**Power and Conflict Poetry – Knowledge Organiser**

<table>
<thead>
<tr>
<th>Remains by Simon Armitage</th>
<th>Exposure by Wilfred Owen</th>
<th>Poppies by Jane Weir</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Themes:</strong> Conflict, Suffering, Reality of War</td>
<td><strong>Themes:</strong> Conflict, Suffering, Nature, Reality of War, Patriotism</td>
<td><strong>Themes:</strong> Bravery, Reality of War, Suffering, Childhood</td>
</tr>
<tr>
<td><strong>Tones:</strong> Tragic, Haunting, Anecdotal</td>
<td><strong>Tones:</strong> Tragic, Haunting, Dreamy</td>
<td><strong>Tones:</strong> Tender, Tragic, Dreamy, Bitter</td>
</tr>
<tr>
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<td>-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 fought in Iraq in 2003. -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public — many of whom were opposed to the war.</td>
<td>-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.</td>
<td>-Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a <em>timeless relevance</em> 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”.</td>
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<td>-“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” <em>Simon Armitage</em> -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public — many of whom were opposed to the war.</td>
<td>-“Our brains ache” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“the merciless icied 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</td>
<td>-“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.</td>
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<td>-“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.</td>
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<td>-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.</td>
<td>-Contrast of Cold&gt;Warm&gt;Cold imagery conveys Suffering&gt;Delusions&gt;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.</td>
<td>-This is an <em>Elegy</em>, a poem of mourning. -Strong sense of form despite the <em>free verse</em>, 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.</td>
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*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*:

- “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.

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- 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 fought in Iraq in 2003. -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public — many of whom were opposed to the war.

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- These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” *Simon Armitage* -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public — many of whom were opposed to the war.

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- “Our brains ache” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“the merciless icied 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.

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- 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*:

- “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.

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- 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.
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<tr>
<th><strong>Charge of the Light Brigade by Alfred, Lord Tennyson</strong></th>
<th><strong>Bayonet Charge by Ted Hughes</strong></th>
<th><strong>War Photographer</strong></th>
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<td><strong>Themes:</strong> Conflict, Suffering, Reality of War, Patriotism</td>
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<td><strong>Tones:</strong> Energetic, Tragic, Haunting</td>
<td><strong>Tones:</strong> Bewildered, Desperate, Dreamy</td>
<td><strong>Tones:</strong> Painful, Detached, Angry</td>
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<td><strong>Content, Meaning and Purpose</strong>&lt;br&gt;- Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War&lt;br&gt;- Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley.&lt;br&gt;- Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner.&lt;br&gt;- It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.</td>
<td><strong>Context</strong>&lt;br&gt;- 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.&lt;br&gt;- 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.&lt;br&gt;- Hughes dramatises the struggle between a man's thoughts and actions.</td>
<td><strong>Context</strong>&lt;br&gt;- Published in 1957, but most-likely set in World War 1.&lt;br&gt;- 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.&lt;br&gt;- He draws a contrast between the idealism of patriotism and the reality of fighting and killing. (“King, honour, human dignity, etcetera”)</td>
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<td><strong>Language</strong>&lt;br&gt;- “Into the valley of Death”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience.&lt;br&gt;- “Jaws of Death” and “mouth of Hell”: presents war as an animal that consumes its victims.&lt;br&gt;- “Honour the Light Brigade/Noble six hundred”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group.</td>
<td><strong>Language</strong>&lt;br&gt;- “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.&lt;br&gt;- “cold clockwork of the stars and nations”: the soldiers are part of a cold and uncaring machine of war.&lt;br&gt;- “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</td>
<td><strong>Language</strong>&lt;br&gt;- “All flesh is grass”: Biblical reference that means all human life is temporary – we all die eventually.&lt;br&gt;- “He has a job to do”: like a soldier, the photographer has a sense of duty.&lt;br&gt;- “running children in a nightmare heat”: emotive imagery with connotations of horror.&lt;br&gt;- “blood stained into a foreign dust”: lasting impact of war – links to Remains and ‘blood shadow’&lt;br&gt;“he earns a living and they do not care”: ‘they’ is ambiguous</td>
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<td><strong>Form and Structure</strong>&lt;br&gt;- 6 verses, each representing 100 men who took part.&lt;br&gt;- First stanza tightly brimmed in his eye Sweating like molten iron: mirrors the sound of horses galloping and increases the poem’s pace.</td>
<td><strong>Form and Structure</strong>&lt;br&gt;- Enjambment maintains the momentum of the charge.&lt;br&gt;- Time stands still in the second stanza to convey the soldier’s bewilderment and reflective thoughts.&lt;br&gt;- The location is ambiguous&lt;br&gt;- The ‘six hundred’ become a celebrated and prestigious group.</td>
<td><strong>Form and Structure</strong>&lt;br&gt;- Enjambment reinforces the sense that the world is out of order and confused.&lt;br&gt;- Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding.&lt;br&gt;- Contrasts: imagery of rural England and nightmare war zones.&lt;br&gt;- Third stanza: A specific image – and a memory – appears before him.</td>
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<tr>
<td>Kamikaze by Beatrice Garland</td>
<td>The Emigree by Carol Rumens</td>
<td>Checking Out Me History by John Agard</td>
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<td><strong>Themes:</strong> Conflict, Power, Patriotism, Shame, Nature, Childhood</td>
<td><strong>Themes:</strong> Conflict, Power, Identity, Protest, Bravery, Childhood</td>
<td><strong>Themes:</strong> Power, Protest, Identity, Childhood</td>
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<tr>
<td><strong>Tones:</strong> Sorrowful, Pitiful</td>
<td><strong>Tones:</strong> Mournful, Defiant, Nostalgic</td>
<td><strong>Tones:</strong> Defiant, Angry, Rebellious, Cynical</td>
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<td>- World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships.</td>
<td>- &quot;Emigree&quot; – a female who is forced to leave their country for political or social reasons.</td>
<td>- John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s.</td>
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<td>- This poem explores a kamikaze pilot’s journey towards battle, his decision to return, and how he is shunned when he returns home.</td>
<td>- The speaker describes her memories of a home city that she was forced to flee. The city is now &quot;sick with tyrants&quot;.</td>
<td>- His poetry challenges racism and prejudice.</td>
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<tr>
<td>- As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.</td>
<td>- Despite the city problems, her positive memories of the place cannot be extinguished.</td>
<td>- 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.</td>
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<td>- Cowardice or surrender was a great shame in wartime Japan.</td>
<td>- &quot;Emigree&quot; was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance.</td>
<td>- &quot;Dem tell me wha dem want”, to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.</td>
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<td>- To surrender meant shame for you and your family, and rejection by society: &quot;he must have wondered which had been the better way to die&quot;.</td>
<td>- The final two stanzas have lots of full-stops and enjambment – conveys freedom.</td>
<td>- Uses non-standard phonetic spelling (&quot;Dem tell me wha dem want”, to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.</td>
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<td>- Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society.</td>
<td>- First person.</td>
<td>**Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in italics to represent separateness and rebellion).</td>
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<td>- The first five stanzas are ordered (whilst he is flying on his set mission).</td>
<td>- The last line of each stanza is the same (epistrophe): &quot;sunlight&quot;: reinforces the overriding positivity of the city and of the poem.</td>
<td>- Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history).</td>
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<td>- Only full stop is at the end of Stanza Five: he has made his decision to turn back.</td>
<td>- 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.</td>
<td>- 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.</td>
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<td>- The final two are in italics and have longer line to represent the fall out of his decision: his life has shifted and will no longer be the same.</td>
<td>- Imagery of fire and light used in all three stanzas regarding black historic figures: &quot;Toussaint de beacon&quot;, &quot;Fire-woman&quot;, &quot;yellow sunrise&quot;.</td>
<td>- Repetition of &quot;Dem tell me wha dem want”, frustration.</td>
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<td>- Direct speech (&quot;My mother never spoke again&quot;) gives the poem a personal tone.</td>
<td>- Uses non-standard phonetic spelling (&quot;Dem tell me wha dem want&quot;, to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.</td>
<td>- Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in italics to represent separateness and rebellion).</td>
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<td>- 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.</td>
<td>- Imagery of fire and light used in all three stanzas regarding black historic figures: &quot;Toussaint de beacon&quot;, &quot;Fire-woman&quot;, &quot;yellow sunrise&quot;.</td>
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<td>- &quot;dark shoals of fish flashing silver&quot;: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance.</td>
<td>- Uses non-standard phonetic spelling (&quot;Dem tell me wha dem want&quot;, to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.</td>
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<td>- &quot;they treated him as though he no longer existed&quot;: cruel irony – he chose to live but now must live as though he is dead.</td>
<td>- &quot;My city hides behind me&quot;: it is vulnerable and – despite the fact that she had to flee – she is strong.</td>
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<td>- &quot;was no longer the father we loved&quot;: the pilot was forever affected by his decision.</td>
<td>- &quot;Tyrant, tanks, frontiers&quot;</td>
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| - The Emigree by Carol Rumens  
1. "I left it as a child": ambiguous meaning – either she left when she was a child or the city was a child (it was vulnerable and she feels a responsibility towards it).  
2. "I am branded by an impression of sunlight": imagery of light - it will stay with her forever.  
3. "My city takes me dancing" (it is romantic and passionate lover).  
4. "My city hides behind me": it is vulnerable and – despite the fact that she had to flee – she is strong.  
5. "Semantic field of conflict: "Tyrant, tanks, frontiers"  
   - Four stanzas are 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 wha dem want", frustration. | - The final two stanzas have lots of full-stops and enjambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped. | - Four stanzas are arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history).  
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<th>My Last Duchess by Robert Browning</th>
<th>Tissue by Imtiaz Dharker</th>
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<td><strong>Themes</strong>: Power of Nature, Decay, Pride</td>
<td><strong>Themes</strong>: Power, Pride, Control, Jealousy, Status</td>
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<td><strong>Tones</strong>: Ironic, rebellious</td>
<td><strong>Tones</strong>: Sinister, Bitter, Angry</td>
<td><strong>Tones</strong>: Gentle, Control, Identity</td>
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<td>- The narrator meets a traveller who tells him about a decayed stature that he saw in a desert.</td>
<td>- 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.</td>
<td>- 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.</td>
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<td>- The narrator tells the traveller about the decayed stature.</td>
<td>- 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.</td>
<td>- This particular poem also questions how well we understand ourselves and the fragility of humanity.</td>
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| - He had been inspired by the French revolution — when the French monarchy was overthrown. | - 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**
- Dharker may have been inspired by the collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. |
| **Language** | **Language** | **Language** |
| - 'Look on my works, ye Mighty, and despair!': 'Look' = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary. | - 'Looking as if she was alive': sets a sinister tone. | - **Tones**: Gentle, Flowing, Ethereal |
| 'Look on my works, ye Mighty, and despair!': the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. | - 'Will I please you sit and look at her?' rhetorical question to his visitor shows obsession with power. | - **Form and Structure**
- 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 lone and level sands stretch far away.': the desert is vast, lonely, and lasts far longer than a statue. | - 'She liked what’er / She looked on, and her looks went everywhere.': hints that his wife was the first. | - **Form and Structure**
- Dharker may have been inspired by the collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. |

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<td>- 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.</td>
<td>- Dramatic Monologue, in iambic pentameter.</td>
<td>- 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).</td>
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<td>- The iambic pentameter rhyme scheme is also disrupted or decayed.</td>
<td>- It is a speech, pretending to be a conversation – he doesn't allow the other person to speak!</td>
<td>- <strong>The lack of rhythm or rhyme creates an effect of freedom and openness.</strong></td>
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| - He is now alone as a result of his need for control. | - Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable. | - **Context**
- Dharker may have been inspired by the collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. |
| - 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. | - Heavy use of caesura (commas and dashes); stuttering effect shows his frustration and anger: ' | - **Form and Structure**
- 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). |
| - '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. | - 'Paper that lets light shine through', 'The sun shines through their borders', '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). | - **Tones**: Gentle, Flowing, Ethereal |

<table>
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<th><strong>Language</strong></th>
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| - 'Paper that lets light shine through', 'The sun shines through their borders', '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. | - **Form and Structure**
- 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). |
| - Heavy use of caesura (commas and dashes); stuttering effect shows his frustration and anger: ' | - The lack of rhythm or rhyme creates an effect of freedom and openness. | - **Form and Structure**
- Dharker may have been inspired by the collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. |
<table>
<thead>
<tr>
<th>Extract from The Prelude: Stealing the Boat by William Wordsworth</th>
<th>Storm on the Island by Seamus Heaney</th>
<th>London by William Blake</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Themes:</strong> Power of Nature, Fear, Childhood</td>
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<td><strong>Themes:</strong> Power, Inequality, Loss, Anger</td>
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<td><strong>Tones:</strong> Confident &gt; Dark / Fearful &gt; Reflective</td>
<td><strong>Tones:</strong> Dark, Violent, Anecdotal</td>
<td><strong>Tones:</strong> Angry, Inequality, Dark, Revolutionary</td>
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<td><strong>Content, Meaning and Purpose</strong></td>
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<tr>
<td>- 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.</td>
<td>- Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth’s life.</td>
<td>- The poem was published in 1794, and time of great poverty is many parts of London.</td>
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<tr>
<td>- 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.</td>
<td>- This extract is the first part of a book entitled ‘Introduction – Childhood and School-Time’.</td>
<td>- 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.</td>
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<tr>
<td>- 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.’</td>
<td>- 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.</td>
<td>- This poem is part of the ‘Songs of Experience’ collection, which focuses on how innocence is lost and society is corrupt.</td>
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<td>- ‘One summer evening (led by her)’: ‘her’ might be nature personified – this shows his love for nature.</td>
<td>- First person narrative – creates a sense that it is a personal poem.</td>
<td>- Sensory language creates an immersive effect: visual imagery (‘Marks of weakness, marks of woe’) and aural imagery (‘cry of every man!’)</td>
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<tr>
<td>- ‘An act of stealth / And troubled pleasure’: confident, but the oxymoron suggests he knows it’s wrong; forebodes the troubling events that follow.</td>
<td>- The regular rhythm and enjambment add to the effect of natural speech and a personal voice.</td>
<td>- ‘Mind-forged manacles’: they are trapped in poverty.</td>
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<td>- ‘nothing but the stars and grey sky’: emptiness of sky.</td>
<td>- The extract can be split into three sections, each with a different tone to reflect his shifting mood.</td>
<td>- A dramatic monologue, there is a first-person narrator (‘I’) who speaks passionately about what he sees.</td>
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<tr>
<td>- ‘the horizon’s bound, a huge peak, black and huge’: the image of the mountain is more shocking (contrast).</td>
<td>- ‘Nor are there trees which might prove company’: the island is a lonely, barren place.</td>
<td>- Simple ABAB rhyme scheme: reflects the unrelenting misery of the city,</td>
</tr>
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<td><strong>Form and Structure</strong></td>
<td>- Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone.</td>
<td></td>
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