

## KING'S LYNN ACADEMY

Spoken Language Assessment

How to revise for an English exam

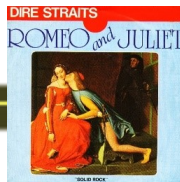


Love, marriage and Patriarchal power in Elizabethan England



Shakespearean tragedy conventions

Shakespeare and Romeo and Juliet



### Term 3

Planning, construction and organisation of a narrative

Structure of a comparative essay



**Metaphors**  
A comparison in which one thing is said to be another.  
Example:  
She is a walking dictionary.

Language terminology and techniques

Analysing language form and structure in narrative unseen texts



Power and Conflict Poetry and Poets

### Term 2

Comparing Literary non-fiction texts

Using a range of sentence structures

Explicit vs Implicit



Victorian Poverty, Workhouses and Malthus



Explicit and Implicit Understanding

Dickens and A Christmas Carol



### Term 1

Welcome to KLA your Journey starts here

# Macbeth

Plot		Key Quotations		Key Terminology	
<b>Act 1</b>	<ul style="list-style-type: none"> <li>The 3 witches gather to meet Macbeth and Banquo.</li> <li>Duncan hears the Thane of Cawdor has betrayed him.</li> <li>Macbeth is seen as a hero.</li> <li>Macbeth and Banquo hear the predictions.</li> <li>Duncan decides that Malcolm will be heir to the throne.</li> <li>Duncan plans to visit Macbeth.</li> <li>Lady Macbeth reads Macbeth's letter.</li> </ul>	<ul style="list-style-type: none"> <li>"Fair is foul, and foul is fair" (1.1) Witches</li> <li>"For brave Macbeth – well he deserves that name" (1.2) The Captain</li> <li>"So foul and fair a day I have not seen" (1.3) Macbeth</li> <li>"Stars hide your fires, let not light see my black and deep desires" (1.4) Macbeth</li> <li>"Come you spirits...unsex me here and fill me from the crown to the toe top full of direst cruelty" (1.5) Lady Macbeth</li> <li>"Look like the innocent flower but be the serpent under't" (1.6) Lady Macbeth</li> <li>"When you durst do it, then you were a man" (1.7) Lady Macbeth</li> <li>"But screw your courage to the sticking place and we'll not fail." (1.7) Lady Macbeth</li> </ul>	<b>Antithesis</b>	<b>Opposite / Contrast</b>	
<b>Act 2</b>	<ul style="list-style-type: none"> <li>Macbeth has doubts and sees a vision of a floating dagger.</li> <li>He follows through with Duncan's murder.</li> <li>LM has to finish the job by wiping blood on the drunk guards.</li> <li>Macduff discovers Duncan's body.</li> <li>The guards are the likely suspects.</li> <li>Macbeth kills the guards.</li> <li>Malcolm and Donalbain flee the castle because they are afraid.</li> </ul>	<ul style="list-style-type: none"> <li>"Is this a dagger I see before me, the handle towards my hand?" (2.1) Macbeth</li> <li>"Give me the daggers. The sleeping and the dead are but as pictures" (2.2) Lady Macbeth</li> <li>"Will all great Neptune's ocean wash this blood clean from my hand?" (2.2) Macbeth</li> <li>"A little water clears us of this deed" (2.2) Lady Macbeth</li> <li>"Wake Duncan with thy knocking, I would thou couldst." (2.2) Macbeth</li> <li>"Oh horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee" (2.3) Macduff</li> <li>"There's daggers in men's smiles" (2.3) Donalbain</li> </ul>	<b>Aside</b>	A remark heard only by the audience.	
<b>Act 3</b>	<ul style="list-style-type: none"> <li>Banquo suspects Macbeth for the murder of King Duncan.</li> <li>Macbeth sends murderers to kill Banquo. Banquo is murdered but Fleance escapes.</li> <li>The ghost of Banquo is at the banquet. Macbeth rants and raves. LM tries to cover up the situation.</li> <li>Macduff didn't attend the banquet as he is suspicious of Macbeth.</li> </ul>	<ul style="list-style-type: none"> <li>"Our fears in Banquo stick deep" (3.1) Macbeth</li> <li>"Of full of scorpions is my mind, dear wife" (3.2) Macbeth</li> <li>"Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth</li> <li>"Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth</li> <li>"My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth</li> <li>"I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'er" (3.4) Macbeth</li> </ul>	<b>Dramatic Irony</b>	When the audience knows things that the characters don't.	
<b>Act 4</b>	<ul style="list-style-type: none"> <li>Macbeth visits the 3 witches and they show him more visions. He believes he can't be killed by any man.</li> <li>Macbeth sends murderers to Macduff's castle to kill his family.</li> <li>In England, Macduff begs Malcolm to return to the throne.</li> <li>Malcolm tests Macduff's loyalty then agrees to the war against Macbeth.</li> </ul>	<ul style="list-style-type: none"> <li>"From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth</li> <li>"The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth</li> <li>"Let grieve convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm</li> <li>"Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm</li> </ul>	<b>Iambic Pentameter</b>	A line of verse, with 5 metrical feet, each with one unstressed syllable followed by one stressed syllable.	
<b>Act 5</b>	<ul style="list-style-type: none"> <li>LM has gone mad with guilt. She sleepwalks and tries to clean blood from her hands. She commits suicide.</li> <li>Many of Macbeth's supporters decide to help Malcolm. Macbeth isn't worried as he believes the prophecies.</li> <li>Macbeth confronts Macduff and learns that he was not born naturally but by caesarean section.</li> <li>Macbeth and Macduff fight and natural order is restored when Macbeth is killed and Malcolm is crowned king.</li> </ul>	<ul style="list-style-type: none"> <li>"Out, damned spot! Out, I say!... Will these hands ne'er be clean?" (5.1) Lady Macbeth</li> <li>"All the perfumes of Arabia will not sweeten this little hand" (5.1) Lady Macbeth</li> <li>"My name's Macbeth" (5.7) Macbeth</li> <li>"Turn, hell-hound, turn...I have no words; my sword is my voice" (5.8) Macduff</li> <li>"I bear a charmed life which must not yield to one of woman born" (5.8) Macbeth</li> <li>"Macduff was from his mother's womb untimely ripped" (5.8) Macduff</li> <li>"I will to yield to kiss the ground before young Malcolm's feet" (5.8) Macbeth</li> <li>"Behold where stands the usurper's head" (5.9) Macduff</li> <li>"His fiend-like queen who, as 'tis thought, by self and violent hands took off her life" (5.9) Malcolm.</li> </ul>	<b>Juxtaposition</b>	Two things closely placed with contrasting effect.	
			<b>Monologue</b>	A long speech by one actor.	
			<b>Motifs</b>	A dominant / recurring idea.	
			<b>Paradox</b>	A person/thing with contradictory features or qualities.	
			<b>Semantic field</b>	A group of words, which relate to a common theme or motif.	
			<b>Soliloquy</b>	Speaking one's thoughts aloud.	
			<b>Key Vocabulary</b>		
			<b>Ambition</b>	Strong desire to achieve something.	
			<b>Apparitions</b>	A ghost/ghost-like image of a person.	
			<b>Betrayal</b>	Being disloyal.	
			<b>Catholics</b>	A person belonging to the Christian church.	
			<b>Fatal Flaw</b>	A defect / weakness in character.	
			<b>Hallucination</b>	Apparent vision of something not present.	
			<b>Invincible</b>	Feeling too powerful to be defeated.	
			<b>Jacobean</b>	Relating to the reign of King James I.	
			<b>Kinsman</b>	A relative / blood relation.	
			<b>Masculinity</b>	Qualities considered to be of a man.	
			<b>Noble</b>	Belonging to aristocracy.	
			<b>Protestant</b>	A member of the Western Christian church.	
			<b>Regicide</b>	The action of killing a king.	
			<b>Remorseless</b>	Without guilt or regret.	
			<b>Scepticism</b>	Doubts the truth of things.	
			<b>Thane</b>	A man with land granted by the king.	
			<b>Tragedy</b>	A play with tragic events.	
			<b>Traitor</b>	A person who betrays someone.	
			<b>Treason</b>	Betraying one's country.	
			<b>Virtuous</b>	Having high moral standards.	

# A Christmas Carol

## 1 Scrooge at the start:



Scrooge is clearly a solitary being who has no relationships with others. He clearly hates Christmas and is focussed solely on money and profit.

We see how he treats Bob Cratchit and his nephew Fred very poorly, forcing Bob to work in awful conditions and refusing to attend Fred's Christmas party. We also learn of his selfish and unpleasant nature when he refuses to donate money to charity. He is very unchristian and the contrast between Fred and Scrooge makes him seem worse!

He seems beyond help and also seems reluctant to change.

### Key quotes/evidence:

"Squeezing, wrenching, grasping", "tight-fisted", "Hard and sharp as flint", "solitary as an oyster", "carried his own low temperature about with him", "nobody ever stopped him", "let me hear another sound from you and you'll celebrate Christmas by losing your situation", "you're poor enough", "Much good may it do you", "Bah Humbug", "should be boiled with his own pudding", "Are there no prisons?", "I can't afford to make idle people merry"

## 6 Scrooge at the end!!



Scrooge wakes up on Christmas morning determined to make amends and redeem himself for his past sins. He pays for a prize turkey to be sent to the Cratchits before dressing in his best clothes and walking about the streets of London soaking up the Christmas atmosphere. He attends Church and apologies to the charity worker whom he refused the day before. He goes to Fred's party and has a great time. On Boxing Day, he tricks Bob Cratchit by pretending to be mad at him being late for work. He promises to raise his salary and help Bob's family in whatever way he can.

### Key changes:

Gives money freely; is pleasant and wishes a 'Merry Christmas' to everyone he sees, rich or poor; he laughs and greet people; he makes amends and apologises; he enjoys Christmas and has fun; he treats the children in the street well; he becomes a good boss, uncle and friend; he doesn't care if people make fun of him.

### Key quotes/evidence:

Wishes everyone "Merry Christmas!", "I am as light as a feather, I am as giddy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man.", "father of a long line of brilliant laughs.", "He shan't know who sends it.", Gives money to poor with "a great many back-payments". Humbly asks Fred if he can come in the house. "I am about to raise your salary!" "A Merry Christmas Bob...assist your struggling family." "Make up the fires, and buy another coal scuttle." "second father" to Tiny Tim. Knows how to "keep Christmas well".

## 2 Jacob Marley appears!!



Jacob Marley appears to warn Scrooge about his future fate if he doesn't change! If Scrooge doesn't change, he will be forced to suffer in the afterlife like Jacob Marley. Scrooge will be haunted by three spirits in the hope of teaching him valuable lessons. At first, Scrooge tries to hide his fear by making jokey remarks, but soon we see that Scrooge is terrified and is grateful to Jacob for helping him escape his fate.

### Key changes:

We learn that he does have a sense of humour; we see that his confidence is shaken as he realises how his bad life will lead to suffering in the afterlife; he shows gratitude towards Jacob and pays him compliments for things other than making money; he is unable to say Humbug!

### Key quotes/evidence:

"Double locked the room", "it's humbug still!", "There's more of 'grave than of grave about you!", "Disturbed the very marrow of his bones", "Mercy!", "Trembling", "Quake exceedingly", "Tell me more. Speak comfort to me.", "you were always a good friend to me", "He tried to say "Humbug" but stopped at the first syllable".

## 3



## The ghost of Christmas Past!!

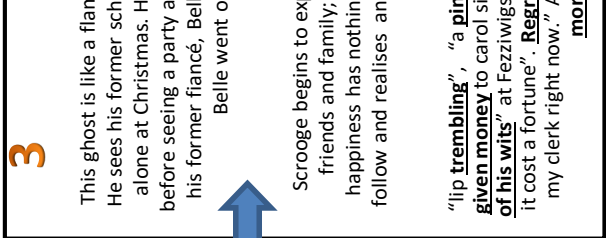
This ghost is like a flame or candle and takes Scrooge to see scenes from his past. He sees his former school friends and remembers how he was often left at school alone at Christmas. He sees his sister, Fan, come and collect him one Christmas before seeing a party at his former boss, Fezziwig's. He then sees a scene in which his former fiancé, Belle, breaks off her engagement with him before seeing that Belle went on to marry another man and have many children.

### Key changes:

Scrooge begins to experience real emotions; he remembers a fondness for his friends and family; he remembers what it was like to be happy; learns that happiness has nothing to do with money; he reflects on the examples he didn't follow and realises and regrets the poor man and boss he has become; he begins to realise the importance of family.

### Key quotes/evidence:

"lip trembling", "a pimple" on his cheek, "And he sobbed", "Wishes he could have given money to carol singer. Uneasy to be reminded of Fred. Acted "like a man out of his wits" at Fezziwigs. Learns that the happiness Fezziwig gave was "as great as if it cost a fortune". Regrets not being nicer; "I should like to be able to say a word to my clerk right now." After seeing Belle's family he is distraught and can take no more and says: "remove me from this place".



## 5 The ghost of Christmas Yet to Come!



This spirit is more spectral than the others and appears like the grim reaper. He never once speaks to Scrooge in the chapter but instead points the way. Scrooge sees various business people discussing the death of a mystery man in unflattering terms. He also watches as three people visit a pawn shop where the dead man's possessions are sold. He sees the corpse of the dead man that is unloved and uncared for. He then sees a poor couple delighted that the man is dead before seeing the Cratchit family struggle with the loss of Tiny Tim. He finally realises that he is the dead man when he sees his name on the gravestone.

### Key changes:

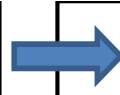
He is very humble towards the ghost; he asks to be shown things that he can learn from; he is shocked and horrified at how the dead man is treated and is desperate not to be that man; he only gradually realises that he is the dead man; he promises that he has learnt lessons; he begs to see someone grieving for the dead man; he is heartbroken by the sight of Tiny Tim dead; he is terrified of the prospect of dying alone; he promises that he has changed and swears to become a better man.

### Key quotes/evidence:

"I am prepared to bear you company, and do it with a thankful heart." "I see... The case of this unhappy man might be my own." "quite agonised" "Let me see some tenderness connected with a death." "hear me! I am not the man I was." "I will honour Christmas in my heart," "Holding up his hands in a last prayer to have his fate reversed."

## 4

## The ghost of Christmas Present!



This ghost appears as a jolly green giant who shows Scrooge Christmas morning in all different parts of London. He sees rich and poor alike celebrating Christmas and enjoying it. The scene at the Cratchits shows Scrooge how the family are suffering but are grateful and happy for what they do have, which is each other. Scrooge also observes the miners and sailors celebrating Christmas before seeing Fred's Christmas party. The ghost finally shows him the wolfish children of 'ignorance' and 'Want' to scare Scrooge into action.



### Key changes:

Scrooge is respectful towards the spirit from the start; he shows genuine concern for Tiny Tim; he is ashamed of his own cruel words about the poor; he enjoys the games at Fred's; he is horrified that there is no help for the poor.

### Key quotes:

"entered timidly and hung his head", "He was not the dogged Scrooge he had been", "Conduct me where you will.", "Tell me Tiny Tim will live.", "trembling, cast his eyes to the ground", "begged like a boy to be allowed to stay", "started back appalled", "Have they no refuge or resource?", cried Scrooge.

## Prologue

### Key Quotations.

'did you ever hear the story of the Johnstone twins'  
 'Of one womb born on the self same day  
 How one was kept, one given away'  
 'did you never hear how the Johnstones died,  
 'never knowing they shared one name'  
 'a mother cried My own dear sons lie slain'  
 'did you never hear of a mother so cruel  
 That there's a stone in place of her heart'  
 'bring her on, and judge for yourselves  
 How she came to play this part'

Mrs Lyons - Mr Lyons  
 Mrs Johnstone - Sammy  
 Edward - Linda - Mickey  
 The Narrator

The characters in Blood Brothers are largely defined by the social class they live in. Their attitudes and behaviour are principally fixed, with the exception of the children.  
 Mickey and Edward grow and change as the story develops, making a friendship across the social divide, but one that is doomed by external forces.



Nature  
 Vs  
 Nurture



Violence

Social class  
 & Inequality



The play begins with the deaths of two men. The narrator tells us that they were twins, but were separated and never knew that they shared the same surname: Johnstone. As the lights go down, Mrs Johnstone, their mother, enters and the narrator asks us to judge her story.

Mrs Johnstone sings of how she fell in love while dancing, but that her husband left her because she no longer looked like Marilyn Monroe. She has seven children despite being only 25, but the audience are told that she looks much older; and she is pregnant again. Mrs Johnstone can't afford even the basics of life - her kids complain about being hungry. But she thinks she'll be able to get by when she starts her new job, cleaning for a couple called Mr and Mrs Lyons.



*And do we blame  
 superstition for  
 what came to pass?  
 Or could it be what  
 we, the English,  
 have come to know  
 as class?*

Relationships



Superstition & Fate

## Context

Council houses were the homes of most working class people at the time. They were often cramped and didn't have indoor toilets or central heating.

To improve standards of living the government moved people into new towns or newly developed towns

Many people missed their support networks, amenities and the life they used to have in the city. It was also more difficult to get a job in the countryside.



# Blood Brothers!

Willy Russell aimed to show the audience that there are disadvantages to being poor and working class. He wanted to highlight the struggles that people faced and the divide between rich and poor. He wanted to highlight that failure to succeed in life is not always due to a lack of ability, but down to lack of opportunities, such as education. This is an issue that is still important today.



## Key Quotations.

'with a wife he said was twice the size of Marilyn Monroe.'  
 'with seven hungry mouths to feed and one more nearly due'  
 'me husband, he'd walked out on me  
 nothing's yours, On easy terms.'  
 'hey mam, how come I'm on free dinners?'  
 'it's a pretty house isn't it? it's a pity it's so big. I'm finding it rather large at present'  
 'no I'm afraid...we've been trying for such a long time now'

The story Blood Brothers covers the lives of twins Mickey and Edward. The play is divided into two acts, and has many songs. A narrator speaks to the audience at the beginning and throughout the play, commenting on the action and setting the scene

The Lyons are well off and live in a large house. Mrs Lyons explains that she is lonely. Her husband is away working for nine months and they have no children of their own - a strong contrast to the Johnstone family.



## Act 1- Twins!

### Key Quotations.

'mouths to feed. You're expecting twins'  
'the welfare have already been on to me'  
'kids can't live on love alone'  
'give one of them to me'  
'my husband doesn't get back until the middle of July. He need never guess'  
'it's mad...but it's wonderful, it's perfect.'  
'Surely, surely it's better to give one child to me.'  
'you'd be able to see him every day'  
'we must make this a, erm, binding agreement'  
'nobody must ever know'  
'she's always bothering him, Richard, always'  
**she pushes money into Mrs Johnstone's hands**  
'it's a lot of money'  
'you'll be locked up. You sold your baby'  
'if either twin learns that he was one of a pair, they shall both immediately die.'  
'you won't tell anyone about this....if you do, you will kill them.'



## Act 1 - Linda

### Key Quotations.

'if you cross your fingers and if you count from one to ten'  
'you said the 'F' word'  
**Linda moves in to protect Mickey**  
**Linda notices Mickey quietly crying**  
'take no notice of mothers. They're soft'  
'we've been caught loads of times by a policeman...haven't we Linda?'  
'do you really? Goodness, that's fantastic!'  
'Richard, I don't want to stay here any more. I want to move.'  
'if we stay here I feel that something terrible will happen.'  
**She is stopped by the sight of shoes on the table. (Mrs Lyons)**  
'I warned you last time, didn't I, Mrs Johnstone?'  
'You don't want to end up in court again, do you?'  
'it was more of a prank, really, Mr Lyons'  
'we're moving away. To the country'  
'Oh bright new day, we're moving away'



## Act 2- Teenagers!

### Key Quotations.

'the house we got was lovely, the neighbours are a treat'  
'I know our Sammy burnt the school down, but it's very easily done'  
'when you mention girls...he flies into a rage'  
'I'll give you some more lessons when you're home for half term'  
'shut it. I'm 14. I wanna fourpenny scholar'  
**- He produces a knife. To the conductor** 'now move, you. Move!'  
'-y' better hadn't or I won't be in love with y' anymore'  
'-that's not me. That's Mickey'  
'-it's just a secret. Everyone has secrets'  
'-I wish I was a bit like...that guy'  
'-wow, was that Linda?'  
'-It's just like dead difficult...knowing what to say'  
'-Listen, we can see how it's done...Swedish Au Pairs'  
'-she's fabulous your ma'

## Act 2 – The confrontation!

### Key Quotations.

**Mrs Lyons appears from where she has been concealed in the alley**  
'How long have you lived here?'  
'just for a while I came to believe that he was actually mine'  
'is it money you want?'  
**Mrs Lyons has opened the knife drawer and has a lethal looking knife**  
**Mrs Lyons lunges**  
'YOU'RE MAD. MAD.'  
'Witch (suddenly pointing) I curse you. Witch!'  
**Who'd tell the girl in the middle of the pair the price she'll pay just for being there.**  
'I go away to university tomorrow'  
'if I could stand in his shoes I would say/ How can I compare thee to a summers day'  
**he quickly embraces and kisses Linda**  
'the Christmas party's gonna be on me'



## Act 2- The pregnancy

### Key Quotations.

'-mum. Linda's pregnant...could we live here for a bit'  
'-they've started layin' people off in the other factory'  
**- A wedding part assembles**  
**- Mickey...goes to work, only to have his cards given to him**  
'-I'm back, where's the action, the booze, the Christmas parties, the music and the birds'  
'-what's wrong? It's nearly christmas'  
'-what's wrong?' 'you. You're a dickhead'  
'-I don't want your money, stuff it'  
'-I thought we were blood brothers' 'that was kid's stuff, Eddie.'  
'-Hello Eddie.' 'Why haven't you called me?'  
'-you might as well know...I've always loved you'  
'-all we need is someone to keep the eye for us'  
'-what have y' got? Nothin', like me Miam'  
'-we don't use the shooters, they're just frighteners'

## Act 2 – the crime & the time

### Key Quotations.

'the dealers dealt the cards and he wont take them back'  
'**we see Mickey, nervously keeping look out**  
'there's a man lying bleeding on a garage floor'  
'quick, get in the house and bolt the fucking door'  
'**Mickey stands, unable to move, tears streaming down his face**  
'The jury found him guilty, sent him down for 7 years...he couldn't stop the tears'  
'treats his ills with daily pills/ just like Marilyn Monroe'  
'I get depressed an' I need to take these cos they make me better'  
'we've got our own place an' I think I've got Mickey a job'  
'We have sorted ourselves out? Do you think I'm really stupid?'  
'it used to be just sweets and ciggies he gave me....Now it's a job and a house. I'm not stupid Linda. You sorted it out. You an' Councillor Eddie Lyons.'



## Act 2 – The Truth!

### Key Quotations

'-it's just a light romance/ it's nothing cruel.'  
'**Edward laughs, grabbing Linda jokingly. Their smiles fade as they look at each other. Suddenly they kiss.**  
'- **we see Mickey...go to take his pills. We see him make the effort of not taking them.**  
'- **Mrs Lyons enters and goes to Mickey...points out Edward and Linda**  
'**Mickey...enters and flings back the floorboard to reveal the gun hidden by Sammy**  
'-There's a mad man'  
'-Mickey? Eddie? The Town Hall?'  
'-Your mother...she came to the factory and told me'  
'-you got everything...an' I got nothing'  
'-Mickey...Mickey...Don't shoot him Mickey'  
'-He's your brother...I couldn't afford to keep both of you'  
'-why didn't you give me away! I could have been him'  
'-**the gun explodes and blows Edward apart**

Remains by Simon Armitage		Exposure by Wilfred Owen	
<b>Themes:</b> Conflict, Suffering, Reality of War		<b>Themes:</b> Conflict, Suffering, Nature, Reality of War, Patriotism	
<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>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> -"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>Context</b> -Written in Military C... in 1918: th... an actual... -Of his wo... pity of wa... -Despite h... of senior o... <b>"not loath...</b> bitter abo...	
<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>Form and Structure</b> -Contrast... ing>Delus... -Repetition... structure... -Rhyme so... structure... -Parahym... barely hol...	
<b>Language</b> -"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.		<b>Language</b> -"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 <b>'we' and 'our'</b> – conveys togetherness and collective suffering of soldiers. -"mad gusts tugging on the wire" – personification	
Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes	
<b>Themes:</b> Conflict, Suffering, Reality of War, Patriotism		<b>Themes:</b> Conflict, Power, Reality of War, Nature, Bravery, Patriotism	
<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 outfoot 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. -Is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.		<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> -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>Context</b> -Published... -Hughes' f... World Wa... attention... -He draws... otism and... <b>honour, h...</b>	
<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 leaguer / 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>Form and Structure</b> -The poem... action, to... -Enjambm... -Time star... soldier's b... -Contrasts... the intern... confusion.	
<b>Language</b> -"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 in battle.		<b>Language</b> -"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	
Kamikaze by Beatrice Garland		The Emigree by Carol Rumens	
<b>Themes:</b> Conflict, Power, Patriotism, Shame, Nature, Childhood		<b>Themes:</b> Conflict, Power, Identity, Protest, Bravery, Childhood	
<b>Content, Meaning and Purpose</b> -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is scorned when he returns home.		<b>Content, Meaning and Purpose</b> -"Emigree" – a female who is forced to leave their country for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now <b>"sick with tyrants"</b> .	
<b>Context</b> -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: <b>"he must have wondered which had been the better way to die"</b> .		<b>Context</b> -Emigree... the speaker... poem a tir... -Increasing... climate	

		<b>Poppies by Jane Weir</b>	
<b>Tones:</b> Tragic, Haunting, Dreamy		<b>Themes:</b> Bravery, Reality of War, Suffering, Childhood	<b>Tones:</b> Tender, Tragic, Dreamy, Bitter
<p>in 1917 before Owen went on to win the cross for bravery, and was then killed in battle. The poem has authenticity as it is written by a soldier.</p> <p>For example, Owen said: "My theme is war and the suffering of the soldier".</p> <p>By highlighting the tragedy of war and mistakes made by commanders, he had a deep sense of duty: "I, we lie out here" shows that he was not just a soldier but his suffering.</p>	<p><b>Content, Meaning and Purpose</b></p> <ul style="list-style-type: none"> <li>-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.</li> <li>-The narration covers her visit to a war memorial, interspersed with images of the soldier's childhood and his departure for war.</li> </ul>	<p><b>Context</b></p> <ul style="list-style-type: none"> <li>-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.</li> <li>-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>".</li> </ul>	
<p><b>Structure</b></p> <p>Use of Cold&gt;Warm&gt;Cold imagery conveys Suffering&gt;Death of the hypothermic soldier.</p> <p>Use of "but nothing happens" creates circular imagery implying never ending suffering</p> <p>Use of ABBA and hexameter gives the poem a sense of monotony and emphasises the monotony.</p> <p>Use of half rhymes ("nervous / knife us") only holds the poem together, like the men.</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>-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>")</li> <li>-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.</li> <li>-"<b>I was brave, as I walked with you, to the front door</b>": different perspective of bravery in conflict.</li> </ul>	<p><b>Form and Structure</b></p> <ul style="list-style-type: none"> <li>-This is an <b>Elegy</b>, a poem of mourning.</li> <li>-Strong sense of form despite the <b>free verse</b>, stream of consciousness addressing her son directly – poignant</li> <li>-No rhyme scheme makes it melancholic</li> <li>-Enjambment gives it an anecdotal tone.</li> <li>-Nearly half the lines have caesura – she is trying to hold it together, but can't speak fluently as she is breaking inside.</li> <li>-Rich texture of time shifts, and visual, aural and touch imagery.</li> </ul>	
<b>War Photographer</b>			
<b>Tones:</b> Bewildered, Desperate, Dreamy		<b>Themes:</b> Conflict, Suffering, Reality of War	<b>Tones:</b> Painful, Detached, Angry
<p>Written in 1957, but most-likely set in World War 1. The photographer had survived the battle of Gallipoli in 1915, and so he may have wished to draw attention to the hardships of trench warfare.</p> <p>There is a contrast between the idealism of patriotism and the reality of fighting and killing. ("<b>King, human dignity, etcetera</b>")</p>	<p><b>Content, Meaning and Purpose</b></p> <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>	<p><b>Context</b></p> <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: ("<b>Belfast. Beirut. Phnom Penh.</b>")</li> </ul>	
<p><b>Structure</b></p> <p>The poem starts 'in medias res': in the middle of the action to convey shock and pace.</p> <p>The poet maintains the momentum of the charge. The use of metaphors in the second stanza to convey the photographer's bewilderment and reflective thoughts.</p> <p>The use of the visual and aural imagery of battle with the thoughts of the soldier = adds to the impact of the poem.</p>	<p><b>Language</b></p> <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>	<p><b>Form and Structure</b></p> <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>Checking Out Me History by John Agard</b>			
<b>Tones:</b> Mournful, Defiant, Nostalgic		<b>Themes:</b> Power, Protest, Identity, Childhood	<b>Tones:</b> Defiant, Angry, Rebellious, Cynical
<p>Published in 1993. The home country of the poet is not revealed – this ambiguity gives the poem timeless relevance.</p> <p>The poem is highly relevant to many people in current world.</p>	<p><b>Content, Meaning and Purpose</b></p> <ul style="list-style-type: none"> <li>-Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history.</li> <li>-Black history is in italics to emphasise its separateness and to stress its importance.</li> </ul>	<p><b>Context</b></p> <ul style="list-style-type: none"> <li>-John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s.</li> <li>-His poetry challenges racism and prejudice.</li> <li>-This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole,</li> </ul>	

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning	
<b>Themes:</b> Power of Nature, Decay, Pride		<b>Themes:</b> Power, Pride, Control, Jealousy, Status	
<b>Content, Meaning and Purpose</b>		<b>Content, Meaning and Purpose</b>	
<p>-The narrator meets a traveller who tells him about a decayed stature that he saw in a desert.</p> <p>-The statue was of a long forgotten ancient King: the arrogant Ozymandias, <b>'king of kings.'</b></p> <p>-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.</p>		<p>-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.</p> <p>-He can finally control her by objectifying her and showing her portrait to visitors when he chooses.</p> <p>- He is now alone as a result of his need for control.</p> <p>-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.</p>	
<b>Language</b>		<b>Language</b>	
<p>-<b>'sneer of cold command'</b>: the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.</p> <p>-<b>'Look on my works, ye Mighty, and despair.'</b>: <i>'Look'</i> = imperative, stressed syllable highlights commanding tone;</p> <p>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.</p> <p><b>'The lone and level sands stretch far away.'</b>: the desert is vast, lonely, and lasts far longer than a statue.</p>		<p>-<b>'Looking as if she was alive'</b>: sets a sinister tone.</p> <p>-<b>'Will't please you sit and look at her?'</b> rhetorical question to his visitor shows obsession with power.</p> <p>-<b>'she liked whatever / She looked on, and her looks went everywhere.'</b>: hints that his wife was a flirt.</p> <p>-<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.</p> <p>-<b>'I gave commands; Then all smiles stopped together'</b>: euphemism for his wife's murder.</p> <p>-<b>'Notice Neptune, though / Taming a sea-horse'</b>: he</p>	
<b>Context</b>		<b>Context</b>	
<p>-Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.</p> <p>-Shelley also disliked the concept of a monarchy and the oppression of ordinary people.</p> <p>-He had been inspired by the French revolution – when the French monarchy was overthrown.</p>		<p>-Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth's life.</p> <p>-This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'.</p> <p>-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.</p>	
<b>Form and Structure</b>		<b>Form and Structure</b>	
<p>-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.</p> <p>-The iambic pentameter rhyme scheme is also disrupted or decayed.</p> <p>-First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction.</p> <p>-Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.</p>		<p>-First person narrative – creates a sense that it is a personal poem.</p> <p>-The regular rhythm and enjambment add to the effect of natural speech and a personal voice.</p> <p>-The extract can be split into three sections, each with a different tone to reflect his shifting mood:</p> <p>Lines 1-20: (rowing) carefree and confident</p> <p>Lines 21-31: (the mountain appears) dark and fearful</p> <p>Lines 32-44: (following days) reflective and troubled</p> <p>-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>.</p>	

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	
<b>Tones:</b> Confident > Dark / Fearful > Reflective			
<b>Content, Meaning and Purpose</b>		<b>Content, Meaning and Purpose</b>	
<p>-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.</p> <p>-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.</p> <p>-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></p> <p>-We should respect nature and not take it for granted.</p>		<p>-The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations.</p> <p>-When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war.</p> <p>-The final line of the poem reveals their fear of nature's power</p>	
<b>Language</b>		<b>Language</b>	
<p>-<b>'One summer evening (led by her)'</b>: 'her' might be nature personified – this shows his love for nature.</p> <p>-<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.</p> <p>-<b>'nothing but the stars and grey sky'</b>: emptiness of sky.</p> <p>-<b>'the horizon's bound, a huge peak, black and huge'</b>: the image of the mountain is more shocking (contrast).</p> <p>-<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.</p> <p>-<b>'There hung a darkness'</b>: lasting effects of mountain.</p>		<p>-<b>'Nor are there trees which might prove company'</b>: the island is a lonely, barren place.</p> <p>-Violent verbs are used to describe the storm: <b>'pummels', 'exploding', 'spits'</b>.</p> <p>-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).</p> <p>-This also reinforces the metaphor of war / troubles.</p> <p>-<b>'spits like a tame cat turned savage'</b>: simile compares the nature to an animal that has turned on its owner.</p>	
<b>Form and Structure</b>		<b>Form and Structure</b>	

Key themes and connections: poems that you might choose to compare	Language for comparison
	<p><b>When poems have similarities</b></p> <p>Similarly, ...</p> <p>Both poems convey / address...</p> <p>Both poets explore / present...</p>

		<b>Tissue by Imtiaz Dharker</b>	
<b>Tones:</b> Sinister, Bitter, Angry		<b>Themes:</b> Power of Nature, Control, Identity	<b>Tones:</b> Gentle, Flowing, Ethereal
<b>Context</b> -Browning was a British poet, and lived in Italy. The poem was published in 1842.  -Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.		<b>Content, Meaning and Purpose</b> -Two different meanings of 'Tissue' (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body.  -The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.  -Also, although human life is much more precious, it is also fragile and temporary.	<b>Context</b> -Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us.  -This particular poem also questions how well we understand ourselves and the fragility of humanity.
<b>Form and Structure</b> -Dramatic Monologue, in iambic pentameter.  -It is a speech, pretending to be a conversation – he doesn't allow the other person to speak!  -Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable.  -Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: <b>'She thanked men, – good! but thanked / Somehow – I know not how'</b>  -Dramatic Irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.		<b>Language</b> -Semantic field of light: ( <b>'Paper that lets light shine through', 'The sun shines through their borderlines', 'let the daylight break through capitals and monoliths'</b> ) emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues).  - <b>'pages smoothed and stroked and turned'</b> : gentle verbs convey how important documents such as the Koran are treated with respect.  - <b>'Fine slips [...] might fly our lives like paper kites'</b> : this simile suggests that we allow ourselves to be controlled by paper.	<b>Form and Structure</b> -The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through layers)  -The lack of rhythm or rhyme creates an effect of freedom and openness.  -All stanzas have four lines, except the final stanza which has one line ( <b>'turned into your skin'</b> ): this line focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary.  -Enjambment between lines and stanzas creates an effect of freedom and flowing movement.
		<b>London by William Blake</b>	
<b>Tones:</b> Dark, Violent, Anecdotal		<b>Themes:</b> Power, Inequality, Loss, Anger	<b>Tones:</b> Angry, Dark, Rebellious
<b>Context</b> -Seamus Heaney was Northern Irish, he died in 2013.  -This poem was published in 1966 at the start of 'The Troubles' in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland.  -The first eight letters of the title spell 'Stormont': this is the name of Northern Ireland's parliament. The poem might be a metaphor for the political storm that was building in the country at the time.		<b>Content, Meaning and Purpose</b> -The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty.  -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.  -The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.	<b>Context</b> -The poem was published in 1794, and time of great poverty is many parts of London.  -William Blake was an English poet and artist. Much of his work was influenced by his radical political views: he believed in social and racial equality.  -This poem is part of the 'Songs of Experience' collection, which focuses on how innocence is lost and society is corrupt.  -He also questioned the teachings of the Church and the decisions of Government.
<b>Form and Structure</b> -Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone.  -'We' (first person plural) creates a sense of community, and 'You' (direct address) makes the reader feel immersed in the experience.  -The poem can split into three sections:  Confidence: <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.		<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.
<b>Assessment Objectives</b>		<b>Poetic Techniques</b>	
Ensure that your answer covers all of these areas:		<b>LANGUAGE</b>	<b>STRUCTURE</b>
<b>AO1</b>		<b>Metaphor</b> – comparing one thing to another	<b>Stanza</b> – a group of lines in a poem.
Write a response related to the key word in the question.		<b>Simile</b> – comparing two things with 'like' or 'as'	<b>Repetition</b> – repeated words or phrases
Use comparative language to explore both poems.		<b>Personification</b> – giving human qualities to the non-human	<b>Enjambment</b> – a sentence or phrase that runs onto the next line.
		<b>Imagery</b> – language that makes us imagine a sight	<b>Caesura</b> – using punctuation to create pauses or stops.

# Unseen Poetry



Step 1: Before you get stuck into reading the poem, look at the title.

What does it suggest the poem will be about?

Step 2: Read the poem, highlighting any words/ideas that stand out. Before you begin analysing, write down what you think the poem is about. What is its message? What is the bigger picture? Who is speaking in the poem?

Step 3: Consider the vocabulary. What kind of words are used? Are they positive or negative? What does that tell you about the tone of the poem? Are any special words used, or unusual spellings? What could the significance of these be?

Step 4: Read the poem again, note the effect of the rhyme and any poetic conventions that affect the sound (alliteration, onomatopoeia). How does the sound of the poem affect the tone, and your understanding of it?

Step 5: How does the poet build imagery in the poem? Look for powerful adjectives and verbs, poetic conventions such as similes, metaphors, hyperbole and personification. What images are created?

And finally, how does the structure of the poem add to your understanding? Are there lots of stanzas, as you would expect to see in a song? Does it follow a linear narrative or 'jump about'? Does it have a 'chorus and what is the effect of this?

A few top tips:

Introduce with surface and deeper meanings.

Use What? How? Analysis to structure your main paragraphs—WHAT does the poet think about X. Evidence. Explore. HOW does the poet show that. Technique and effect.

Conclude with an evaluation of the poem—do you think it is a good example of a poem? Why? What impact do you think its meaning will have on the readers?



