

Bottisham Village College

KNOWLEDGE ORGANISER

ENGLISH LITERATURE

YEAR 11 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.

FRANKENSTEIN



Context – <i>Frankenstein</i> was written by Mary Shelley in 1817, and was published in 1818.	
<p>Mary Shelley – Mary Shelley (1797-1851) was an <u>English novelist</u>, best known for writing <i>Frankenstein</i>. Her husband was the famous romantic poet and philosopher <u>Percy Bysshe Shelley</u>. In 1816, the couple famously spent a summer with Lord Byron, John William Polidori, and Claire Clairmont near <u>Geneva, Switzerland</u>, where they wrote ghost stories – this is where Mary conceived the idea for <i>Frankenstein</i>!</p>	<p>Scientific Knowledge – The 17th Century had seen a number of advances in science. Whilst Sir Isaac Newton was detailing his laws of motion, biologists such as William Harvey were finding out a great deals about the human body and its capabilities. A thorough understanding of electricity was not established until later, in about 1820, meaning that people were wary of its capabilities.</p>
<p>Health– Throughout Europe over the preceding hundreds of years there had been multiple pandemics of bubonic plague, which had wiped out huge numbers of the European population. <u>Healthcare was much more limited</u>, and medical knowledge developing, but still extremely basic in relation to today. <u>Even minor diseases could be fatal</u>. Life expectancy in much of Europe was no higher than 30. This is why some characters die of either unknown or fairly minor illnesses in <i>Frankenstein</i>.</p>	<p>Major Events –The world was a much more unstable place in 1818. In the late 1700s, <u>many wars and disputes</u> were still taking places all over Europe, as <u>borders and empires were becoming established</u>. For example, there were revolts, in places as varied as Poland, France, and Ireland. In such a world, it must have seemed to Shelley that humans were devoid of compassion for one another. In <i>Frankenstein</i>, humans are shown in this light, readily attacking and fleeing the monster.</p>
<p>Religion and the Supernatural– Parts of Europe such as England (where Mary Shelley was from) were far more religious than the present day. Therefore occurrences that could not be explained were viewed as an <u>act of God</u> or from some other <u>supernatural force</u>. Science was beginning to break down those boundaries, which some people felt was dangerous. <i>Frankenstein</i> deals with the theme of dangerous knowledge.</p>	<p>Mary Shelley and Death – Mary Shelley experienced a great deal of <u>death in her own life</u>. For example, her mother died from poisoning after giving birth to her, <u>3 of her 4 children died young</u>, and she dealt with the grief of losing her husband Percy Shelley and good friend Lord Byron. It is not surprising that with all of the suffering that occurred in her life, Shelley's novel contains such a great deal of death within it.</p>

Main Characters – Consider what Shelley intended through her characterisation of each of the below...	
<p>Victor Frankenstein – Victor Frankenstein is the <u>doomed protagonist of the novel</u>, and narrates the main section of the story. Studying in Ingolstadt, Victor finds the <u>secret of life</u> and uses to it to create his very own intelligent but hideous monster. He feels compelled to keep his monster secret, as he powerlessly watches it <u>destroy both his life</u> and the <u>lives of others</u>.</p>	<p>Alphonse Frankenstein – Alphonse Frankenstein is Victor's father, and husband of Caroline until her death. He is extremely <u>sympathetic towards his son</u>, consoling him when he is clearly anguished, reminding him of the <u>importance of family</u>, and taking him on excursions to try and help him through his lowest moments. He dies a few days after Elizabeth, shocked by her tragic ending.</p>
<p>Quote: <i>How can I describe my emotions at this catastrophe (5)</i></p>	<p>Quote: <i>filled several public situations with honour (9)</i></p>
<p>The Monster– The Monster is created and then abandoned by Victor Frankenstein (note that it is a common mistake to call the monster Frankenstein – rather it is Frankenstein's monster). The monster is <u>8 foot tall, and its appearance is grotesque</u>. However, it is highly <u>intelligent and sensitive</u>, and tries to integrate itself with human patterns. Shunned by human society, the monster wreaks <u>havoc upon humanity</u> as it seeks revenge on Frankenstein.</p>	<p>Henry Clerval – Henry is Victor's <u>best friend</u>, who provides assistance to him in times of need. For example, when Victor drives himself to illness through the creation of his monster, Henry nurses him back to health. His <u>cheerfulness</u> counters Victor's depression. Henry is eventually killed by the monster as revenge for Victor not completing the creation of the monster's mate. Victor is accused of Henry's murder, but is eventually freed due to lack of evidence.</p>
<p>Quote: <i>Cursed, cursed creator! Why did I live? (16)</i></p>	<p>Quote: <i>perfectly humane, so thoughtful in his generosity (9)</i></p>
<p>Elizabeth Lavenza – Elizabeth is an orphan who is a few years younger than Victor, who the Frankenstein family adopt. Whilst she is raised as Victor's adopted sister, <u>she later becomes his wife</u>. Elizabeth does her best to keep the family together after the death of Caroline, <u>writing letters to Victor</u> to keep him informed of events at home whilst he is away at university. Elizabeth is a happy character who brings <u>moments of joy to Victor's anguished life</u>, until she is <u>brutally murdered</u> by the monster.</p>	<p>Robert Walton – Captain Walton is a <u>brave seafarer</u>, whose letters open and close the novel. Walton finds the beleaguered Victor on the arctic ice, rescuing him and allowing him to recover on his ship. As the two grow closer, <u>Walton is the person who Victor tells his story to</u>. He records the tale in a series of <u>letters</u> to his sister, Margaret Saville, who lives in England. He remarks to Margaret that although Victor's story is incredible, he is tempted to believe it. This is before he becomes the last person to see the monster for himself.</p>
<p>Quote: <i>A creature who seemed to shed radiance (1)</i></p>	<p>Quote: <i>Great God! What a scene has just taken place! (Letters)</i></p>

FRANKENSTEIN

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

Dangerous Knowledge – *Frankenstein* gives a warning about the dangers of relentlessly pursuing knowledge. Walton, for example, is embarking on a dangerous mission across the arctic through lands unknown, whilst Victor aims to break beyond human limits and create life. Ultimately, Walton is able to learn from Victor's downfall, as he sees how destructive the thirst for knowledge can be.

Appearances– *Frankenstein* also shows the damaging effect of judging others based on their appearances. The monster is intelligent, sensitive and caring, and yet humans flee or attack him, horrified by the way that he looks. Even, Victor is so appalled that he flees his creation. The monster's longing for acceptance thus leads to devastating consequences.

Compassion and Forgiveness – Many of the characters in *Frankenstein* fail to show compassion for others at all. The monster alone shows compassion, yet this trait is soon corrupted by the cruel world around him. The monster, like Victor, then demonstrates an unwillingness to forgive. Both spend the remainder of their lives seeking revenge for the cruelty of the other, and so neither is happy until their deaths.

Secrecy – Victor looks upon science as a mystery that should be probed, whilst its secrets should be jealously guarded. He idolises Krempe at university, who is imbued in the secrets of his science. Although Victor cares deeply for characters like Elizabeth, Clerval, and Alphonse, he tells none of them of his secret, (he believes to protect them) and yet each of them ends up dead.

Shelley's Language Devices

Simile	<i>'One vast hand was extended, in colour and apparent texture like that of a mummy.'</i>
Metaphor	<i>'The world was to me a secret, which I desired divine.'</i>
Varied Vocabulary	<i>'his shrivelled complexion and straight black lips.'</i>
Imagery	<i>'His yellow skin scarcely covered the work of muscles and arteries beneath'</i>

Features of the Gothic Novel

Horror Details are included to deliberately make the reader feel tense or scared, for example the description of the monster's appearance or the shrill of Elizabeth's scream from the bedroom.	Death Gothic texts often deal with the issue of death, and <i>Frankenstein</i> contains death in abundance. By the end of the novel, every single main character (except Walton) is dead or about to die!	Settings and Supernatural A gloomy, decaying setting is used in Gothic texts, (e.g. Victor's apartment) as are elements of the supernatural (creating life from electricity is not possible, as far as we know!)
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FRANKENSTEIN

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

Letters 1 - 4	The novel begins with a series of letters from Walton to his sister. He is captain of a ship on a daring voyage to the North Pole. Walton and his men spot a huge creature pulling a sledge, and later an emaciated man (Victor Frankenstein) with another sledge. They rescue him, and he spends time recuperating on the ship. He eventually shares his story.	<i>'Why not still proceed over the untamed yet obedient element? What can stop the determined heart and resolved will of man?'</i>
Chapters 1 - 2	Victor begins his narration. He tells of his childhood, growing up in Geneva, and of his father (Alphonse) and his mother (Caroline). He also shares that Elizabeth Lavenza was adopted into his family. As a teenager, Victor becomes fascinated by the mysteries of science.	<i>'The innocent and helpless creature bestowed on them by heaven, whom to bring up to good'</i>
Chapters 3 - 5	Victor's mother dies. Victor leaves to attend university in Ingolstadt. He becomes obsessed with his study of anatomy, and decides to build an animate creature. When he brings it to life he is horrified by its appearance. It leaves Victor's apartment and Victor falls ill.	<i>'... watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.'</i>
Chapters 6 - 8	Victor is nursed back to health by his friend Clerval. He receives a letter from his father – his younger brother William has been murdered. Returning to Geneva, Victor sees the monster, and knows it is culpable. Instead, Justine, the Frankenstein servant, is tried and executed.	<i>'...she quickly recovered herself, and a look of sorrowful affection seemed to attest her utter guiltlessness.'</i>
Chapters 9 - 10	Victor contemplates suicide, but a trip away to Belrive, planned by his father, helps him to cheer up slightly. When his negative feelings return, however, Victor opts to climb Montanvert, to clear his head. There he sees the monster, who takes him to its ice cave, and tells his story.	<i>'When I reflected on his crimes and malice, my hatred and revenge burst all bounds of moderation.'</i>
Chapters 11 - 12	The monster describes the confusion in its first moments of life. He then describes people fleeing whenever he tried to approach them. He decided to try to stay away from people. He learnt how to use fire, and found a hovel by an old cottage. There, a young man and woman and old man live. He realises that they are unhappy in poverty. He grows affectionate towards his hosts, secretly helping them, and learning their language.	<i>'It is with considerable difficulty that I remember the original era of my being; all the events of that period appear confused and indistinct.'</i>
Chapters 13 - 14	The winter turns into Spring, and the monster has now learnt language exceptionally well. He notes that the people of the cottage seem particularly unhappy, until a girl named Safie arrives. He learns that the people of the cottage are called Felix (young man), Agatha (young woman) and their father (De Lacey) and used to be affluent.	<i>'...her features of a regular proportion, and her complexion wondrously fair, each cheek tinged with a lovely pink.'</i>
Chapters 15 - 17	The monster finds books and learns to read. He also learns how he was created. He hopes to befriend the cottage dwellers, starting with the blind (so unprejudiced) De Lacey. However, Felix returns and drives him away. He then tells of how he came across William, and realizing who he was, strangled him, framing Justine. He implores Victor to make him a mate. The monster is persuasive, so Victor reluctantly agrees.	<i>'Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed?'</i>
Chapters 18 - 20	Victor visits England with Clerval. He leaves Clerval in Scotland so that he can complete his monster project alone on the remote Orkney Islands. He starts his work but then destroys it, knowing how horrific it will be. He throws the remains out to sea as he returns to Scotland. When he lands he is greeted rudely by townspeople, who say he is suspected of murder.	<i>'Had I right, for my own benefit, to inflict this curse upon everlasting generations? I had before been moved by the sophisms of the being I had created'</i>
Chapters 21 - 23	Victor is taken to the body, which is Clerval. He collapses in shock, and is ill for 2 months. When he awakes, he is found innocent of the murder. Plans are made for Victor to marry Elizabeth. He remembers that the monster says he will be with him on his wedding day, and plans to battle him. On the night of the wedding, Elizabeth retires for the night, but the monster breaks in and murders her. Days later his father dies of shock. Victor vows to spend the rest of his life searching for, and destroying, the monster.	<i>'...the whole truth rushed into my mind, my arms dropped, the motion of every muscle and fiber was suspended: I could feel the blood trickling in my veins and tingling in the extremities of my limbs.'</i>
Chapters 24 and Walton (continuation)	Victor relentlessly tracks the monster, through ice and snow. He is found there by Walton, to whom he tells his story. Just before the ship turns back for England, Victor dies. Days later, Walton hears a noise that he chooses to investigate. It is the monster, who is weeping over his creator's body. He is tormented that he has become a symbol of evil, and states that with his master now dead, he himself is ready to die. He leaves into the darkness.	<i>'I, the miserable and the abandoned, am an abortion, to be spurned at, and kicked, and trampled on.'</i>

The SIGN of FOUR

Context – *The Sign of Four* was written by Arthur Conan Doyle and was published in 1890.

Arthur Conan Doyle – Sir Arthur Ignatius Conan Doyle (1859–1930) was British writer, who is best known for his Sherlock Holmes detective fiction texts. He was originally a physician, before he published *A Study in Scarlet* in 1887, the first of four novels (and also over 50 short stories) about Sherlock Holmes and Dr Watson. *The Sign of Four* was first published in *Lippincott's Magazine* in February 1890.

The Jack the Ripper Murders – Jack the Ripper was the best-known name for a serial killer that remained unidentified and uncaptured in the impoverished areas around Whitechapel in London in 1888. At least 5 murders took place on women, who all had their throats cut and were mutilated. The sensationalised nature of reporting on the murders created a huge wave of public interest in the case.

The Victorian Era – The Victorian era describes the period in which Queen Victoria sat on the English throne – between 1837 and 1901. Whilst this was a time of industrial revolution, it was also an extremely harsh time to live, and the differences between the lives of the richest and the poorest were exacerbated. The Victorian era was a period of great change. In this time, the population of England doubled – from 16.8 million 1851 to over 30 million in 1901. Conan Doyle lived throughout most of Victoria's reign, and *The Sign of Four* is also set in the Victorian era.

Attitudes towards the Police – In Victorian London, areas of deprivation were directly next to neighbourhoods of the gentry, where there was a great deal of wealth. In an attempt to tackle any issues that this may have created and maintain the peace, the police force were employed. Policing was seen to be 'an attack on liberty,' and also many were perceived to be corrupt and power-hungry. Their bumbling of famous cases (e.g. Jack the Ripper) only added to the mistrust. For these reasons, the representations of police at the time are often derogatory.

Colonialism – From the 16th to 20th centuries, many European countries sought to colonise other nations. The British Empire, at its height, it was the largest empire in history and, for over a century, was the foremost global power. By 1913, the British Empire held sway over 412 million people, 23% of the world population at the time, and by 1920, it covered 35,500,000 km² (13,700,000 sq. mi), 24% of the Earth's total land area. Many Britons lived, worked, or served prison time in the British colonies.

Racism – Rapid improvements in travel times (and also the effects of colonialism) meant that different cultures and races were being introduced to one another more than ever before. The prevalent viewpoint of those from the imposing European countries was that other races were in some way subhuman and should be treated as inferior to themselves. Racism extended to declaring that those from the colonies were inherently savage, and that they were less intelligent than Caucasian races.

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

Sherlock Holmes – Sherlock Holmes is an incredibly sharp-minded, methodical, and perceptive private detective, who functions as the lead protagonist in the novel. He seems to be able to deduce things that others don't even notice, and has an incredible range of knowledge. This being said, he is socially and emotionally cold, and in the opening chapter is revealed to be a recreational drug user.

Dr Watson – John Watson is Holmes' partner and his roommate. He is also the narrator of the adventure. Watson was once a doctor in the army, where he got a bullet in the leg, which now impedes his movement. Watson himself is an extremely clever man, however Holmes' superb observation skills can make him look relatively slow. Watson, however, is a more social and empathetic character.

Quote: "My mind," he said, "rebels at stagnation. Give me problems"

Quote: "I should have had more faith in your marvellous faculty."

Mary Morstan – Mary Morstan brings the case to Holmes and Watson's attention. She is described as being blonde, with pale skin, and Watson notes that she has 'perfect taste.' Watson also infers that she is 27 years old. Before visiting Holmes and Watson, she had spent many years searching for her father, who is revealed by Sholto to be dead. At the end of the text, she is engaged to Watson.

Jonathan Small/ Tonga – Jonathan Small and Tonga are the lead antagonists in the text, who steal the treasure. Small has a wooden leg, which he attained in an accident involving a crocodile. He was one of the 'four' who obtained the treasure, but was betrayed by Major Sholto. Tonga is a small, violent man native to the Andaman Islands who is devoted to Small. He murders Bartholomew Sholto.

Quote: "...entered the room with a firm step and an outward composure."

Quote: "I am a Worcestershire man myself,—born near Pershore."

Athelney Jones – A lead detective with the local police, Jones is described as being a 'stout man', 'red faced' and 'burly.' Despite his own appearance he is highly judgmental of the appearance of others – blaming Thaddeus for the murders on partially on account of the fact that he is 'not attractive.' Although well-meaning, Jones is portrayed as bumbling and slow, a widely held view of the police at the time. In the end, Jones takes Holmes' credit for solving the case.

Thaddeus Sholto – Thaddeus Sholto is the son of Major Sholto and the brother of Major Sholto. He is described as being a 'small man' with a bristle of red hair' around a 'bald, shining scalp.' He also has a 'perpetual jerk' and a 'pendulous lip,' with 'a too visible line of yellow and irregular teeth.' Despite this he is not an old man, only just past his 'thirtieth year.' One of the benefactors of the treasure, he contacts Mary as he feels that she has been 'done a great wrong.'

Quote: 'Oh come now, come...Bad business! Bad business!'

Quote: "We can settle everything satisfactorily among ourselves."

The SIGN of FOUR

Doyle's Language Devices

Pathetic Fallacy	<i>'Mud-coloured clouds drooped sadly over the muddy streets'</i>
Metaphors	<i>'Something eerie and ghost-like in the endless procession of faces which flitted across these narrow bars of light,'</i>
Alliteration	<i>'day had been a dreary one, and a dense drizzly fog lay low'</i>
Varied Verbs	<i>'they flitted from the gloom into the light, and so back into the gloom once more'</i>

Features of the Detective Novel

A rational and intelligent detective Sherlock Holmes has wide knowledge and a talent for deduction, e.g. in the opening chapter when he makes deductions about Watson.	A companion for the detective Watson, whilst a very clever man himself (he is a doctor) looks astonished at Holmes' work, thus adding to the aura surrounding Holmes.	Clues to the Solution The readers enjoy these as a puzzle and so maintain their engagement – examples are the poison dart, the pearls in the post, and the footprints.
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Themes – A theme is an idea or message that runs throughout a text.

Appearances – In The Sign of Four, appearances are shown to be deceiving. Thaddeus Sholto, as a man that is 'not attractive' becomes Athelney Jones' prime suspect, however he is proven to be entirely innocent. Likewise, Holmes pounces upon details that appear seemingly innocuous, yet are of huge importance, such as the 'Sign of Four' letter.

Racism – The character of Tonga reflects prevailing attitudes of the time. As a native of the Andaman Islands (where there were penal colonies back in Doyle's time) Tonga is described as 'animalistic' and a 'savage.' He is the one character in the whole text who does not seem to possess a shred of human morals. This is in keeping with how cultural 'others' were depicted by Europeans in Doyle's era.

Wealth – The text highlights how destructive the pursuit of wealth can be – the Agra treasure negatively impacts on just about all of the characters who desire it. It ends the lives of Small and Tonga, for example. Furthermore, the treasure creates a 'romantic conflict for Watson, as he feels that he cannot ask for Mary's hand in marriage in case it is assumed that he is after her money.

Modesty – Modesty and Humbleness are presented as extremely positive traits throughout the novel. Those who do not seek material or societal gain are portrayed in a positive light by Doyle. For example, Watson and Morstan emerge from the text as happy and content fiancées, a reward for having little interest in the treasure, whilst Holmes maintains respect by allowing Jones the credit for the capture.

The SIGN of FOUR

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

I. The Science of Deduction II. The Statement of the Case	<p>Sherlock Holmes and Watson are at Holmes' Baker Street dwelling, and Holmes is injecting himself with cocaine. Watson laments him for this, however, Holmes explains that he uses because he hates having an idle mind. He then takes joy in deducing what Watson has been doing that morning from minute details, astonishing Watson. Mary Morstan is then shown into the room, bringing a new case: Ten years previously, her father, an officer in the Indian Regiment, was given 12 months leave. She was told that arrived safe in London, but went out that evening and did not return. Four years later, a note in the newspaper appeared for her to give her address. Each year since, she has received in the post a 'lustrous pearl' of some value. That morning she received a letter to say that she has 'been done a great wrong' and suggests a meeting that evening. Holmes takes the case.</p>	<p><i>"Miss Morstan entered the room with a firm step and an outward composure of manner. She was a blonde young lady, small, dainty, well gloved, and dressed in the most perfect taste."</i></p>
III. In Quest of a Solution IV. The Story of a Bald-Headed Man	<p>Holmes, Watson, and Mary are taken in a dark carriage to a strange house, where they meet an eccentric man named Thaddeus Sholto. He reveals that Mary's father has died, and that she is a partial heir to a vast hidden treasure. Thaddeus goes on to explain that his father lived in fear of men with wooden legs. On his deathbed, he had revealed to his two sons about the existence of a great treasure, but before he could say where it was, the face of a man appeared at the window and he died of a heart attack. The next day he had a note on him, stating 'The Sign of Four.' Thaddeus' brother Bartholomew found the treasure in an attic. Their father had made them swear they would share it with Mary.</p>	<p><i>"Nature had given him a pendulous lip, and a too visible line of yellow and irregular teeth, which he strove feebly to conceal by constantly passing his hand over the lower part of his face."</i></p>
V. The Tragedy of Pondicherry Lodge VI. Sherlock Holmes Gives a Demonstration	<p>Holmes, Watson, Sholto, and Mary go to Pondicherry Lodge (Bartholomew's estate) to divide up the treasure three ways. However, when they get there, the housekeeper expresses her worry about Bartholomew, who has not emerged from his room all day. Holmes and Watson peer through the door and see Bartholomew (dead) with an unnatural grin on his face. Upon entering, they find a poisoned thorn in his neck. Holmes concludes that two people, one of whom had a wooden leg, committed the crime. The other was a particularly small man, who Holmes finds fascinating. Athelney Jones, the police detective, shows up, and makes some false assumptions about the case, believing Thaddeus to be guilty. Holmes assures him that he will clear his name.</p>	<p><i>"Oh, indeed! You did notice it, then?" He seemed a little crestfallen at the discovery. "Well, whoever noticed it, it shows how our gentleman got away. Inspector!"</i></p>
VII. The Episode of the Barrel VIII. The Baker Street Irregulars	<p>One of Holmes' deductions had revealed that the wooden-legged man had stepped in creosote during his escape. Holmes and Watson choose to follow up on this lead, borrowing a dog to follow the scent. After a wrong turn and some back-tracking, the scent leads them to the edge of the River Thames, where Holmes deduces that they must have hired a boat. Over the next few days, Holmes employs the 'Baker Street Irregulars' (a gang of street urchins) to search every avenue of the river for the boat. These efforts fail, which at first leaves Holmes in something of a quandary, until he has an idea.</p>	<p><i>"As he spoke, there came a swift pattering of naked feet upon the stairs, a clatter of high voices, and in rushed a dozen dirty and ragged little street-Arabs"</i></p>
IX. A Break in the Chain X. The End of the Islander	<p>Holmes, in disguise, makes a search for the boat himself, and manages to find out that the boat they have been looking for (the Aurora – an exceptionally speedy boat) has been craftily camouflaged to avoid detection. Holmes hatches a plan to capture the Aurora and hence the men suspected of the murder. That night, Holmes, Watson and several officers pursue the Aurora in a police barge. The boat is extremely quick. However, after some time, they overtake the boat, which has a wooden-legged captain and a tiny pygmy native from the Andaman Islands (his name is Tonga). As they pursue the boat, Holmes and Watson are nearly struck by one of Tonga's poison darts, before they open fire on the islander themselves, who is shot dead into the Thames. The Aurora runs aground and the wooden-legged man becomes trapped in the mud. He is then captured. Watson, examining the poison dart with Holmes, feels sick at how close they came to death.</p>	<p><i>"He whirled round, threw up his arms, and with a kind of choking cough fell sideways into the stream. I caught one glimpse of his venomous, menacing eyes amid the white swirl of the waters."</i></p>
XI. The Great Agra Treasure XII. The Story of Jonathan Small	<p>The wooden-legged man, whose name is Jonathan Small, is brought back to Baker Street, along with an iron box, which was found on the Aurora with him. Captain Small then tells the story of the Agra treasure, which he became involved in when he was a gatekeeper on a fortress in India. He was approached by his fellow guards (Sikh men) who offered him a share in a great fortune should he help them murder the man who held it. This they did. They then hid the treasure, but were arrested for the murder of the man. Small was sent to a penal colony on the Andaman Islands, where he befriended Tonga. Small bribed two of the guards (Mary's father and Sholto's father) to help him escape, in exchange for a share of the treasure. After some time, it emerged that Sholto had betrayed Small, and so Small escaped with Tonga. After many years, he tracked Sholto down (just before he died) and affixed the note. When he returned to the Sholto estate, Tonga killed Bartholomew (to Small's dismay) and the two stole the treasure. In the chase, he threw it in river, and thus the chest is empty. This ends the case. Watson, who has come to love Mary, proposes to her.</p>	<p><i>"Twenty long years in that fever-ridden swamp, all day at work under the mangrove-tree, all night chained up in the filthy convict-huts, bitten by mosquitoes, racked with ague, bullied by every cursed black-faced policeman who loved to take it out of a white man."</i></p>

Conflict and Power Poetry

Remains by Simon Armitage		Exposure by Wilfred Owen	
Themes: Conflict, Suffering, Reality of War	Tones: Tragic, Haunting, Anecdotal	Themes: Conflict, Suffering, Nature, Reality of War, Patriotism	Tones: Tragic, Haunting, Dreamy
Content, Meaning and Purpose -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.	Context -“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.	Content, Meaning and Purpose -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.	Context -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: “not loath, we lie out here” shows that he was not bitter about his suffering.
Language -“ Remains ” - the images and suffering remain. -“ Legs it up the road ” - colloquial language = authentic voice -“ Then he’s carted off in the back of a lorry ” – reduction of humanity to waste or cattle -“ he’s here in my head when I close my eyes / dug in behind enemy lines ” – metaphor for a war in his head; the PTSD is entrenched. -“ his bloody life in my bloody hands ” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	Form and Structure -Monologue, told in the present tense to convey a flashback (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 ‘ Probably armed, Possibly not ’ conveys guilt and bitterness.	Language -“ Our brains ache ” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“ the merciless iced east winds that knife us... ” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns ‘ we ’ and ‘ our ’ – conveys togetherness and collective suffering of soldiers. -‘ mad gusts tugging on the wire ’ – personification	Form and Structure -Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of “ but nothing happens ” creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) (“ nervous / knife us ”) only barely hold the poem together, like the men.
Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes	
Themes: Conflict, Suffering, Reality of War, Patriotism	Tones: Energetic, Tragic, Haunting	Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism	Tones: Bewildered, Desperate, Dreamy
Content, Meaning and Purpose - 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.	Context -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: “ Someone had blunder’d ”. -This was a controversial point to make in Victorian times when blind devotion to power was expected.	Content, Meaning and Purpose -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.	Context -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. (“ King, honour, human dignity, etcetera ”)
Language -“ Into the valley of Death ”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. -“ jaws of Death ” and “ mouth of Hell ”: presents war as an animal that consumes its victims. -“ Honour the Light Brigade/Noble six hundred ”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group. -“ shot and shell ”: sibilance creates whooshing sounds of battle.	Form and Structure -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 (HALF-a league / DUM-de-de) mirrors the sound of horses galloping and increases the poem’s pace. -Repetition of ‘ the six hundred ’ at the end of each stanza (epistrophe) emphasises huge loss.	Language -“ The patriotic tear that brimmed in his eye Sweating like molten iron ”: his sense of duty (tear) has now turned into the hot sweat of fear and pain. -“ cold clockwork of the stars and nations ”: the soldiers are part of a cold and uncaring machine of war. -“ his foot hung like statuary in midstride ”: he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. -“ a yellow hare that rolled like a flame And crawled in a threshing circle ”: impact of war on nature – the hare is distressed, just like the soldiers	Form and Structure -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	
Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood	Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood	Themes: Conflict, Power, Identity, Protest, Bravery, Childhood	Themes: Conflict, Power, Identity, Protest, Bravery, Childhood
Content, Meaning and Purpose <ul style="list-style-type: none">-In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships.-This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home.-As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.	Context <ul style="list-style-type: none">-Cowardice or surrender was a great shame in wartime Japan.-To surrender meant shame for you and your family, and rejection by society: "he must have wondered which had been the better way to die".	Content , Meaning and Purpose <ul style="list-style-type: none">-‘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 "sick with tyrants".-Despite the cities problems, her positive memories of the place cannot be extinguished.	Context <ul style="list-style-type: none">-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
Language <ul style="list-style-type: none">-The Japanese word 'kamikaze' means 'divine wind' or 'heavenly wind', and has its origin in a heaven-sent storm that scattered an invading fleet in 1250.-"dark shoals of fish flashing silver": image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance.- "they treated him as though he no longer existed": cruel irony – he chose to live but now must live as though he is dead.-"was no longer the father we loved": the pilot was forever affected by his decision.	Form and Structure <ul style="list-style-type: none">-Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society.-The first five stanzas are ordered (whilst he is flying on his set mission).-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.-Direct speech ("My mother never spoke again") gives the poem a personal tone.	Language <ul style="list-style-type: none">-"I left it as a child": 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).-"I am branded by an impression of sunlight": imagery of light - it will stay with her forever.-Personification of the city: "I comb its hair and love its shining eyes" (she has a maternal love for the city) and "My city takes me dancing" (it is romantic and passionate lover)-"My city hides behind me": it is vulnerable and – despite the fact that she had to flee – she is strong.-Semantic field of conflict: "Tyrant, tanks, frontiers"	Form and Structure <ul style="list-style-type: none">-First person.-The last line of each stanza is the same (epistrophe): "sunlight": 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.

Ozymandias by Percy Bysshe Shelley	
Themes: Power of Nature, Decay, Pride	Themes: Power of Nature, Decay, Pride
Content, Meaning and Purpose <ul style="list-style-type: none">-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.	Context <ul style="list-style-type: none">-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.
Language <ul style="list-style-type: none">-'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.': <i>'Look'</i> = 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.	Form and Structure <ul style="list-style-type: none">-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

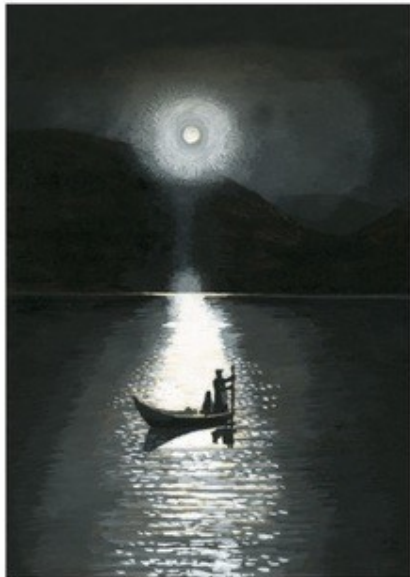
Poppies by Jane Weir		Checking Out Me History by John Agard	
Themes: Bravery, Reality of War, Suffering, Childhood	Themes: Bravery, Reality of War, Suffering, Childhood	Themes: Power, Protest, Identity, Childhood	Themes: Power, Protest, Identity, Childhood
Content, Meaning and Purpose -A modern poem 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.	Context -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a timeless relevance to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: "a blockade of yellow bias" and "intoxicated" .	Content, Meaning and Purpose -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.	Context -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.
Language -Contrasting semantic fields of home/childhood ("cat hairs" , "play at being Eskimos" , "bedroom") with war/injury ("blockade" , bandaged" , "reinforcements") -Aural (sound) imagery: "All my words flattened, rolled, turned into felt" shows pain and inability to speak, and "I listened, hoping to hear your playground voice catching on the wind" shows longing for dead son. - "I was brave, as I walked with you, to the front door" : different perspective of bravery in conflict.	Form and Structure -This is an Elegy , a poem of mourning. -Strong sense of form despite the free verse , 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.	Language -Imagery of fire and light used in all three stanzas regarding black historic figures: "Toussaint de beacon" , "Fire-woman" , "yellow sunrise" . -Uses non-standard phonetic spelling ("Dem tell me wha dem want" , to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. - "I carving out me identity" : metaphor for the painful struggle to be heard, and to find his identity.	Form -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 "Dem tell me" : frustration.

London by William Blake	
Themes: Power, Inequality, Loss, Anger	Tones: Angry, Dark, Rebellious
Content, Meaning and Purpose -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.	Context -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.
Language -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.	Form and Structure -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	
Themes: Power of Nature, Fear, Childhood	Themes: Power of Nature, Fear, Childhood	Themes: Power of Nature, Fear	Themes: Power of Nature, Fear
Content, Meaning and Purpose -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 'huge and mighty forms, that do not live like living men.' -We should respect nature and not take it for granted.	Context -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.	Content, Meaning and Purpose -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	Context -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.
Language - '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.	Form and Structure -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' .	Language - '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.	Form and Structure -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.



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
Content, Meaning and Purpose <ul style="list-style-type: none"> -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. 	Context <ul style="list-style-type: none"> -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: (“Belfast. Beirut. Phnom Penh.”) 	Content, Meaning and Purpose <ul style="list-style-type: none"> -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. -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. 	Context <ul style="list-style-type: none"> -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.
Language <ul style="list-style-type: none"> “All flesh is grass”: Biblical reference that means all human life is temporary – we all die eventually. “He has a job to do”: like a soldier, the photographer has a sense of duty. “running children in a nightmare heat”: emotive imagery with connotations of hell. “blood stained into a foreign dust”: lasting impact of war – links to Remains and ‘blood shadow’. “he earns a living and they do not care”: ‘they’ is ambiguous – it could refer to readers or the wider world. 	Form and Structure <ul style="list-style-type: none"> -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. 	Language <ul style="list-style-type: none"> -Semantic field of light: (‘Paper that lets light shine through’, ‘The sun shines through their borderlines’, ‘let the daylight break through capitals and monoliths’) emphasises that light is central to life, a positive and powerful force that can break through ‘tissue’ and even monoliths (stone statues). -‘pages smoothed and stroked and turned’: gentle verbs convey how important documents such as the Koran are treated with respect. -‘Fine slips [...] might fly our lives like paper kites’: this simile suggests that we allow ourselves to be controlled by paper. 	Form and Structure <ul style="list-style-type: none"> -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 (‘turned into your skin’): 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.

My Last Duchess by Robert Browning	
Themes: Power, Pride, Control, Jealousy, Status	Themes: Power, Pride, Control, Jealousy, Status
Content, Meaning and Purpose <ul style="list-style-type: none"> -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. 	Context <ul style="list-style-type: none"> -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.
Language <ul style="list-style-type: none"> -‘Looking as if she was alive’: sets a sinister tone. -‘Will’t please you sit and look at her?’ rhetorical question to his visitor shows obsession with power. -‘she liked whate’er / She looked on, and her looks went everywhere.’: hints that his wife was a flirt. -‘as if she ranked / My gift of a nine-hundred-years- old name / With anybody’s gift’: she was beneath him in status, and yet dared to rebel against his authority. -‘I gave commands; Then all smiles stopped together’: euphemism for his wife’s murder. -‘Notice Neptune, though / Taming a sea-horse’: he points out another painting, also about control. 	Form and Structure <ul style="list-style-type: none"> -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: ‘She thanked men, – good! but thanked / Somehow – I know not how’ -Dramatic Irony: the reader can read between the lines and see that the Duke’s comments have a much more sinister undertone.



Conflict and Power Poetry

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

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. 2. Read the poem and annotate the parts relevant to the question. 3. Select quotations. 4. Bullet point ideas in order.		
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 _____?				
30 marks, 45 mins				24 marks, 30 mins [5+25]	8 marks, 15 mins [5+10]				
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 th 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.				
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 _____?			2. Read the extract – if you have one – and annotate the parts relevant to the question.				
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] _____ ?			3. Select quotations from the extract, and write down quotations you can link from the rest of the text.				
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.			4. Bullet point ideas in order – use critical vocabulary for topic sentences.				
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		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						Structural Techniques							
Adverbs		Verbs		Adjectives		Superlatives		Pronouns		Prepositions		Nouns	
Connotation		Symbolism		Simile		Metaphor		Idiom		Personification		Imperative	
Pathetic Fallacy		Dramatic Irony		Rhetorical Questions		Fact/Opinion		Formal/Colloquial Language		Sibilance		Onomatopoeia	
Hyperbole		Emotive Language		Sensory Language		Alliteration		Anecdote		Repetition		Cyclical structure	
										Contrast		Juxtaposition	
										Monologue		Blank Verse	
										Tension		Suspense	
										Stage Directions		Prologue	
										Morality Tale		Narrator	
										Punctuation		Tone	
										Soliloquy		Flashback Focus	
										Epilogue		Reprise	
										Tenses			