

# English Literature Revision

## SJBC's English 'Guides to Genius'

Romeo and Juliet, Jekyll and Hyde, Power and Conflict Poetry, An Inspector Calls

Topic	Core Knowledge	Vocabulary	Quotations
Juliet Capulet	<ul style="list-style-type: none"> <li>She is the female protagonist.</li> <li>She is pragmatic, perceptive and dutiful for her young age.</li> <li>She has an idealistic view of love, but develops into a woman of remarkable strength and resolve in pursuing what she wants.</li> <li>She is symbolic of the lack of freedom given to young aristocratic women in the Elizabethan era. However, she subverts her father's authority by refusing to marry Paris.</li> </ul>	<p><b>Idealistic (adj.)-</b> <i>unrealistically perfect</i></p> <p><b>Pragmatic (adj.) –</b> <i>innocent and lack of experience</i></p> <p><b>Protagonist (n.)-</b> <i>the leading character</i></p> <p><b>Resolute (adj.) –</b> <i>purposeful and determined</i></p> <p><b>Subversive (adj.) –</b> <i>seeking to change or reject established ideas</i></p>	<ol style="list-style-type: none"> <li>"I have bought the mansion of love but not possessed it." (3.2)</li> <li>My bounty is as boundless as the sea, my love as deep" (2.2)</li> <li>"O serpent heart, hid with a flowering face!" (3.2)</li> <li>"Rather than marry Paris, bid me lurk where serpents are, chain me with roaring bears."</li> <li>"O happy dagger –let me die!" (5.3)</li> </ol>
Romeo Montague	<ul style="list-style-type: none"> <li>He is a passionate and impulsive character.</li> <li>His emotions mature over the play: from shallow desires to profound and intense passion.</li> <li>He shows himself to be a devoted and affectionate friend to Mercutio and Benvolio.</li> <li>He is an emblem for youthful love, its disappointment and tragedy.</li> </ul>	<p><b>Impulsive (adj.)-</b> <i>doing things without thinking</i></p> <p><b>Melancholy (adj.)-</b> <i>sad and pensive</i></p> <p><b>Devoted (adj.)-</b> <i>loyal and faithful</i></p>	<ol style="list-style-type: none"> <li>"O' brawling love, O' loving hate...feather of lead, bright smoke, cold fire" (1.1)</li> <li>"Under loves heavy burden I do sink" (1.4)</li> <li>"Juliet is the sun" (2.2)</li> <li>"Then I defy you, stars!" (5.1)</li> </ol>
Capulets	<ul style="list-style-type: none"> <li>Lord Capulet is the Patriarch of the Capulet family making him an authoritative character.</li> <li>He begins the play as seemingly prudent and caring for his daughter's wishes.</li> <li>Later in the play, he demonstrates his pugnacious temperament and furious temper when Juliet defies his authority.</li> <li>Lady Capulet is an unknowing and ineffectual mother: she forgets Juliet's age and they have a formal relationship.</li> <li>She employs nurses to care for their children.</li> </ul>	<p><b>Authoritative (adj.)-</b> <i>demanding respect and obedience</i></p> <p><b>Prudent (adj.)-</b> <i>showing care and thought for the future</i></p> <p><b>Pugnacious (adj.) –</b> <i>quick to argue</i></p> <p><b>Unknowing (adj.)-</b> <i>lack of awareness</i></p> <p><b>Stereotypical (adj.)-</b> <i>a belief (often unfair) that many people hold</i></p>	<ol style="list-style-type: none"> <li>Lord Capulet: "My child is yet a stranger in the world" (1.2)</li> <li>Lord Capulet: "Hang thee! Young baggage" disobedient wretch!" (3.5)</li> <li>Lord Capulet: "Death lies on her like an untimely frost upon the sweetest flower of all the field" (4.5)</li> <li>Lady Capulet: "I would the fool married to her grave." (3.5)</li> </ol>
Montagues	<ul style="list-style-type: none"> <li>Unexplained enemies of the Capulets due to their longstanding feud and animosity</li> <li>Lady Montague dies of "grief" when her son is banished and Lord Montague reconciles with the Capulets after his son's death.</li> </ul>	<p><b>Feud –</b> <i>an ongoing argument or dispute</i></p> <p><b>Animosity (n.) –</b> <i>a strong feeling of dislike or hate</i></p>	<ol style="list-style-type: none"> <li>Lord Montague: "I can give thee more..I will raise her statue in pure gold."</li> </ol>
The Nurse	<ul style="list-style-type: none"> <li>She is Juliet's trusted wet nurse.</li> <li>She raised Juliet and has a maternal and intimate bond with her.</li> <li>She provides comic-relief with her bawdy remarks.</li> </ul>	<p><b>Maternal (adj.)-</b> <i>kind, loving feeling towards your child</i></p>	<ol style="list-style-type: none"> <li>"What lamb? What Ladybird! God forbid, where's this girl? What Juliet?" (1.3)</li> <li>"She's dead decease'd, she's dead, she's dead" (4.5)</li> </ol>

Topic	Core Knowledge	Vocabulary	Quotations
Friar Lawrence	<ul style="list-style-type: none"> <li>A virtuous priest and monk who acts as a confidante to Romeo and Juliet</li> <li>Her view of love juxtaposes Juliet's: she views it as early and sexual, whereas Juliet sees it as marriage and peace.</li> <li>He is civic-minded and believes he can help end the feud.</li> <li>His actions are meddling.</li> </ul>	<b>Virtuous (adj.)</b> – <i>moral and righteous</i> <b>Confidante (n.)</b> – <i>a trusted person who you can share a secret with</i>	17. "This alliance may so happy prove to turn your households' rancor to pure love." (2.3)
		<b>Meddling (verb)</b> – <i>interfering when it's not your concern</i> <b>Civic-minded</b> – <i>actions that show a concern for society</i>	18. "These violent delights have violent ends." (2.6) 19. "unhappy fortune" (5.2)
Mercutio	<ul style="list-style-type: none"> <li>He is Romeo's witty and anti-romantic best friend</li> <li>His name comes from the word mercurial</li> </ul>	<b>Mercurial (adj.)</b> - <i>clever, lively, quick</i> <b>Sceptical (adj.)</b> - <i>having doubts or not easily convinced</i>	20. If love be rough with you, be rough with love; Prick love for pricking, and you beat love down. (1.4)
Benvolio	<ul style="list-style-type: none"> <li>He is a foil to Tybalt and his name means "good-will"</li> <li>He is a pacifist and exceptionally loyal</li> </ul>	<b>Compassionate (adj.)</b> - <i>showing concern for others</i> <b>Pacifist (adj.)</b> - <i>someone who believes that violence is never the answer</i>	21. "I do but keep the peace" (1.1)
Tybalt Capulet	<ul style="list-style-type: none"> <li>He is a vengeful, vicious and menacing character</li> <li>He is supremely aware of honour, chivalry, and lack of it.</li> <li>He is a foil to the peace-keeping Benvolio.</li> </ul>	<b>Menacing (adj.)</b> suggesting the presence of danger <b>Vengeful (adj.)</b> – <i>seeking revenge</i> <b>Antagonist</b> – <i>a person who actively opposed or is hostile towards something</i>	22. "Talk of peace? I hate the word" (1.1) 23. "thou art a villain" (3.1) 24. "This shall not excuse the injuries...therefore turn and draw." (3.4)
Context	<ul style="list-style-type: none"> <li><b>Fate:</b> Elizabethan audiences would have strongly believed in <b>astrology</b>. They thought that the position of the stars influenced the course of human events ('star-crossed lovers').</li> <li><b>Gender:</b> Elizabethan audiences would have been accustomed to clear gender expectations due to a <b>patriarchal</b> society. Men were expected to be dominant and <b>authoritative</b>, and to obey the Code of Chivalry. Women were expected to be <b>subservient</b> and pious with their fathers often choosing their husband based on status and wealth.</li> </ul>		<b>Elizabethan (adj.)</b> – <i>the era when Elizabeth I was on the throne</i> <b>Astrology</b> - <i>beliefs based on the position of the stars</i> <b>Patriarchal</b> – <i>a society where man have influence and power</i> <b>Subservient (adj.)</b> – <i>obey without question</i>
Tragic conventions	<ul style="list-style-type: none"> <li>Classical drama is structured in three phases: the <b>protasis</b> (introductory phase / exposition), <b>epitasis</b> (main action), <b>catastrophe</b> (resolution / denouement).</li> <li>Tragedies typically convey the <b>suffering</b> and ultimate <b>death</b> of the <b>tragic hero</b>.</li> <li>The <b>tragic hero</b> is the protagonist of a tragedy who suffers due to their <b>hamartia</b> (fatal flaw) that they cannot overcome. Romeo's hamartia is his <b>impulsive nature</b>; some argue that the play's true hamartia is the inability of the Capulet and Montagues to overcome their feud. <ul style="list-style-type: none"> <li>During a tragedy, the tragic hero will experience <b>anagnorisis</b> (recognition of fortune), <b>catharsis</b> (release or purification of emotion) and <b>peripeteia</b> (reversal of fortune).</li> </ul> </li> </ul>		

Topic Area	Core Knowledge	Vocabulary	Quotations
Context	<ul style="list-style-type: none"> <li>Victorian society was famed for its strict social code that often hid the reality of life. Undesirable aspects of life were hidden behind a façade of respectability.</li> <li>Stevenson was fascinated by <b>Deacon Brodie</b>, a respectable cabinet maker who led a secret life as a housebreaker.</li> <li>The <b>industrial revolution</b> led to the growth of cities as they became magnets for those seeking in work: increased populations resulted in increased crime. It also led to the Church losing some of its power as the centre of people's lives, as it was in smaller towns and villages.</li> <li>Due to the industrial revolution and the emergence of <b>new scientific ideologies</b>, older religious beliefs were challenged. People started to prioritize their work and the church lost its power. <b>Darwin's book <i>The Origin of Species</i></b> contributed to this tension between religion and science.</li> </ul>		
Jekyll	<ul style="list-style-type: none"> <li>He is seen as a respectable and reputable Victorian gentleman.</li> <li>He is driven by obsession and a compulsion to challenge the boundaries of science.</li> <li>His outwardly respectable appearance is a hypocritical façade that masks his darker desires.</li> <li>He reveals controversial opinions about mankind and morality.</li> <li>He is a conflicted character, torn between his reputation and a desire to be free of it.</li> <li>His attitudes towards morality, science and religion are unorthodox.</li> <li>His character is symbolic of the duality of man.</li> </ul>	<p><b>Reputable (adj.)</b> – <i>being seen as trustworthy and upright in society.</i></p> <p><b>Compulsion (n.)</b> – <i>a force or pressure that drives one towards an action.</i></p> <p><b>Hypocritical (adj.)</b> – <i>you are hypocritical if your words do not match your actions; you might say one thing, but do another</i></p> <p><b>Façade (n.)</b> – <i>a mask or disguise</i></p> <p><b>Controversial (adj.)</b> – <i>something is controversial if it encourages lots of different strong opinions</i></p> <p><b>Unorthodox (adj.)</b> – <i>something that challenges a dominant or traditional viewpoint</i></p>	<ol style="list-style-type: none"> <li>“Committed to a profound duplicity of me”</li> <li>“Chief of sinners, chief of sufferers”</li> <li>“No sense a hypocrite... both sides of me were in dead earnest”</li> <li>“Multifarious, incongruous and independent denizens”</li> <li>“Sold a slave to my original evil that braced and delighted me like wine”</li> <li>“Polar twins continuously... struggling”</li> </ol>
Hyde	<ul style="list-style-type: none"> <li>He behaves violently, callously and cruelly.</li> <li>He is perverse and sadistic.</li> <li>He is atavistic, representing a moral and physical regression.</li> <li>His character is symbolic of the duality of man, representing the ‘evil’ that lies within us all.</li> </ul>	<p><b>Callous (adj.)</b> – <i>hard, heartless and unfeeling</i></p> <p><b>Perverse (adj.)</b> – <i>deliberately obstinate or stubborn in an unacceptable manner</i></p> <p><b>Sadistic (adj.)</b> – <i>finding delight in causing pain and suffering</i></p> <p><b>Atavistic (adj.)</b> – <i>relating to something ancestral or primitive</i></p> <p><b>Regression (n.)</b> – <i>a return or deterioration to something of the past</i></p>	<ol style="list-style-type: none"> <li>“Pale and dwarfish”</li> <li>“Primitive”</li> <li>“Ape-like fury”</li> <li>“Ecstasy of mind... gloating on my crime”</li> <li>“Some damned juggernaut”</li> <li>“My Devil came out roaring”</li> <li>“Satan’s signature”</li> </ol>
Utterson	<ul style="list-style-type: none"> <li>While sometimes impassive and only ever coldly compassionate, he is a loyal friend.</li> <li>He is driven by obsession and a compulsion to help his friends.</li> <li>He exemplifies the restrained behaviour of the Victorian gentleman, enjoying life in moderation.</li> <li>He is intelligent, rational and logical even when faced with things that are wholly irrational and illogical.</li> </ul>	<p><b>Impassive (adj.)</b> – <i>unfeeling and unemotional</i></p> <p><b>Loyal (adj.)</b> – <i>committed and faithful</i></p> <p><b>Restrained (adj.)</b> – <i>self-controlled and reserved</i></p> <p><b>Moderate (adj.)</b> – <i>not extreme, reasonable</i></p> <p><b>Rational (adj.)</b> – <i>balanced, sensible</i></p> <p><b>Logical (adj.)</b> – <i>seeking logical explanations rather than being driven by emotion</i></p>	<ol style="list-style-type: none"> <li>“Austere with himself”</li> <li>“Affections grew like ivy”</li> <li>“Last good influence in the lives of downgoing men”</li> <li>“If he be Mr Hyde, then I be Mr Seek”</li> <li>“Inclined to help rather than reprove”</li> </ol>
Enfield	<ul style="list-style-type: none"> <li>He is a habitual character driven by routine.</li> <li>He has a close friendship with Utterson, although it is restrained and moderate.</li> <li>He is a dandy and flaneur: he is a man concerned with looking reputable and stylish as he saunters around commenting upon society.</li> <li>He is somewhat hypocritical; he argues that gossip is dangerous, but engages in it regardless.</li> </ul>	<p><b>Habitual (adj.)</b> – <i>committed to usual habits and routines</i></p> <p><b>Dandy (n.)</b> – <i>a young man concerned with appearing reputable and stylish</i></p> <p><b>Flaneur (n.)</b> – <i>a man who saunters about observing, and commenting, upon society</i></p>	<ol style="list-style-type: none"> <li>“You start a question, and it’s like starting a stone”</li> <li>“Chief jewel of each week”</li> </ol>

<b>Lanyon</b>	<ul style="list-style-type: none"> <li>• He is evangelical and moralistic: he holds others to account by his own moral standards and religious beliefs.</li> <li>• He is haughty: he judges others from a position of moral superiority.</li> <li>• His attitudes towards science and religion are conventional and orthodox.</li> <li>• His character could represent society's horror at unorthodox and subversive scientific experimentation.</li> </ul>	<p><b>Evangelical (adj.)</b> – <i>extremely enthusiastic and eager about one's beliefs, traditionally religious</i></p> <p><b>Moralistic (adj.)</b> – <i>fond of making moral judgements about the character of others</i></p> <p><b>Haughty (adj.)</b> – <i>proud and arrogant</i></p> <p><b>Conventional (adj.)</b> – <i>typical, traditional, expected</i></p>	<p>21. "My life is shaken to its roots"</p> <p>22. "'O God!' I screamed, and 'O God!' again and again"</p> <p>23. "Unscientific balderdash"</p>
<b>Poole</b>	<ul style="list-style-type: none"> <li>• He is a loyal and dutiful butler to Jekyll despite the sinister events which occur.</li> <li>• He is subservient to others due to his position in the class and social hierarchy.</li> <li>• He is arguably heroic in his efforts to help Jekyll at the end of the novella.</li> </ul>	<p><b>Dutiful (adj.)</b> – <i>loyal and obedient</i></p> <p><b>Subservient (adj.)</b> – <i>prepared to obey others unquestioningly</i></p> <p><b>Heroic (adj.)</b> – <i>brave and determined</i></p>	<p>24. "O, sir," cried Poole, "do you think I do not know my master after twenty years?"</p>
<b>Female characters</b>	<ul style="list-style-type: none"> <li>• There are few female characters in the novella: the trampled girl, the maid at the window, and the 'silvery-haired old woman' who opens the door to Utterson in Chapter 4.</li> <li>• Female characters are peripheral in the novella; they exist on the outside of the male-dominated society that is presented.</li> <li>• Female characters are archetypal: they are largely used to fulfil the demands of the plot.</li> </ul>	<p><b>Peripheral (adj.)</b> – <i>on the edges or fringes</i></p> <p><b>Archetypal (Adj.)</b> – <i>very typical of a certain kind of person</i></p>	<p>25. "The man trampled calmly over the child's body and left her screaming on the ground"</p> <p>26. "She was romantically given, for she ... fell into a dream of musing"</p> <p>27. "She had an evil face, smoothed by hypocrisy"</p>
<b>Themes</b>	<p><b>Duality</b> – much of the novella's plot, characterisation and symbolism reflects ideas about duality. Stevenson explores:</p> <ul style="list-style-type: none"> <li>• The duality of man, rejecting binary ideas of good/evil to argue that both exist within us all</li> <li>• The duality of society, exploring the hypocritical façade of the upper classes</li> <li>• The duality of science and religion, exploring both society's shift towards the former against the backdrop of the industrial revolution, as well as society's fears of moral corruption due to a shift away from the latter</li> </ul>	<p><b>Duality (n.)</b> – <i>the quality of being dual, having two sides</i></p> <p><b>Binary (adj.)</b> – <i>consisting of two separate parts; two contrasting ideas that are seen as separate and opposite</i></p>	<p><i>Use the quotations above to illustrate ideas about duality</i></p>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• The novella is structured as an epistolary, with many chapters centred around documentary evidence like a detective's casefile</li> <li>• The reader engages with the story from the perspective of a detective also, aligned with Utterson as we seek to unravel the mystery presented to us</li> <li>• The novella's structure is an early example of detective fiction where the reader is given clues and invited to try to solve the mystery</li> </ul>	<p><b>Epistolary (n.)</b> – <i>a literary text formed of letters and other documents</i></p>	

Unit: Conflict and Power Poetry Anthology – Set A

Topic Area	Core Knowledge	Vocabulary	Quotations
<b>The Charge of the Light Brigade by Alfred, Lord Tennyson</b>	<ul style="list-style-type: none"> <li>• Celebrates and honours the bravery of soldiers while criticising the authority of those who sent them to their deaths.</li> <li>• Tennyson was poet laureate writing about the Battle of Balaclava in the Crimean War.</li> <li>• Use of dactylic dimeter both conveys the relentless bravery of the soldiers but also the crushing inability of the soldiers to escape.</li> </ul>	<p><b>Patriotism (n.)</b> – <i>loyalty towards one’s country</i></p> <p><b>Futility (n.)</b> – <i>pointlessness, hopelessness</i></p> <p><b>Glorification (n.)</b> – <i>the praise or worship of something, often unjustified</i></p> <p><b>Satirical (adj.)</b> – <i>using satire to mock or undermine</i></p>	<p>25. “Into the Valley of Death... Jaws of Death”</p> <p>26. “Theirs but to do and die”</p> <p>27. “Honour the Light Brigade, Noble six hundred!”</p>
<b>Bayonet Charge by Ted Hughes</b>	<ul style="list-style-type: none"> <li>• The poem attempts to express the reality of war in response to the fallacy of propaganda</li> <li>• Exposes the horrifying loss of humanity experienced by soldiers at war</li> <li>• Hughes own father and uncle fought in WW1 – he reflects some of the terror experienced</li> <li>• Alludes to Wilfred Owen’s poem ‘Spring Offensive’</li> <li>• Three stanzas (urgent, slow, urgent) used to convey the existential crisis and inner turmoil of the nameless soldier</li> </ul>	<p><b>Existentialism (n.)</b> – <i>a philosophical theory that emphasises individual people as free agents of their own fate</i></p> <p><b>Mechanistic (adj.)</b> – <i>mechanical, automatic, inhuman</i></p> <p><b>Visceral (adj.)</b> – <i>if something is visceral, you can feel it in your guts; it creates a powerful inward feeling</i></p>	<p>28. “Patriotic tear... sweating like molten iron from the centre of his chest”</p> <p>29. “In what cold clockwork of the stars and the nations was he the hand pointing that second?”</p> <p>30. “Terror’s touchy dynamite”</p> <p>31. “Yellow hare that rolled like a flame”</p>
<b>Poppies by Jane Weir</b>	<ul style="list-style-type: none"> <li>• Conveys the power of memories, guilt and grief from the perspective of a mother whose son dies at war</li> <li>• Weir wanted to present a mother’s perspective of war after reading the letters between Wilfred Owen and his mother</li> <li>• Use of free verse conveys memory as powerful and ephemeral; structurally, tells the narrative of a mother losing her son time and time again</li> </ul>	<p><b>Ritualistic (adj.)</b> – <i>if an action is ritualistic, it is performed as if in a ceremony</i></p> <p><b>Liberation (n.)</b> – <i>freedom, salvation, release</i></p> <p><b>Spectral (adj.)</b> – <i>ghostly, haunting</i></p>	<p>32. “Spasms of paper red”</p> <p>33. “The world overflowing like a treasure chest”</p> <p>34. “Hoping to hear your playground voice catching on the wind”</p>
<b>Remains by Simon Armitage</b>	<ul style="list-style-type: none"> <li>• Depicts the emotional and psychological impacts of the violence of war as the speaker seems to be suffering from Post-Traumatic Stress Disorder</li> <li>• Armitage wrote a collection of poems, <i>The Not Dead</i>, inspired by the voices of veterans who he interviewed</li> <li>• Uses enjambment, caesura and colloquial language to create a sense of verisimilitude,</li> </ul>	<p><b>Torturous (adj.)</b> – <i>extremely painful, harrowing and disturbing</i></p> <p><b>Interminable (adj.)</b> – <i>endless, ceaseless, without stopping</i></p> <p><b>Verisimilitude (n.)</b> – <i>the appearance of being true or real</i></p>	<p>35. “Probably armed, possibly not”</p> <p>36. “Drink and the drugs won’t flush him out”</p> <p>37. “Bloody life in my bloody hands”</p>

	accentuating the horror of the speaker's story		
<b>Kamikaze by Beatrice Garland (2014)</b>	<ul style="list-style-type: none"> <li>The poem is a depiction of Japanese culture and the role of Kamikaze pilots who would make deliberate suicidal attacks during World War II.</li> <li>The poem offers a female perspective of war that explores its wide and lasting impact.</li> <li>The poem uses three different perspectives which conveys the inheritance of tradition and ideology through generations.</li> </ul>	<p><b>Sacrificial (adj.)</b> – <i>if something is sacrificial, it is used as an offering to a god or a deity</i></p> <p><b>Epiphany (n.)</b> – <i>an epiphany is a sudden moment of great realisation</i></p> <p><b>Ostracised (v.)</b> – <i>if someone is ostracised, they are excluded from society or a group</i></p>	<p>38. “Embarked at sunrise”</p> <p>39. “Strung out like bunting”</p> <p>40. “Dark shoals of fishes flashing silver”</p> <p>41. “Better way to die”</p>
<b>War Photographer by Carol Ann Duffy (1985)</b>	<ul style="list-style-type: none"> <li>Duffy was inspired to write the poem by her friendship with a war photographer.</li> <li>The poem offers a critique of Western indifference to war and conflict.</li> <li>The poem lists war zones with associated photographs. and explores the psychological impact of being a war photographer, with the suicide of Kevin Carter in 1993 an example of its trauma.</li> <li>Each stanza ends in a rhyming couplet as the War Photographer attempts to find order in the chaos.</li> </ul>	<p><b>Sanctify (v.)</b> – <i>to bless, consecrate or purify something</i></p> <p><b>Indifference (n.)</b> - <i>lack of interest, sympathy or understanding</i></p> <p><b>Harrowing (adj.)</b> – <i>disturbing, upsetting, traumatic.</i></p>	<p>42. “Rural England. Home again to ordinary pain”</p> <p>43. “Spools of suffering”</p> <p>44. “All flesh is grass”</p> <p>45. “Prick with tears between the bath and pre-lunch beers”</p>
<b>Storm on the Island by Seamus Heaney</b>	<ul style="list-style-type: none"> <li>Conveys a dramatic battle between man and nature, with a subtle allusion to ‘The Troubles.</li> <li>‘The Troubles’ refer to a period of conflict in Northern Ireland in the late 20<sup>th</sup> century.</li> <li>Heaney is an Irish poet who often uses agricultural and natural images as metaphors for human nature.</li> <li>Heaney uses blank verse to convey the interminable violence of nature.</li> </ul>	<p><b>Hostility (n.)</b> – <i>aggression, conflict, opposition, antagonism</i></p> <p><b>Pragmatism (n.)</b> – <i>a way of dealing with situations sensibly and logically rather with emotion</i></p> <p><b>Volatility (n.)</b> – <i>unpredictability, instability, explosiveness</i></p>	<p>46. “We are prepared”</p> <p>47. “Spits like a tame cat turned savage”</p> <p>48. “Exploding comfortably”</p> <p>49. “It is a huge nothing that we fear”</p> <p>50. “Strafes... salvo...”</p>
<b>Exposure by Wilfred Owen</b>	<ul style="list-style-type: none"> <li>Presents nature as a brutal enemy to soldiers at war in order to convey a loss of hope, faith and life</li> <li>Owen himself was a WW1 soldier whose own views shifted from patriotism to criticism; he died just a week before the war ended</li> <li>Uses half-rhyme throughout to evoke an unsettling discomfort and discord</li> </ul>	<p><b>Discordant (adj.)</b> – <i>conflicting, uncomfortable, dissonant, jarring</i></p> <p><b>Nihilism (n.)</b> – <i>a belief that life is pointless; a rejection of all religious and moral principles</i></p> <p><b>Universality (n.)</b> – <i>the quality of something that is shared by and relevant for many people</i></p>	<p>51. “Merciless iced east winds that knife us”</p> <p>52. “But nothing happens”</p> <p>53. “For love of God seems dying”</p>

Unit: Conflict and Power Poetry Anthology – Set B

Topic Area	Core Knowledge	Vocabulary	Quotations
London by William Blake (1794)	<ul style="list-style-type: none"> <li>Blake wrote two famous collections of poetry, one titled 'Songs of Innocence', and the other 'Songs of Experience'; 'London' is taken from the latter.</li> <li>Blake was inspired by the radical hope of the French Revolution, a period of social and political upheaval in France.</li> <li>Blake was incensed by the oppression and disenfranchisement of the poor during the Industrial Revolution.</li> <li>Blake's poem is an example of social commentary where he criticises the establishment while giving a voice to the poor against the bleak setting of the Industrial Revolution.</li> <li>The poem fuses repetition and a cyclical structure to make the suffering of the poor seem endless and unrelenting.</li> <li>The poem is a ballad that uses repetitive rhyme and structure to take readers on a bleak journey through London.</li> </ul>	<p><b>Oppression (n.)</b> – <i>domination, control, removal of power from others</i></p> <p><b>Disenfranchised (adj.)</b> – <i>marginalised, excluded, alienated</i></p> <p><b>Establishment (n.)</b> – <i>a dominant group in society that holds power over others such as the government or religious institutions like the church</i></p>	<ol style="list-style-type: none"> <li>"Marks of weakness, marks of woe"</li> <li>"Mind-forged manacles"</li> <li>"Blights with plagues the marriage hearse"</li> </ol>
Ozymandias by Percy Bysshe Shelley (1818)	<ul style="list-style-type: none"> <li>The poem juxtaposes the ephemeral but arrogant power of man with the infinite power of time and nature.</li> <li>Shelley was a pacifist and an atheist.</li> <li>The poem is a veiled condemnation of King George III.</li> <li>Ozymandias is a name for the Egyptian pharaoh Ramesses II who was hubristic and egotistical.</li> <li>The poem rejects the Petrarchan and Shakespearean sonnet form.</li> </ul>	<p><b>Tyranny (n.)</b> - <i>cruel and oppressive control</i></p> <p><b>Ephemeral (adj.)</b> - <i>temporary and short-lived</i></p> <p><b>Hubris (n.)</b> - <i>extreme arrogance and self-pride</i></p> <p><b>Egotistical (adj.)</b> – <i>arrogant and narcissistic</i></p>	<ol style="list-style-type: none"> <li>"Sneer of cold command"</li> <li>"King of Kings"</li> <li>"Lone and level sands stretch far away"</li> </ol>
My Last Duchess by Robert Browning (1842)	<ul style="list-style-type: none"> <li>Browning indirectly criticises the patriarchal values of Victorian society and its objectification of women.</li> <li>The poem alludes to the suspicions surrounding the 16<sup>th</sup> century Italian Duke of Ferrara.</li> <li>The poem is a dramatic monologue with an unrelenting use of iambic pentameter to convey the Duke's relentless control.</li> </ul>	<p><b>Objectification (n.)</b> – <i>the action of downgrading someone to an object</i></p> <p><b>Patriarchal (adj.)</b> – <i>a system or society that is male-dominated</i></p> <p><b>Unrelenting (adj.)</b> – <i>not giving up strength or power</i></p>	<ol style="list-style-type: none"> <li>"Never to stoop"</li> <li>"I gave commands"</li> <li>"Neptune taming a sea-horse"</li> </ol>
The Prelude by William Wordsworth (1850)	<ul style="list-style-type: none"> <li>The poem depicts the dramatic and sublime power of nature, perhaps as an allegory for adolescence.</li> <li>Wordsworth was a Romantic poet whose own childhood in the Lake District was bleak and lonely following the death of his parents.</li> <li>The poem is an extract from a much longer poem that focuses on 'spots of</li> </ul>	<p><b>Transfixed (v.)</b> – <i>to be mesmerised or spellbound</i></p> <p><b>Sublime (n.)</b> – <i>a Romantic concept that captures a sense of wonder, awe but also fear</i></p> <p><b>Transcendent (adj.)</b> – <i>beyond the range of</i></p>	<ol style="list-style-type: none"> <li>"Troubled pleasure"</li> <li>"Huge peak, black and huge"</li> <li>"O'er my thoughts there hung a darkness"</li> </ol>

	time' from Wordsworth's youth that affected him in adulthood.	<i>normal, physical human experience</i> <b>Desolation (n.)</b> – <i>misery, despair and anguish</i>	
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<b>The Emigree</b> by Carol Rumens (1993)	<ul style="list-style-type: none"> <li>The poem explores feelings of cultural displacement through the perspective of an emigrant.</li> <li>The poem aims to capture a universality of experience.</li> <li>The poem evokes a conflict between the nostalgia of youth and the alienation of adulthood.</li> <li>The poem is written in free verse to capture the fluidity of memory.</li> </ul>	<b>Displacement (n.)</b> – <i>the action of moving something from its place or position</i> <b>Alienation (n.)</b> – <i>the experience of being isolated and detached</i> <b>Nostalgia (n.)</b> – <i>a wistful, sentimental longing for the past</i>	13. "Bright, filled paperweight" 14. "Branded by an impression of sunlight" 15. "Like a hollow doll"
<b>Checkin' Out Me History</b> by John Agard (2007)	<ul style="list-style-type: none"> <li>Agard was born and educated in British Guiana and thus had a first-hand perspective of British colonialism.</li> <li>Agard is indignant about the Western focus on Eurocentric history and the poem is a polemic against its ignorance of the history of other cultures.</li> <li>Agard uses a semantic field of sight and vision to convey his reclamation of his own identity by discovering a history beyond what is taught at school.</li> <li>Agard writes in the dialect of Caribbean Creole as an expression of pride, resilience and rebellion.</li> </ul>	<b>Indignant (adj.)</b> – <i>extremely angry or outraged</i> <b>Polemic (n.)</b> – <i>a strong verbal or written attack on someone or something</i> <b>Reclamation (n.)</b> – <i>the process of claiming something back</i>	16. "Dem tell me" 17. "Hopeful stream to freedom river" 18. "Carving out me identity"
<b>Tissue</b> by Imtiaz Dharker (2006)	<ul style="list-style-type: none"> <li>The poem uses 'tissue' and 'paper' as a hopeful metaphor for the fragility and ephemeral nature of power and existence.</li> <li>Dharker is a Pakistan-born British poet who often explores an outsider's experience of society.</li> <li>The poem is taken from an anthology of Dharker's poems titled <i>The Terrorist At My Table</i>.</li> <li>Uses free verse to create a sense of fluidity and transparency, as if the poem is breaking down society's barriers and structures.</li> </ul>	<b>Fragility (n.)</b> – <i>the quality of being breakable, fragile, delicate</i> <b>Divinity (n.)</b> – <i>the state of being a divine being like a god or deity</i> <b>Infallibility (n.)</b> – <i>the quality of being infallible, therefore never being wrong, never failing, never making mistakes</i>	19. "Paper that lets the light shine through" 20. "Fly our lives like paper kites" 21. "Living tissue... never meant to last"



