sections: Confidence: <b>'We are prepared:'</b> (ironic) The violence of the storm: <b>'It pummels your house'</b> Fear: <b>'it is a huge nothing that we fear.'</b> -There is a turning point (a volta) in Line 14: <b>'But no:'</b> . This monosyllabic phrase, and the caesura, reflects the final calm before the storm.





# Conflict and Power Poetry

War Photographer		Tissue by Imtiaz Dharker	
Themes: Conflict, Suffering, Reality of War	Themes: Conflict, Suffering, Reality of War	Themes: Power of Nature, Control, Identity	Themes: Power of Nature, Control, Identity
<b>Content, Meaning and Purpose</b> <ul style="list-style-type: none"> <li>-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.</li> <li>-He appears to be returning to a warzone at the end of the poem.</li> <li>-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.</li> </ul>	<b>Context</b> <ul style="list-style-type: none"> <li>-Like Tennyson and Ted Hughes, Duffy was the Poet Laureate.</li> <li>-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.</li> <li>-The location is ambiguous and therefore universal: (“Belfast. Beirut. Phnom Penh.”)</li> </ul>	<b>Content, Meaning and Purpose</b> <ul style="list-style-type: none"> <li>-Two different meanings of ‘<i>Tissue</i>’ (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.</li> <li>-The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.</li> <li>-Also, although human life is much more precious, it is also fragile and temporary.</li> </ul>	<b>Context</b> <ul style="list-style-type: none"> <li>-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.</li> <li>-This particular poem also questions how well we understand ourselves and the fragility of humanity.</li> </ul>
<b>Language</b> <ul style="list-style-type: none"> <li>“<b>All flesh is grass</b>”: Biblical reference that means all human life is temporary – we all die eventually.</li> <li>“<b>He has a job to do</b>”: like a soldier, the photographer has a sense of duty.</li> <li>“<b>running children in a nightmare heat</b>”: emotive imagery with connotations of hell.</li> <li>“<b>blood stained into a foreign dust</b>”: lasting impact of war – links to Remains and ‘blood shadow’.</li> <li>“<b>he earns a living and they do not care</b>”: ‘they’ is ambiguous – it could refer to readers or the wider world.</li> </ul>	<b>Form and Structure</b> <ul style="list-style-type: none"> <li>-Enjambment – reinforces the sense that the world is out of order and confused.</li> <li>-Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding.</li> <li>-Contrasts: imagery of rural England and nightmare war zones.</li> <li>-Third stanza: A specific image – and a memory – appears before him.</li> </ul>	<b>Language</b> <ul style="list-style-type: none"> <li>-Semantic field of light: (‘<b>Paper that lets light shine through</b>’, ‘<b>The sun shines through their borderlines</b>’, ‘<b>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).</li> <li>-‘<b>pages smoothed and stroked and turned</b>’: gentle verbs convey how important documents such as the Koran are treated with respect.</li> <li>-‘<b>Fine slips [...] might fly our lives like paper kites</b>’: this simile suggests that we allow ourselves to be controlled by paper.</li> </ul>	<b>Form and Structure</b> <ul style="list-style-type: none"> <li>-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)</li> <li>-The lack of rhythm or rhyme creates an effect of freedom and openness.</li> <li>-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.</li> <li>-Enjambment between lines and stanzas creates an effect of freedom and flowing movement.</li> </ul>

My Last Duchess by Robert Browning	
Themes: Power, Pride, Control, Jealousy, Status	Themes: Power, Pride, Control, Jealousy, Status
<b>Content, Meaning and Purpose</b> <ul style="list-style-type: none"> <li>-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.</li> <li>-He can finally control her by objectifying her and showing her portrait to visitors when he chooses.</li> <li>-He is now alone as a result of his need for control.</li> <li>-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.</li> </ul>	<b>Context</b> <ul style="list-style-type: none"> <li>-Browning was a British poet, and lived in Italy. The poem was published in 1842.</li> <li>-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.</li> </ul>
<b>Language</b> <ul style="list-style-type: none"> <li>-‘<b>Looking as if she was alive</b>’: sets a sinister tone.</li> <li>-‘<b>Will’t please you sit and look at her?</b>’ rhetorical question to his visitor shows obsession with power.</li> <li>-‘<b>she liked whate’er / She looked on, and her looks went everywhere</b>’: hints that his wife was a flirt.</li> <li>-‘<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.</li> <li>-‘<b>I gave commands; Then all smiles stopped together</b>’: euphemism for his wife’s murder.</li> <li>-‘<b>Notice Neptune, though / Taming a sea-horse</b>’: he points out another painting, also about control.</li> </ul>	<b>Form and Structure</b> <ul style="list-style-type: none"> <li>-Dramatic Monologue, in iambic pentameter.</li> <li>-It is a speech, pretending to be a conversation – he doesn’t allow the other person to speak!</li> <li>-Enjambment: rambling tone, he’s getting carried away with his anger. He is a little unstable.</li> <li>-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>’</li> <li>-Dramatic Irony: the reader can read between the lines and see that the Duke’s comments have a much more sinister undertone.</li> </ul>



# Conflict and Power Poetry

Key themes and connections: poems that you might choose to compare	Language for comparison	Assessment Objectives
	<p><b>When poems have similarities</b>          Similarly, ...          Both poems convey / address...          Both poets explore / present...          This idea is also explored in...          In a similar way, ...          Likewise, ...</p> <p><b>When poems have differences</b>          Although          Whereas          Whilst...          In contrast, ...          Conversely, ...          On the other hand, ...          On the contrary, ...          Unlike...</p>	<p>Ensure that your answer covers all of these areas:</p> <p><b>AO1</b></p> <ul style="list-style-type: none"> <li>Write a response related to the key word in the question.</li> <li>Use comparative language to explore both poems.</li> <li>Use a range of evidence to support your response and to show the meaning of the poems.</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>Comment on the effect of the language in your evidence, including individual words.</li> <li>Identify any use of poetic techniques and explain their effects.</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>What might the poet's intentions have been when they wrote the poem?</li> <li>Comment on the historical context – when was the poem published and what impact might it have had then, and today?</li> </ul>

## Poetic Techniques

### LANGUAGE

**Metaphor** – comparing one thing to another  
**Simile** – comparing two things with 'like' or 'as'  
**Personification** – giving human qualities to the non-human  
**Imagery** – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste.  
**Tone** – the mood or feeling created in a poem.  
**Pathetic Fallacy** – giving emotion to weather in order to create a mood within a text.  
**Irony** – language that says one thing but implies the opposite *eg. sarcasm*.  
**Colloquial Language** – informal language, usually creates a conversational tone or authentic voice.  
**Onomatopoeia** – language that sounds like its meaning.  
**Alliteration** – words that are close together start with the same letter or sound.  
**Sibilance** – the repetition of *s* or *sh* sounds.  
**Assonance** – the repetition of similar vowel sounds.  
**Consonance** – repetition of consonant sounds.  
**Plosives** – short burst of sound: *t, k, p, d, g, or b* sound.

### STRUCTURE

**Stanza** – a group of lines in a poem.  
**Repetition** – repeated words or phrases  
**Enjambment** – a sentence or phrase that runs onto the next line.  
**Caesura** – using punctuation to create pauses or stops.  
**Contrast** – opposite concepts/feelings in a poem.  
**Juxtaposition** – contrasting things placed side by side.  
**Oxymoron** – a phrase that contradicts itself.  
**Anaphora** – when the first word of a stanza is the same across different stanzas.  
**Epistrophe** – when the final word of a stanza is the same across different stanzas.  
**Volta** – a turning point in a poem.

### FORM

**Speaker** – the narrator, or person in the poem.  
**Free verse** – poetry that doesn't rhyme.  
**Blank verse** – poem in iambic pentameter, but with no rhyme.  
**Sonnet** – poem of 14 lines with clear rhyme scheme.  
**Rhyming couplet** – a pair of rhyming lines next to each other.  
**Meter** – arrangement of stressed/unstressed syllables.  
**Monologue** – one person speaking for a long time.

Writing about Poetry (AQA Literature, Paper 2) – Knowledge Organiser

Section B: The Anthology Question			Section B: Planning	Section C: The Unseen Questions		Section C, Q1: Planning	
You will be given the named poem.			1. Read the question and select the key word.  2. Choose a second poem and venn diagram ideas.  3. Select quotations.  4. Bullet point ideas in order – use critical vocabulary for topic sentences.	You will be given a poem you haven’t seen before.	You will be given another poem you haven’t seen before.	1. Read the question and select the key word.	
Compare the ways poets present ideas about [theme] in [named poem] and in one other poem from ‘Power and conflict’.				In [unseen poem], how does the poet present _____?	In both [new unseen poem] and [unseen poem you’ve just written on] _____. What are the similarities and/or differences between the ways the poets present _____?	2. Read the poem and annotate the parts relevant to the question.	
30 marks, 45 mins				24 marks, 30 mins [5+25]	8 marks, 15 mins [5+10]	3. Select quotations.	
						4. Bullet point ideas in order.	
Section B: You need to...				Section C, Q1: You need to...	Section C, Q2: You need to...	Section C, Q2: Planning	
1. Compare two poems in relation to the question. (AO1) 2. Use references to support your comparisons. (AO1) 3. Comment on the writer’s methods using subject terminology. (AO2) 4. Explain the effect of methods on the reader. (AO2) 5. Link your ideas to context. (AO3)				1. Respond to the poem in relation to the question. (AO1) 2. Use references to support your response. (AO1) 3. Comment on the writer’s methods using subject terminology. (AO2) 4. Explain the effect of methods on the reader. (AO2)	1. Compare how the two poets use language and/or structure and/or form, using subject terminology. (AO2) 2. Compare the effects of these methods on the reader. (AO2)	1. Read the question and select the key word. 2. Read the poem and venn diagram ideas. 3. Select quotations. 4. Bullet point ideas in order.	
Inference Phrases: The poet/technique/quotation....			Comparison Discourse Markers				
Shows	Suggests	Draws attention to	Similarities		Differences		
Demonstrates Portrays Illustrates Depicts Expresses Explains	Implies Connotes Signifies Symbolises Represents Hints	Accentuates Clarifies Reveals Emphasises Underlines Highlights	Both Similarly Equally As with Like In the same way		Whereas However Alternatively Unlike Conversely On the other hand		
Topic Sentence Starters							
For CHARACTER questions... 1. [The character] is presented as... 2. [The character] is shown to be someone who... 3. [The character] begins to change when... 4. The writer portrays [the character] in a way that reveals... 5. [The character’s] personality is emphasised through... 6. _____causes [the character] to... 7. [The character’s] actions suggest that... 8. [The character’s] motivations are illustrated when... 9. [The character] develops throughout the text, for example... 10. [The character’s] thoughts imply that...			For THEME questions... 1. [The theme] is shown by... 2. [The theme] is shown to be something that is... 3. [The theme] is presented as something that can... 4. The writer portrays [the theme] in a way that reveals... 5. [The theme] is emphasised through... 6. [The theme] causes... 7. [The theme] is accentuated by... 8. _____experiences [the theme] and reacts by... 9. [The theme] develops throughout the text, for example... 10. The writer uses _____to symbolise [the theme]...				
Not sure what to write about? Use the ideas below to support your quotations – include all of this somewhere in your answer, but not all of it in every paragraph!							
Words	Effects	Techniques	Reader	Author	Time	Structure	
Identify powerful words and phrases from your quotation – these are the ones that stand out to you the most, have the strongest meaning, or have a technique attached to them.	What is the effect of the word/phrase you just identified? How do they impact the text? What do they do? Use the inference phrases above to explain your ideas.	This is where you need to use subject terminology to comment on the writer’s methods. What language techniques is the writer using in the quote you have identified?	What is the reader’s reaction to the quote you have identified? This is where you can give your opinion, but also describe how readers/audiences might have felt at the time the text was written.	What was the author’s intention? What are they trying to show? Why have they chosen the particular words in the quote you picked out? Use the inference phrases to help you explain your ideas.	How does the context of the text link to your quotation? What was happening in society/politics at the time the text was written? What might have influences the author when they were writing?	This is another chance to use subject terminology to comment on the writer’s methods. What structural techniques is the writer using in the quote you have identified?	
Language Techniques			Poetic Techniques		Structural Techniques		
Adverbs Verbs Adjectives Superlatives Pronouns Prepositions NouDefinite/Indefinite Articles Imagery Connotation Symbolism Simile Metaphor Idiom Personification Imperative Double Meaning Pathetic Fallacy Dramatic Irony Rhetorical Questions Fact/Opinion Formal/Colloquial Language Hyperbole Emotive Language Sensory Language Alliteration Sibilance Onomatopoeia Anecdote			Regular rhyme scheme/ Irregular rhyme scheme Free Verse/ Form (Sonnet/Ballad/Lyric etc.) Speaker Stanza construction Enjambment Caesura Rhythm Layout		Repetition Cyclical structure Parallel structure Sentence length Paragraphing Punctuation Contrast Juxtaposition Oxymoron Foreshadowing Motif Lists Tone Soliloquy Monologue Blank Verse Stage Directions Prologue Epilogue Reprise Flashback Focus Tension Suspense Morality Tale Narrator Tenses		



Writing about Fiction (AQA Literature, Paper 1 and Paper 2) – Knowledge Organiser

Paper 1, Section A: Shakespeare – ‘Macbeth’			Paper 1, Section B: 19 <sup>th</sup> Century – ‘The Sign of the Four’ or Frankenstein			Paper 2, Section A: Modern Fiction – ‘Lord of the Flies’			Fiction questions: Planning		
You will be given an extract from ‘Macbeth’.			You will be given an extract from ‘The Sign of the Four or Frankenstein.			You will NOT be given an extract, but you will have a choice between two questions. Only answer ONE.			1. Read the question and select the key word.  2. Read the extract – if you have one – and annotate the parts relevant to the question.  3. Select quotations from the extract, and write down quotations you can link from the rest of the text.  4. Bullet point ideas in order – use critical vocabulary for topic sentences.		
Starting with this extract how does Shakespeare present _____as _____?			Starting with [this extract], how does Doyle or Shelley present _____as _____?			How does Golding use the characters of _____ to explore ideas about _____?					
Write about: • how Shakespeare presents _____ in this extract • how Shakespeare presents _____ in the play as a whole.			Write about: • how Doyle/Shelley presents ____ in this extract • how Doyle/Shelley presents _____ n the novel as a whole.			OR How does Golding present [the theme of] _____ ?					
30 marks (+4 AO4 marks), 50 mins [10+40], + 5 mins to check AO4			30 marks, 50 mins [10+40]			30 marks (+4 AO4 marks), 45 mins [10+ 35] – check AO4 as you go.					
For all questions, you need to...						For the ‘Macbeth’ and ‘Lord of the Flies’ questions, you also need to:					
1. Comment on the extract AND the rest of the text in relation to the question. (AO1) 2. Use relevant references to support your response. (AO1) 3. Comment on the writer’s methods using subject terminology. (AO2) 4. Explain the effect of the writer’s methods on the reader. (AO3) 5. Link your ideas to context. (AO3)						1. Spell and punctuate with consistent accuracy (AO4) 2. Use vocabulary and sentence structures to achieve effective control of meaning. (AO4)  With Paper 1, you have a spare 5 minutes to check for AO4 at the end. You do not have this with Paper 2 and need to check as you write the answer.					
Inference phrases: the writer/technique/quotation....						Discourse Markers					
Shows		Suggests		Draws attention to		Sequencing		Explaining		Alternative Interpretations	
Demonstrates Portrays Illustrates Depicts Expresses Explains		Implies Connotes Signifies Symbolises Represents Hints		Accentuates Clarifies Reveals Emphasises Underlines Highlights		To begin with... Firstly... Secondly... Thirdly... After this it can be seen.... Lastly... Finally...		In addition to this... As well as (this)... Moreover... What’s more... Furthermore... This can also be (seen to be) true in... For example... For instance...		But... Yet... However... Alternatively... Although... By contrast... Contrarily....	
Topic Sentence Starters											
For CHARACTER questions... 1. [The character] is presented as... 2. [The character] is shown to be someone who... 3. [The character] begins to change when... 4. The writer portrays [the character] in a way that reveals... 5. [The character’s] personality is emphasised through... 6. _____causes [the character] to... 7. [The character’s] actions suggest that... 8. [The character’s] motivations are illustrated when... 9. [The character] develops throughout the text, for example... 10. [The character’s] thoughts imply that...						For THEME questions... 1. [The theme] is shown by... 2. [The theme] is shown to be something that is... 3. [The theme] is presented as something that can... 4. The writer portrays [the theme] in a way that reveals... 5. [The theme] is emphasised through... 6. [The theme] causes... 7. [The theme] is accentuated by... 8. _____experiences [the theme] and reacts by... 9. [The theme] develops throughout the text, for example... 10. The writer uses _____to symbolise [the theme]...					
Not sure what to write about? Use the ideas below to support your quotations – include all of this somewhere in your answer, but not all of it in every paragraph!											
Words		Effects		Techniques		Reader		Author		Time	
Identify powerful words and phrases from your quotation – these are the ones that stand out to you the most, have the strongest meaning, or have a technique attached to them.		What is the effect of the word/phrase you just identified? How do they impact the text? What do they do? Use the inference phrases above to explain your ideas.		This is where you need to use subject terminology to comment on the writer’s methods. What language techniques is the writer using in the quote you have identified?		What is the reader’s reaction to the quote you have identified? This is where you can give your opinion, but also describe how readers/audiences might have felt at the time the text was written.		What was the author’s intention? What are they trying to show? Why have they chosen the particular words in the quote you picked out? Use the inference phrases to help you explain your ideas.		How does the context of the text link to your quotation? What was happening in society/politics at the time the text was written? What might have influences the author when they were writing?	
Language Techniques						Structural Techniques					
Adverbs		Verbs		Adjectives		Superlatives		Pronouns		Prepositions	
Connotation		Symbolism		Simile		Metaphor		Idiom		Personification	
Pathetic Fallacy		Dramatic Irony		Rhetorical Questions		Fact/Opinion		Formal/Colloquial Language		Imperative Double Meaning	
Hyperbole		Emotive Language		Sensory Language		Alliteration		Sibilance		Onomatopoeia	
										Anecdote	