

Year 10 Curriculum Overview English 2023-24

Unit Title	Autumn 1 Post 1914 Literature	Autumn 2 19th Century Text	Spring 1 19th Century Text (Cont') Introduction to English Language Paper 1	Spring 2 Poetry Anthology + Unseen	Summer 1 Introduction to English Paper 2	Summer 2 Poetry Anthology + unseen Language Paper 2
Approximate Number of Lessons	21 Including Assessment and DIRT Activity	21 Including Assessment and DIRT Activity	7 Including Assessment and DIRT Activity 14 including Pre-assessment DIRT and Assessment	21 Including Assessment and DIRT Activity	16 Including Assessment and DIRT Activity Revise Modern Text:7 lessons	17 Including Assessment and DIRT Activity
Curriculum Content	Core Texts: <i>An Inspector calls</i> <i>Lord of the Flies</i> Additional resources: Various Non-Fiction 19th 20th 21st Century	Various Non- Fiction 19 th 20 th 21 st Century <i>The Strange Case of Dr Jekyll and Mr Hyde</i> <i>A Christmas Carol</i>	Various Non- Fiction 19 th 20 th 21 st Century Various Poetry 19 th 20 th 21 st Century Exploration of creative reading and writing	Various Non- Fiction 19 th 20 th 21 st Century Poetry Anthology: Power and Conflict	Various Non- Fiction 19th 20 th 21 st Century Writer's Viewpoints and perspectives	Various Non- Fiction 19 th 20 th 21 st Century Poetry Anthology: Power and Conflict
Links to Prior Learning	Students will be familiar with the theme of class and status. Students will be familiar with the conventions of Drama (AIC).	Students will be familiar with the complexity of vocabulary and sentence structures in 19 th Century Texts. Students will be familiar with key Dickensian themes and/or Victorian Context.	Students will be familiar with a variety of poetic forms and devices. Students will be confident in explaining or developing ideas.	Students will be familiar with a variety of poetic forms and devices and will have developed their analytical skills further through the study of unseen texts.	Students will have developed their reading response skills and will be more confident at switching between different styles of answer. Students will know the features and conventions of a range of non-fiction text types.	Students will have developed their analytical skills further through the study of unseen texts. They will be familiar with comparative writing through the Poetry Anthology work.
Cultural Capital Opportunities	Social, historical and cultural knowledge links to key texts studied. Enrichment activities and	Social, historical and cultural knowledge links to key texts studied. Enrichment activities and extracts chosen to	Experience of different genre and styles. Exploring how writers conform to or subvert elements of genre and	Massolit resources and lectures. Themes presented through the unseen poems explored in detail. http://www.bl.uk/	Topic based reading resources and extracts chosen to foster curiosity. Massolit lectures.	Social, historical and cultural knowledge links to key texts studied. Enrichment activities and extracts chosen to promote

Year 10 Curriculum Overview English 2023-24

	extracts chosen to promote wider knowledge and curiosity. Massolit lectures. https://www.bl.uk/20th-century-literature	promote wider knowledge and curiosity. Massolit lectures. https://www.bl.uk/victorian-britain https://www.bl.uk/romantics-and-victorians/articles/ghosts-in-a-christmas-carol https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs	practice writing in a range of styles.	learning/langlit/poetryperformance/poetryhome.html		wider knowledge and curiosity. Massolit lectures
Assessment Focus	Literature Paper 2	Literature Paper 1	P1 Language	Literature Paper 2	Paper 2 Language	Literature Paper 2
Name of Knowledge Organiser	An Inspector Calls Lord of the Flies	A Christmas Carol Jekyll and Hyde	Paper 1 Knowledge Organiser Creative Writing Knowledge Organiser	Power and Conflict Poetry Unseen Poetry	Paper 2 Knowledge Organiser Non-Fiction Knowledge Organiser	Power and Conflict Poetry

An Inspector Calls: Knowledge Organiser

Plot - set over the course of one night; one story, one place, one time; uses flashbacks

Act One:

- The Birling family celebrate Sheila and Gerald's engagement
- The Inspector arrives
- Mr Birling reveals he fired Eva Smith for going on strike from the factory
- Sheila reveals she got Eva fired from her job at Milward's out of jealousy
- The Inspector reveals Eva changed her name to Daisy Renton
- Sheila questions Gerald alone

Act Two

- Gerald explains how he tried to help Daisy and had an affair with her
- Mrs Birling pretends not to know who the girl is from the photograph
- Mrs Birling is forced to reveal the girl went to her for help because she was pregnant, calling herself Mrs Birling. Mrs Birling uses her influence to have the girl's claim rejected
- Mrs Birling thinks the father should be dealt with severely; Sheila understands that it is Eric

Act Three

- Eric enters and tells his story about Eva Smith
- Eric discovers his mother didn't help her and accuses her of causing her death
- The Inspector leaves
- Gerald returns and suggests that maybe it was a hoax
- Mr Birling is convinced everything is fine and phones the police station and then the infirmary – no Inspector Goole and no suicide
- The police call and say there has been a suicide

Characters

The Inspector – arrives in Act One; has a picture of Eva Smith; questions the Birlings and Gerald; is not a real Inspector; voice of Priestley

Mr Birling – upper middle class man of the house; factory owner; successful capitalist - has worked his way up

Mrs Birling – upper class; volunteers for a charity

Sheila – daughter; early 20s; most influenced by the Inspector - changes the most

Eric – son; early 20s; likes to drink – irresponsible; steals money from his father's business; sides with Sheila by the end of the play

Gerald – about 30; engaged to Sheila; upper class; more likely to side with Mr and Mrs Birling; doesn't accept responsibility

Eva Smith – lower class working woman; only ever presented through the voice of the other characters: commits suicide by drinking disinfectant

Themes

Responsibility – individual and collective responsibility within society; Priestley believed social responsibility – work together not against each other

Gender – start of the play presents stereotypical view that women are the weaker sex; power struggle between genders

Class/power/wealth/status – early 20th century class divide. Priestley wanted to bridge the gap between upper and lower classes; upper classes owned most of the land and had most of the money. Priestley wanted a fairer socialist world rather than a selfish capitalist one; he wanted to expose the immorality of the elite

Generations – older generation are set in their ways; progressive younger generation are able to change

Context

1912 – play set the night the Titanic sinks; just before WW1; just before strikes

1945 – play written; after WW2; start of welfare state; social equality more of a perceived need

Socialism – social responsibility, we should all look after one another and work together for the better

Capitalism – Businesses should continue to make money in spite of human cost, we are all responsible only for ourselves

Class – upper and lower social classes segregated

Age – old vs young; new and old ideas set against each other

Attitudes to women – patriarchal society leading to misogyny

Audience reactions

Post-war audience (contemporary) would have found Birling's foolish predictions to be ridiculous; Priestley intended to expose upper class ignorance and arrogance.

First shown in Russia in 1945; Communist audience might have been sympathetic to Priestley's message.

Shown in USA in 1947; wealthier capitalist audience might have been less sympathetic.

Stagecraft/Key Devices

Lighting - *"The lighting should be pink and intimate until the inspector arrives, and then it should be brighter and harder."* P.161 The lighting changes to highlight the Inspector's impact on the family and to mirror his interrogative manner

Dramatic irony – the audience knows that Mr Birling's many predictions are wrong. Used to highlight ignorance and foolishness of the upper classes in Priestley's eyes

Foreshadowing – hints early in the play that things will go wrong later for the family **'so long as we behave ourselves, don't...start a scandal'** p.167 Mr Birling

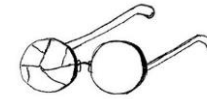
Euphemism – using more mild words or phrase to replace blunt ones

(Edwardian customs) 'a girl of that sort', **'women of the town'** p.182 Gerald

Imagery – 'as if we're all mixed up together like bees in a hive – community and all that nonsense' p.168 Mr Birling; **'fire and blood and anguish'** p.207 The Inspector

The Inspector	To Mrs Birling: 'I think you did something terribly wrong' p.198; to the family: 'but each of you helped to kill her. Remember that' p.206; 'if men will not learn that lesson, then they will be taught it in fire and blood and anguish' p.207	'an impression of massiveness, solidity and purposefulness' p.169; 'cutting through massively' p.170
Mr Birling	'lower costs and higher prices' p.164; to Eric: 'You've a lot to learn yet' p.166; 'I speak as a hard-headed business man' p.166; 'a man has to mind his own business and look after his own' p.168; 'by the way some of these cranks talk and write, you'd think we were all mixed up together like bees in a hive – community and all that nonsense.' P. 168; 'I've got to cover this up as soon as I can' p.205; 'Excitedly...a fake!' p.212	'portentous' p. 161; rather impatiently' p.170
Mrs Birling	'I think Sheila and I had better go into the drawing room and leave you men' p.165; 'You seem to have made a great impression on this child, Inspector.' p.185; to Gerald: 'I don't think we want any further details of this disgusting affair' p.192; about Eva Smith's plea for help: 'I used my influence to have it refused' p.197; 'I've done nothing wrong' p.198;	'a rather cold woman' p. 161
Sheila	'I'm sorry Daddy' p.165; 'Oh I wish you hadn't told me' p.175; 'But these girls aren't cheap labour – they're people' p.177; 'I know I'm to blame' p.184; 'it's you two who are being childish – trying not to face the facts' p.209; 'You began to learn something. And now you've stopped.' P.220	'very pleased with life and rather excited' p.161; 'cutting in' p.184, 186
Eric	'Yes, I know – but still –' p.166; 'Why shouldn't they try for higher wages?' p.174; 'I insisted – it seems' p.203; 'you're not the kind of father a chap could go to when he's in trouble' p.205; 'you killed her' p.206; 'The money's not the important thing' p.214; 'I agree with Sheila...it frightens me' p. 220	'not quite at ease, half shy, half assertive' p.161; 'Eric suddenly guffaws' p.163;
Gerald	'easy, well-bred man-about-town' p.161; 'I was awfully busy at the works' p.163; 'You couldn't have done anything else' p.173; 'I don't come into this suicide business' p.182; 'Everything's alright now, Sheila [Holds up the ring]' p.220	easy, well-bred man-about-town' p.161;
Eva Smith	'lonely, half starved, she was feeling desperate' p.177 The Inspector 'She'd had a lot to say – far too much – so she had to go' p.173 Mr Birling 'she was very pretty and looked as if she could take care of herself' p.181; 'I was sorry for her' p.191; 'I didn't feel about her as she felt about me' p. 192 Gerald 'I didn't like her manner' p.197 Mrs Birling 'she was pretty and a good sport' p. 204 Eric	

Year 10 - Knowledge Organiser - 'Lord of the Flies'



Key Characters	Plot	Themes	Subject Terminology
<p>Ralph - voted leader by the other boys, wants to follow the rules and get rescued. Symbolises order, government and civilised society.</p> <p>Piggy - intelligent, overweight, wears glasses and has asthma. Bullied and ridiculed by the other boys. Symbolises science, rationality and minority groups.</p> <p>Jack - head chorister, leader of the hunters and easily angered. Obsessed with hunting and believes in a strict hierarchy. Symbolises dominance, power and autocracy.</p> <p>Simon - kind, sensitive and thoughtful. Prone to fits and is thought of as strange and odd by the others. He recognises that the beast is within them. Symbolises spirituality, religion and insight.</p> <p>Roger - quiet and intense at first but becomes more sinister, enjoying inflicting pain on others. Symbolises sadism and evil.</p> <p>Sam and Eric - identical twins who remain loyal to Ralph until they are forced to Join Jack's tribe. They symbolise loss of individuality and the corruption of good people.</p> <p>The Littluns - an uncounted group of the youngest boys. A representation of the general public and the theme of fear.</p>	<p>A plane crashes on a desert island and the only survivors, a group of schoolboys, assemble on the beach and wait to be rescued. By day they inhabit a tropical paradise, but by night, their dreams are haunted by the image of a terrifying beast. As the boys' delicate sense of order fades, their childish dreams are transformed into something more primitive, and their behaviour starts to take on a murderous, savage significance.</p>	<p>Savagery vs. Civilisation Good vs. Evil Fear Power and Leadership Nature Human Nature Conflict Order and Discipline The Loss of Innocence Individual vs. Community</p>	<p>Allegory Allusion Antagonist Binary Pairs Civilisation Colonial Democracy Dictatorship Dystopia Elitism Extended Metaphor Fable Faction Foreshadowing Hierarchy Irony Juxtaposition Microcosm Narrative Perspective Original Sin Paganism Pathetic Fallacy Primitive Protagonist Savagery Social Conditioning Symbolism Utopia</p>
	<p>Important Symbols</p> <p>The Conch</p> <p>Fire</p> <p>Piggy's Glasses</p> <p>The Beast</p> <p>The Lord of the Flies (pig's head)</p> <p>The Island</p>	<p>Context to Explore</p> <p>The decline of the British Empire The concept of Mob Mentality Beelzebub and pagan worship WW2 Dictatorships Education and class in the 1950s The Cold War The Adventure Novel Form Biblical allusions and parallels with Christianity William Golding's experiences and opinions</p>	



A Christmas Carol – Knowledge Organiser

Plot summary:

1. Ebenezer Scrooge is at work in his counting house. Despite the Christmas Eve cold, he refuses to spend money on coals for the fire. Scrooge's turns down his nephew, Fred's, invitation to his Christmas party and the request of two men who want money for charity.
2. Scrooge is visited by the ghost of his dead partner, Jacob Marley, who tells Scrooge that, due to his greedy life, he has to wander the Earth wearing heavy chains. Marley tries to stop Scrooge from doing the same. He tells Scrooge that three spirits will visit him during the next three nights. Scrooge falls asleep.
3. He wakes and the Ghost of Christmas Past takes Scrooge into the past. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, who leaves Scrooge as he loves money too much to love another human being. Scrooge sheds tears of regret before being returned to his bed.
4. The Ghost of Christmas Present shows Scrooge Christmas as it will happen that year. Scrooge watches the Cratchit family eat a tiny meal in their little home. He sees Bob Cratchit's crippled son, Tiny Tim, whose kindness and humility warm Scrooge's heart. The spectre shows Scrooge his nephew's Christmas party. Scrooge asks the spirit to stay until the very end. Toward the end of the day the ghost shows Scrooge two starved children, Ignorance and Want. He vanishes as Scrooge notices a dark, hooded figure coming.
5. The Ghost of Christmas Yet to Come takes Scrooge through a sequence of scenes linked to an unnamed man's death. Scrooge, is keen to learn the lesson. He begs to know the name of the dead man. He finds himself in a churchyard with the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He is desperate to change his fate and promises to change his ways. He suddenly finds himself safely tucked in his bed.
6. Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a turkey to the Cratchit house and goes to Fred's party, As the years go by, he continues to celebrate Christmas with all his heart. He treats Tiny Tim as if he were his own child, gives gifts for the poor and is kind, generous and warm.

Key characters	Key themes	Historical context	Stylistic features and relevant terms
<p>Ebenezer Scrooge – A selfish business man who transforms into a charitable philanthropist.</p> <p>Fred – Scrooge's nephew whose party invitation he declines</p> <p>Jacob Marley – Scrooge's dead partner who returns as a ghost to warn Scrooge to change his ways.</p> <p>Bob Cratchitt – Scrooge's clerk who doesn't have much money. He loves his family and is shown to be happy and morally upright.</p> <p>Tiny Tim – Bob's ill son whose story plays a part in inspiring Scrooge's transformation.</p> <p>Mrs Cratchitt – Bob's wife</p> <p>The Ghost of Christmas Past – A strange combination of young and old, wearing white robes and looking like a candle.</p> <p>The Ghost of Christmas Present - A portly, jovial gentleman surrounded by a warm glow. He brings joy on the most needy townfolk.</p> <p>The Ghost of Christmas Yet To Come – A robed and hooded spirit who confronts Scrooge with his own tombstone.</p> <p>Fezziwig – Scrooge's ex-employer</p> <p>Belle – A woman who Scrooge was in love with who left him due to his greed.</p> <p>Fan – Scrooge's sister</p>	<p>Greed</p> <p>Predestination</p> <p>Free Will</p> <p>Poverty</p> <p>Class</p> <p>Stratification</p> <p>Isolation</p> <p>Transformation</p> <p>The passage of time</p> <p>Family</p> <p>Guilt</p> <p>Generosity</p> <p>Redemption</p> <p>Capitalism</p> <p>Social</p> <p>Responsibility</p> <p>Justice</p> <p>The supernatural</p>	1824 – Dickens' father is sent to jail for debt and Dickens has to give up his education until his father inherits some money and he goes to a private school	Allegory
		Dickens was put to work in a warehouse, pasting labels on bottles. He had experience of poverty.	Analepsis
		Dickens became a writer of fiction and journalism, reporting on court cases and working for radical newspapers on his disillusionment with politics and the class system.	Anti-hero
		1832 – The Great Reform Bill gave many middle class property owners the right to vote for the first time. Large sections of the middle classes, the working classes and women still didn't have the right to vote.	Benthamism
		1834 – Poor Law Amendment Act – Led to a cut in aid given to paupers to help them stay in their own homes. Workhouses were created which poor people would have to live and work in, if they were unable to pay for their own housing.	Gothic
		December 1840 and February 1843 – Children's Employment Commission reports.	Grotesque
		September 1843 – Dickens visits a "Ragged School."	Morality tale
		October 1843 – Dickens speaks at an event for Manchester Athenaeum, an organisation bringing education and culture to the working masses.	Malthusian economics
		December 1843 Dickens writes A Christmas Carol focusing on how many of society's ills can be blamed on greed for money and status.	Metaphor
		December 1843 Dickens writes A Christmas Carol focusing on how many of society's ills can be blamed on greed for money and status.	Motif
	Non-chronological narrative		
	Omniscient narrator		
	Pathetic fallacy		
	Personification		
	Prolepsis		
	Pursued		
	protagonist		
	Sabbatarianism		
	Simile		
	The sublime		
	Symbolism		

Key Quotations

"Oh! But he was a tight-fisted hand at the grindstone, Scrooge...a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster."

"The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas. External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect."

"No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge."

"It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already-- it had not been light all day--and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale."

"He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again."

"...a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?' 'Nothing!' Scrooge replied."

"The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there."

"Foggier yet, and colder. Piercing, searching, biting cold."

The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

'If he wanted to keep them after he was dead, a wicked old screw,' pursued the woman, 'why wasn't he natural in his lifetime? If he had been, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone by himself.'

"...as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart."

"He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk – that anything – could give him so much happiness."

"Old Marley was as dead as a door-nail."

"Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression."

"Darkness is cheap, and Scrooge liked it."

"The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel."

"Old Fezziwig...rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:"

"It was a strange figure-like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions."

"'Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode! Were there no poor homes to which its light would have conducted me!'"

"'The school is not quite deserted,' said the Ghost. 'A solitary child, neglected by his friends, is left there still.' Scrooge said he knew it. And he sobbed"

"In easy state upon this couch, there sat a jolly Giant, glorious to see, who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door."

"The Phantom slowly, gravely, silently approached. When it came, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery."

"in the busy thoroughfares of a city, where shadowy passengers passed and repassed; where shadowy carts and coaches battled for the way, and all the strife and tumult of a real city were."

"There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall."

"the relentless Ghost pinioned him in both his arms, and forced him to observe what happened next."

"...though Scrooge pressed it down with all his force, he could not hide the light: which streamed from under it, in an unbroken flood upon the ground."

Chapter	Plot	Character	Vocabulary	Context		
1 The Story of the Door	<i>Passing a strange-looking door whilst out for a walk, Enfield tells Utterson about incident involving a man (Hyde) trampling on a young girl. The man paid the girl compensation. Enfield says the man had a key to the door (which leads to Dr Jekyll's laboratory)</i>	Dr Henry Jekyll	<i>A doctor and experimental scientist who is both wealthy and respectable.</i>	aberration	<i>Fin-de-siècle fears</i> – at the end of the 19 th century, there were growing fears about: migration and the threats of disease; sexuality and promiscuity; moral degeneration and decadence.	
		Mr Edward Hyde	<i>A small, violent and unpleasant-looking man; an unrepentant criminal.</i>	abhorrent		
2 Search for Hyde	<i>Utterson looks at Dr Jekyll's will and discovers that he has left his possessions to Mr Hyde in the event of his disappearance. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll. Jekyll isn't in, but Poole tells him that the servants have been told to obey Hyde.</i>	Gabriel Utterson	<i>A calm and rational lawyer and friend of Jekyll.</i>	allegory		<i>Victorian values</i> – from the 1850s to the turn of the century, British society outwardly displayed values of sexual restraint, low tolerance of crime, religious morality and a strict social code of conduct.
		Dr Hastie Lanyon	<i>A conventional and respectable doctor and former friend of Jekyll.</i>	allusion		
3 Dr Jekyll was Quite at Ease	<i>Two weeks later, Utterson goes to a dinner party at Jekyll's house and tells him about his concerns. Jekyll laughs off his worries.</i>	Richard Enfield	<i>A distant relative of Utterson and well-known man about town.</i>	anxiety	The implications of <i>Darwinism and evolution</i> haunted Victorian society. The idea that humans evolved from apes and amphibians led to worries about our lineage and about humanity's reversion to these primitive states.	
		Poole	<i>Jekyll's manservant.</i>	atavism		
4 The Carew Murder Case	<i>Nearly a year later, an elderly gentleman is murdered in the street by Hyde. A letter to Utterson is found on the body. Utterson recognises the murder weapon has a broken walking cane of Jekyll's. He takes the police to Jekyll's house to find Hyde, but are told he hasn't been there for two months. They find the other half of the cane and signs of a quick exit.</i>	Sir Danvers Carew	<i>A distinguished gentlemen who is beaten to death by Hyde.</i>	consciousness		<i>Physiognomy</i> – Italian criminologist Cesare Lombroso (1835-1909) theorised that the 'born criminal' could be recognised by physical characteristics, such as asymmetrical facial features, long arms or a sloping forehead.
		Mr Guest	<i>Utterson's secretary and handwriting expert.</i>	debased		
5 Incident of the Letter	<i>Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde.</i>	Themes		degenerate	<i>Victorian London</i> – the population of 1 million in 1800 to 6.7 million in 1900, with a huge numbers migrating from Europe. It became the biggest city in the world and a global capital for politics, finance and trade. The city grew wealthy.	
				epistolary		
6 Remarkable Incident of Dr Lanyon	<i>Hyde has disappeared and Jekyll seems more happy and sociable until a sudden depression strikes him. Utterson visits Dr Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives a reply that suggests he is has fallen 'under a dark influence'. Lanyon dies and leaves a note for Utterson to open after the death or disappearance of Jekyll. Utterson tries to revisit Jekyll but is told by Poole that he is living in isolation.</i>	The duality of human nature		depraved		<i>Urban terror</i> – as London grew wealthy, so poverty in the city also grew. The overcrowded city became rife with crime. The crowd as something that could hide sinister individuals became a trope of Gothic and detective literature.
				eugenics		
7 Incident at the Window	<i>Utterson and Enfield are out for walk and pass Jekyll's window, where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave.</i>	Science and the unexplained		feral	<i>Robert Louis Stevenson</i> was born and raised in Edinburgh, giving him the dual identity of being both Scottish and British. Edinburgh was a city of two sides - he was raised in the wealthy New Town area, but spent his youth exploring the darker, more sinister side of town.	
				genre		
8 The Last Night	<i>Poole visits Utterson and asks him to come to Jekyll's house. The door to the laboratory is locked and the voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter.</i>	The supernatural		metamorphosis		<i>Deacon Brodie</i> – a respectable member of Edinburgh's society and town councillor, William Brodie lead a secret life as a burglar, womaniser and gambler. He was hanged in 1788 for his crimes. As a youth, Stevenson wrote a play about him.
				perversion		
9 Dr Lanyon's Narrative	<i>The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill.</i>	Reputation		professional		
				respectability		
10 Henry Jekyll's Full Statement of the Case	<i>Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually he became addicted to being Hyde, who increasingly took over and destroyed him.</i>	Rationality		restraint		
				suppression		
		Urban terror		savage		
				subconscious		
		Secrecy and silence		supernatural		
				unorthodox		
				Victorian		

Power and Conflict Poetry – Knowledge Organiser

Remains by Simon Armitage Themes: Conflict, Suffering, Reality of War Tones: Tragic, Haunting, Anecdotal		Exposure by Wilfred Owen Themes: Conflict, Suffering, Nature, Reality of War, Patriotism Tones: Tragic, Haunting, Dreamy		Poppies by Jane Weir Themes: Bravery, Reality of War, Suffering, Childhood Tones: Tender, Tragic, Dreamy, Bitter	
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.	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” .
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.	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.
Charge of the Light Brigade by Alfred, Lord Tennyson Themes: Conflict, Suffering, Reality of War, Patriotism Tones: Energetic, Tragic, Haunting		Bayonet Charge by Ted Hughes Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism Tones: Bewildered, Desperate, Dreamy		War Photographer Themes: Conflict, Suffering, Reality of War Tones: Painful, Detached, Angry	
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”)	Content, Meaning and Purpose -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 -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.”)
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 leaugue / 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.	Language -“ 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 -Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.
Kamikaze by Beatrice Garland Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood Tones: Sorrowful, Pitiful		The Emigree by Carol Rumens Themes: Conflict, Power, Identity, Protest, Bravery, Childhood Tones: Mournful, Defiant, Nostalgic		Checking Out Me History by John Agard Themes: Power, Protest, Identity, Childhood Tones: Defiant, Angry, Rebellious, Cynical	
Content, Meaning and Purpose -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 -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 -‘Emigree’ – a female who is forced to leave their county 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 -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	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 -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 -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 -“ 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 -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.	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.

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning		Tissue by Imtiaz Dharker			
Themes: Power of Nature, Decay, Pride		Themes: Power, Pride, Control, Jealousy, Status		Themes: Power of Nature, Control, Identity			
Tones: Ironic, rebellious		Tones: Sinister, Bitter, Angry		Tones: Gentle, Flowing, Ethereal			
Content, Meaning and Purpose -The narrator meets a traveller who tells him about a decayed stature that he saw in a desert. -The statue was of a long forgotten ancient King: the arrogant Ozymandias, 'king of kings.' -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.	Context -Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature. -Shelley also disliked the concept of a monarchy and the oppression of ordinary people. -He had been inspired by the French revolution – when the French monarchy was overthrown.	Content, Meaning and Purpose -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 -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.	Content, Meaning and Purpose -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.	Context -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 -'sneer of cold command': the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. -'Look on my works, ye Mighty, and despair.': 'Look' = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary. 'The lone and level sands stretch far away.': the desert is vast, lonely, and lasts far longer than a statue.	Form and Structure -A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (...these words appear). This reflects how human structures can be destroyed or decay. -The iambic pentameter rhyme scheme is also disrupted or decayed. -First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction. -Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.	Language -'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 -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.	Language -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 -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.		
Extract from The Prelude: Stealing the Boat by William Wordsworth		Storm on the Island by Seamus Heaney		London by William Blake			
Themes: Power of Nature, Fear, Childhood		Themes: Power of Nature, Fear		Themes: Power, Inequality, Loss, Anger			
Tones: Confident > Dark / Fearful > Reflective		Tones: Dark, Violent, Anecdotal		Tones: Angry, Dark, Rebellious			
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.	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 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.		
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.	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.		
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? 		<p>POETIC TECHNIQUES</p> <p>LANGUAGE</p> <p>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. <i>sarcasm</i>. 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 <i>s</i> or <i>sh</i> sounds. Assonance – the repetition of similar vowel sounds Consonance – repetition of consonant sounds. Plosives – short burst of sound: <i>t, k, p, d, g, or b</i> sound.</p> <p>STRUCTURE</p> <p>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.</p> <p>FORM</p> <p>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.</p>	

Poetry Knowledge Organiser:

Poetic language	Meaning	Poetic structures and forms	Meaning
Simile	A comparison made using the words "like" or "as."	Rhyme	The repetition of syllable sounds – usually at the ends of lines, but sometimes in the middle of a line (called internal rhyme).
Metaphor	A comparison – made directly or indirectly – without using "like" or "as."	Couplet	A pair of rhyming lines which follow on from one another.
Personification	Giving human characteristics to something which is not human.	Stanza	A group of lines separated from others in a poem.
Onomatopoeia	Words which attempt to imitate sounds.	Enjambment	The running over of a sentence from one line to the next without a piece of punctuation at the end of the line.
Alliteration	A repetition of consonant sounds.	Caesura	A stop or a pause in a line of poetry – usually caused by punctuation.
Plosive	"b," "p," "t" and "d" sounds – which can be harsh, aggressive or shocking.		
Sibilance	Repeated "S" sounds – most often caused by "s" "ss" and "c." These can be harsh, smooth or sickly.	Blank verse	Poetry written in non-rhyming, ten syllable lines.
Assonance	A repetition of vowel sounds.	Dramatic monologue	A poem in which an imagined speaker address the reader.
Anaphora	A repetition of words, phrases or clauses.	Elegy	A form of poetry which is about the death of its subject.
Juxtaposition	Two things being placed close together for contrasting effect.	End stopped	A line of poetry ending in a piece of punctuation which results in a pause.
Oxymoron	A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense. For example, "friendly fire."	Epigraph	A quotation from another text, included in a poem.
Semantic field	A set of words relating to the same topic. "Foul" and "Shot" would appear in the semantic field of sports.	Lyric	An emotional, rhyming poem, most often describing the emotions caused by a specific event.
Antithesis	Placing contrasting ideas together.	Ode	A formal poem which is written to celebrate a person, place, object or idea.
Ambiguity	A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one.	Parody	A comic imitation of another writer's work.
Anachronism	A person or object placed in an inappropriate time.	Quatrain	A four line stanza.
Cliché	An overused phrase or saying	Sestet	A six line stanza.
Hyperbole	Exaggeration.	Sonnet	A fourteen line poem, with variable rhyme scheme, usually on the topic of love for a person, object or situation.
Irony	A use of words to mean something very different from what they appear to mean.	Free verse	Non-rhyming, non-rhythmical poetry which follows the rhythms of natural speech.
Litotes	Deliberate understatement for effect – the opposite of hyperbole.	Volta	A turning point in the line of thought or argument in poem.
Metonymy	A related item or attribute is use to replace the word normally used. For example, "suit" used to replace businessman.		
Pathetic fallacy	When a character's feelings, thoughts or emotions are displayed through the environment around them. For example, when a character is depressed and it is raining.		
Persona/Narrative voice	The voice/speaker of the poem who is different from the writer.		
Protagonist	The main character in a poem.		

Thoughts/feelings which could be conveyed	Meaning	Thoughts/feelings which could be conveyed	Meaning
Aggravation	Irritation	Loathing	Extreme hatred
Agitation	Annoyance	Melancholy	Being exceedingly sad, upset or depressed
Alienation	Isolation or being kept apart	Mortification	Embarrassment or shame
Anguish	Anger	Neglect	Being ignored
Apprehension	Nervousness	Optimism	Hope or confidence about the future
Bashfulness	Embarrassment	Outrage	Anger
Bewilderment	Confusion	Being overwhelmed	Feeling like everything has become too much.
Compassion	Love/Caring	Pessimism	Lacking hope or confidence about the future.
Contemptuousness	Deep hatred	Queasiness	Sickened
Discouragement	Being put off	Rapture	Intense pleasure or joy
Dismay	Concern or distress	Regret	A wish or desire that you hadn't done something
Eagerness	Keenness to take part	Reluctance	Not wanting or being unwilling to do something
Ecstasy	Real excitement or happiness	Remorse	A feeling of guilt
Elation	Exceptional happiness	Resentfulness	Annoyance at someone or something
Enragement	Anger	Repulsion	Being sickened by something or someone
Euphoria	Extreme happiness	Being riled	Irritation
Envy	Jealousy	Scorn	Looking down on something or someone
Exasperation	Exhaustion with frustration	Spite	Being filled with hatred
Exhilaration	Being filled with excitement after having done something	Torment	Being continually irritated by
Fatigue	Exhaustion/Tiredness after having done something	Triumph	Intense happiness at having won something
Glee	Being filled with happiness after having done something you're proud of.	Vengeance	Looking to harm someone to get them back
Grouchiness	Moodiness and irritation	Viciousness	Nastiness – possible with violence and aggression
Hassle	Annoyance at the hands of someone nagging you	Woe	Sadness
Hesitation	Caution	Weariness	Tiredness or exhaustion
Hostility	Aggressiveness	Wrath	Looking to carry out an act of revenge
Humiliated	Made to feel foolish	Zaniness	Craziness or wackiness
Hysterical	Crazy	Zest	Liveliness
Indifferent	Not caring		
Infatuated	Passionate about		
Insecure	Uncertain or anxious		
Irate	Furious		
Irked	Annoyed		
Isolated	Kept apart or alone		
Jittery	Nervous		
Leery	Cautious, wary or suspicious		