

Question	Marks	Time	Top Tips
Reading time		5 mins	<ul style="list-style-type: none"> <li>Highlight any words/ phrases/ sentence structures that you might want to use in your own writing</li> </ul>
Section B	24 AO5 (content and organisation)  16 AO6 (technical accuracy)	45 mins	<ul style="list-style-type: none"> <li><b>Plan your response</b>- make sure you include structural devices such as flashback and cliffhanger</li> <li>Keep it simple- 1 or 2 characters and think about writing a scene rather than a whole film!</li> <li>Choose an interesting narrative perspective</li> <li>Ambitious vocabulary and punctuation</li> <li>Language devices (similes, metaphors, personification, repetition, lists)</li> <li>Use dialogue <b>sparingly</b></li> <li>Proofread (especially for capital letters, apostrophes, comma splices, homophones)</li> </ul>
1	1	2 mins	<ul style="list-style-type: none"> <li>Draw a box around the right lines</li> <li>Quote directly from the text</li> </ul>
2	2	4 mins	<ul style="list-style-type: none"> <li>Underline the focus of the question</li> <li>Quote or write in your own words</li> </ul>
3	6	12 mins	<p><b>Language and Structure</b></p> <ul style="list-style-type: none"> <li>1 point about language, 1 point about sentence structure, 1 point identifying a shift/ commenting on dialogue + 1 or 2 more points</li> <li>Use key terminology</li> <li>Analyse the <b>specific</b> effect on the reader</li> </ul>
4	15	30 mins	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>Underline the focus of the question, then annotate</li> <li>1 sentence intro ('The writer successfully _____ through...')</li> <li>Focus on SITE</li> <li>Use evaluative language ('successfully', 'clearly')</li> <li>Identify patterns/ developments/ juxtapositions</li> </ul>

Question	Marks	Time	Top Tips
Section B	24 AO5 (content and organisation)  16 AO6 (technical accuracy)	45 mins	<ul style="list-style-type: none"> <li>• <b>Plan your response</b>- identify PATT, have 3 different points</li> <li>• Adapt your language to suit PATT</li> <li>• Ambitious vocabulary and punctuation</li> <li>• Rhetorical devices (repetition/ anaphora, list of three, imperatives, emotive language etc.)</li> <li>• Give specific examples</li> <li>• Proofread (especially for capital letters, apostrophes, comma splices, homophones)</li> </ul>
1 and 2	4	4 mins	<ul style="list-style-type: none"> <li>• Draw a box around the correct lines</li> <li>• Underline the focus of the question</li> </ul>
3	15	15 mins	<p><b>Language and Structure</b></p> <ul style="list-style-type: none"> <li>• 1 point about language, 1 point about sentence structure, 1 point identifying a shift/ commenting on dialogue + 3 or 4 more points</li> <li>• Use key terminology</li> <li>• Analyse the specific effect on the reader</li> </ul>
4 and 5	2	2 mins	<ul style="list-style-type: none"> <li>• Draw a box around the correct lines</li> <li>• Underline the focus of the question</li> </ul>
6	15	15 mins	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>• Underline the focus of the question, then annotate</li> <li>• 1 sentence intro ('The writer successfully _____ through...')</li> <li>• Focus on SITE</li> <li>• Use evaluative language ('successfully', 'clearly')</li> <li>• Identify patterns/ developments/ juxtapositions</li> </ul>
7a	6	6 mins	<p>Both texts...                      In Text 1 ' _____ ' :                      In Text 2 ' _____ ' : } x3</p> <ul style="list-style-type: none"> <li>• No analysis</li> </ul>
7b	14	14 mins	<ul style="list-style-type: none"> <li>• Establish similarity/ difference</li> <li>• Quotation &amp; analysis from Text 1</li> <li>• Comparative connective</li> <li>• Quotation &amp; analysis from Text 2</li> <li>• Why are they similar/ different? (Link to PATT)</li> </ul> <p>} x3</p>

Language Subject Terminology		This Quotation/ Reference...			Structural Subject Terminology	
Word Classes		Achieves	Advances	Affects	Types of Narrator	
Noun	Identifies a person (girl), thing (wall), idea (luckiness) or state (anger).	Allows	Alludes to	Builds	Limited 3 <sup>rd</sup> person	External narrator with knowledge of one character's feelings (he).
Verb	Describes an action (jump), event (happen), situation (be) or change (evolve).	Concludes	Confirms	Conveys	Omniscient 3 <sup>rd</sup> person	External narrator- knowledge of more than one character's feelings (he).
Adjective	Describes a noun ( <b>happy</b> girl, <b>grey</b> wall).	Denotes	Develops	Demonstrates	1 <sup>st</sup> person	Told from a character's perspective (I).
Adverb	Gives information about a verb (jump <b>quickly</b> ), adjective ( <b>very</b> pretty) or adverb ( <b>very quickly</b> ).	Displays	Justifies	Exaggerates	2 <sup>nd</sup> person	Directed to the reader (you).
Sentence Structures		Encourages	Enhances	Establishes	Unreliable narrator	When the perspective offered makes us question the narrator's credibility.
Fragment	An incomplete sentence (no subject verb agreement). <i>"Nothing."</i> <i>"Silence everywhere."</i>	Exemplifies	Explains	Explores	Narrative Styles	
Simple	A sentence with one independent clause. <i>"She went to the shop."</i>	Exposes	Forces	Generates	Linear	Events are told chronologically.
Compound	A sentence with multiple independent clauses. <i>"She went to the shop and bought a banana"</i>	Highlights	Hints	Identifies	Non-Linear	Events are not told chronologically.
Complex	A sentence with one independent clause and at least one dependent clause. <i>"Sometimes, when she goes to the shop, she likes to buy a banana."</i>	Ignites	Illustrates	Impacts	Dual	Told from multiple perspectives.
Language Techniques		Implies	Identifies	Indicates	Cyclical	Ends the same way it begins.
Alliteration	Words that start with the same sounds.	Initiates	Introduces	Involves	Explaining the Extract.	
Hyperbole	The use of extreme exaggeration.	Justifies	Juxtaposes	Kindles	Introducing	An idea or character is first shown.
Imagery	When the writer provides mental "pictures".	Launches	Leads to	Maintains	Focusing	Our attention is aimed somewhere.
Irony	Like sarcasm, where the opposite is implied.	Manifests	Notifies	Offers	Building	When an idea/tension is increased.
Jargon	Language used by a specialist or expert.	Portrays	Presents	Produces	Developing	An earlier point is extended.
Juxtaposition	Two ideas together which contrast each other.	Progresses	Promotes	Prompts	Changing	A shift is created for an event/idea.
List (of three)	A number of connected items (three= effect).	Provokes	Questions	Represents	Concluding	Ideas/ events are drawn to a close.
Metaphor	Something is presented as something else.	Reveals	Shows	Signifies	Structural Techniques	
Metonym	Contradictory terms together <i>"bittersweet"</i> .	Sparks	Suggests	Supports	Atmosphere	The mode or tone set by the writer.
Personification	Giving human traits to something non-human.	Symbolises	Transforms	Triggers	Climax	The most intense or decisive point.
Repetition	When a word, phrase or idea is repeated.	Typifies	Upholds	Underscores	Dialogue	The lines spoken by characters.
Semantic Field	A set of words from a text related in meaning.	Validates	Verifies	Yields	Exposition	The start where ideas are initiated.
Simile	Something is presented as like something else.	Effect on the Reader			Flashback	(Analepsis) Presents past events.
Symbolism	An idea is reflected by an object/character etc.	Believe	Consider	Decide	Flash-forward	(Prolepsis) Presents future events.
Syntax	The way words and phrases are arranged.	Discover	Realise	Understand	Foreshadowing	Hints what is to come(can mislead).
		Appreciate	Conclude	Visualise	Motif	A recurring element in a story.
		Sympathise	Empathise	Sense	Resolution	The answer or solution to conflict.
		Wish	Assume	Track	Setting	A geographical/historical moment.
		Build	Question	Picture	Spotlight	Emphasis is placed on something.
		Compare	Focus	Perceive	Shift	A switch or change of focus.
		Contrast	Clarify	Know	Tension	The feeling of emotional strain.
		Discover	Think	Feel		
		Examine	Note	Imagine		
		Identify	Pity	Consider		

# A Christmas Carol Knowledge Organiser

## Very Brief Plot Summary

**Stave 1:** Scrooge is introduced; he refuses to make a charity donation; refuses to eat Christmas dinner with Fred; sees Marley's ghost who warns him he will be visited by three spirits to make him change his miserly ways.

**Stave 2:** The Ghost of Christmas Past takes Scrooge back in time to show him: his village; him alone at school; his sister collecting him from school; a party at Fezziwig's; Belle breaking off their engagement and Belle celebrating Christmas with her family.

**Stave 3:** The Ghost of Christmas Present shows Scrooge: Christmas morning in London; The Cratchit family celebrating Christmas; various celebrations around the country; Fred's Christmas party; Ignorance and Want.

**Stave 4:** The Ghost of Christmas yet to Come shows Scrooge: a group of businessmen discussing a dead man; a pawn shop where people are selling the possessions of a dead man; a couple expressing relief that the man they owe money to is dead; the Cratchit family grieving for Tiny Tim; a grave with the name Ebenezer Scrooge written on it.

**Stave 5:** Scrooge is transformed! He sends a turkey to the Cratchit family, makes a huge charity donation and attends Fred's Christmas party. He also gives Bob a raise and becomes a second father to Tiny Tim who does not die.

## Characters

**Ebenezer Scrooge:** The main character. A mean old loner who hates Christmas.

**Fred:** Scrooge's patient, jovial nephew. The son of his beloved sister, Fan. Literally the complete opposite of Scrooge.

**Bob Cratchit:** Scrooge's hard-working and underpaid clerk.

**Tiny Tim:** Bob's ill and vulnerable son.

**Belle:** Scrooge's former fiancée who breaks off their engagement because he values money more than their relationship.

**Fezziwig:** Scrooge's generous former employer.

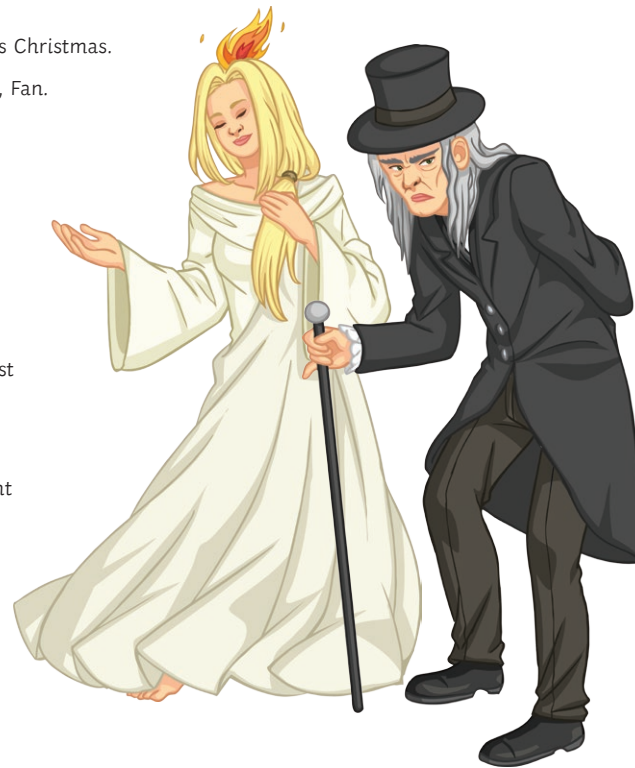
**Marley:** Scrooge's deceased business partner, who appears as a ghost warning Scrooge to change his ways.

**Little Fan:** Scrooge's deceased younger sister, the mother of Fred.

**The Ghost of Christmas Past:** a shape changing spirit who has light streaming from the top of its head. Represents memory.

**The Ghost of Christmas Present:** a jovial spirit (resembling a traditional 'Father Christmas') who represents generosity and Christmas spirit.

**The Ghost of Christmas Yet to Come:** a silent, sinister spirit in a black, hooded cloak who represents death.



## Key Quotations

### Stave 1:

'a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!'

'Hard and sharp as flint.'

'solitary as an oyster.'

"the cold within him froze his old features"

"`Bah!'" said Scrooge, 'Humbug!'"

'What reason have you to be merry? You're poor enough.'

'A kind, forgiving, charitable, pleasant time.'

'I can't afford to make idle people merry.'

'Are there no prisons?'

"And the Union workhouses?" demanded Scrooge. `Are they still in operation?'"

"`If they would rather die,'" said Scrooge, 'they had better do it, and decrease the surplus population'"

`I wear the chain I forged in life,'

### Stave 2:

'A solitary child neglected by his friends.'

'Father is so much kinder than he used to be.'

'The happiness he gives, is quite as great as if it cost a fortune.'

'Another idol has displaced me'

### Stave 3:

'I see a vacant seat.'

'I'll give you Mr Scrooge, the founder of the feast.'

'The whole quarter reeked with crime, with filth, with misery.'

'This boy is Ignorance. This girl is Want. Beware them both, and all of their degree,'

### Stave 4:

'He frightened everyone away from us when he was alive, to profit us when he was dead.'

`I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.'

### Stave 5:

'I am as light as a feather. I am as happy as an angel. I am as merry as a schoolboy. I am as giddy as a drunken man.'

Wonderful party, wonderful games, wonderful unanimity, won-der-ful happiness!

'I'll raise your salary and endeavour to assist your struggling family.'

**Themes**

**Christmas Spirit**

- Scrooge learns the true meaning of Christmas is to spend time with your family and loved ones.
- He learns it's a time to be charitable and think about those less fortunate.
- Fezziwig's party shows him that small gestures at Christmas can make people feel valued and appreciated.

**Family**

- Scrooge is miserable and lonely because he refuses to socialise with his family.
- He is reminded of how much he loved his sister and how hurt he was by his father's behaviour.
- Fred never gives up on Scrooge and is loyal and forgiving towards his uncle.
- The closeness of the Cratchit family demonstrates how being together and supporting each other is more important to them than anything else.
- Seeing Belle reminds Scrooge that he is lonely in his old age due to his own actions. He chose money over a family with Belle.

**Poverty and Social Injustice**

- Scrooge learns that not all poor people are lazy.
- Scrooge learns that he can share some of his wealth to make other people's lives more comfortable.
- Tiny Tim shows how poverty can contribute to poor health.
- The Cratchits show how you can be poor but happy.
- Ignorance and Want remind Scrooge that turning a blind eye to the plight of the poor creates desperate people who turn to crime to support themselves.

**Transformation**

- Scrooge is cold, lonely and miserable at the start of the book.
- The spirits show him scenes that prompt his transformation.
- Memory reminds Scrooge of how he was once connected to other people.
- Empathy helps him to understand those less fortunate than himself.
- Being shown the reaction to the death frightens Scrooge into changing his personality to change his destiny.

**Context**

**Poverty:**

The 1834 Poor Law Amendment reduced the amount of help available the poor, forcing them to seek help at the workhouse if they couldn't support themselves. Conditions there were incredibly harsh and designed to humiliate people into not wanting to go there.

**Ghosts and the supernatural:**

Whilst the Victorians made many technological advances thanks to their interest in science and medicine, they were also fascinated in the supernatural and things that couldn't be easily explained by science. Ghost stories became extremely popular, as did trying to contact the dead via séances.

**Christmas celebrations:**

Christmas was a fairly low key celebration at the start of the 19th century, but Queen Victoria's German husband, Albert helped to introduce some European traditions, like a decorated tree, into the traditional British Christmas celebration during the 1840s. During Victoria's reign, workers started to be given two day's holiday to celebrate Christmas. The invention of the train enabled people to travel home to celebrate with family. The traditional figure of Father Christmas, dressed in green to symbolise the returning spring, was familiar at this time, but not the gift-distributing Santa Claus we know today. Rich people would give each other hand-made gifts and toys, but stockings did not become popular until the 1870s. Turkey was only eaten by rich families as it was expensive, goose was a cheaper option.

**Key Vocabulary**

- Dickens
- Dickensian
- Victorian
- poverty
- workhouse
- ignorance
- miserly
- redemption
- transformation
- ghost
- spirit
- Christmas
- injustice
- inequality
- allegory
- stave
- novella

**Language and Techniques**

- highly descriptive language
- simile
- metaphor
- personification
- pathetic fallacy
- imagery
- figurative language
- dialogue
- humour
- repetition
- symbolism
- allusion
- juxtaposition

**Symbolism/Motifs**

Light and dark; hot and cold; music, Scrooge's bed, Marley's chain; Ignorance and Want; Scrooge's gravestone; the three ghosts; fire;



# KNOWLEDGE ORGANISER: JEKYLL AND HYDE

PLOT SUMMARY		VOCABULARY BANK	CHARACTERS
<b>Chapter 1: Story of the Door</b>	Utterson is taking his Sunday walk with friend Enfield. In a well-kept street they stumble upon a derelict doorway, which prompts Enfield to tell a story linked to the doorway. Late at night he had seen a man run into and trample a small girl. A crowd gathered who demanded £100 from him as compensation to the girls’ family. The man went into the battered doorway and produced a cheque signed by a respectable man (whom Enfield does not name ). Enfield tells Utterson there was something very disturbing about the man who trampled the girl. He gives his name as Hyde.	Duality	<b>Dr Henry Jekyll</b> Doctor with an interest in the supernatural. Respected man but with a mysterious past which Utterson hints at. Protagonist of the novella. We only hear about him through his reputation, and then later from Lanyon as “wrong in the mind”. The reader does not know he’s the same man as Hyde until Chapter 9. We only really hear from J when he tells his own story at the end.
		Repressed	
		Evolution	
<b>Chapter 2: Search for Mr Hyde</b>	U reads over his friend Jekyll’s will. It says if he dies or disappears all his possessions will go to Hyde. Disturbed, Utterson visits Dr Lanyon, who says he no longer speaks to Jekyll. After troubled dreams, U decides to meet Hyde for himself. He finds him repellent. He goes to Jekyll’s house but Jekyll isn’t in. The servant Poole reveals the staff has instructions to obey Hyde.	Secrecy	<b>Mr Edward Hyde</b> Jekyll’s alter-ego. Hyde is the evil aspect of Jekyll manifested in a separated identity. Also responsible for the main events in the narrative—the trampling of a girl, murder of Carew, death of Lanyon and destruction of Hyde. A strange, repugnant man who looks faintly pre-human. He’s violent and cruel, and everyone who sees him describes him as ugly and deformed—yet no one can say exactly why.
		Reputation	
<b>Chapter 3: Dr Jekyll was quite at ease</b>	Utterson goes to a dinner party at Jekyll’s house. He stays behind to talk to Jekyll. He asks about Mr Hyde. Jekyll refuses to talk about Hyde, but tells Utterson he can be “rid of him whenever he chooses”. He asks Utterson to insist to obey the instructions in the will. U agrees.	Victorian Gentleman	<b>Mr Gabriel Utterson</b> Well-respected lawyer. Like Lanyon, he represents Victorian society’s devotion to rational explanations and denial of the supernatural. Perhaps slightly lacking in imagination, meaning he is unable to see the connection between J/H and puts it down to a ‘rational’ explanation—blackmail. As a reader we follow him as a guide and we too are led to the wrong conclusion about the relationship between J&H.
		Isolation	
<b>Chapter 4: The Carew Murder Case</b>	A year later. The murder of Danvers Carew is told through the story of a maid who witnessed it. Half a broken cane and a letter to Utterson were found near the body. Utterson and Newcomen (the police officer) search Hyde’s rooms. They find burned papers, the other part of the cane and a burned cheque book. At the bank they find Hyde has several thousand pounds.	Depraved	<b>Dr Lanyon</b> Respected London doctor and one of Jekyll’s closest friends until their disagreement. Represents rationality, reason, and science. His character serves as a contrast to Jekyll’s mysticism in the novella. His death symbolises the supernatural ‘winning’ over science/reason—terrifying for Victorian readers!
		Degenerate	
<b>Chapter 5: Incident of the letter</b>	Utterson goes to see Jekyll and finds him pale with shock and illness in his ‘cabinet’ (room above the laboratory). Jekyll says he’s heard people outside shouting about the murder of Carew. J tells U he will have no more to do with Hyde and is confident Hyde will disappear. J shows U a letter signed Edward Hyde that was hand delivered. It thanks J for his generosity and says he can escape safely. U is relieved. U takes the letter and shows it to his head clerk Mr Guest. Guest is a handwriting expert. A servant comes in with a note from Jekyll. Guest notices the handwriting is similar. Utterson now thinks Jekyll forged the letters from Hyde, writing it himself.	Debased	<b>Mr Enfield</b> Reserved, formal, no interest in gossip. Represents ‘Victorian gentleman’ - values reputation highly.
		Savage	
		Subconscious	<b>Poole</b> Jekyll’s butler. A working class character, socially inferior to other characters due to his role. Knows J very well—including the sound of his footsteps – which is crucial in the decision to break down the door at the end. Discreet about J’s business until his fears lead him to act.
		Revulsed/revulsion	
<b>Chapter 6: Remarkable incident of Dr Lanyon</b>	Hyde has disappeared. For two months Jekyll returns to his old self and is friendly and sociable. J suddenly refuses to see Utterson again which alarms Utterson. U then visits Lanyon and finds him very physically changed and disturbed. L refuses to talk about J, saying he views him as dead. U is puzzled and writes to J, asking why he won’t see his friends. J’s reply is mysterious. Lanyon dies two weeks later. U gets letter from Lanyon, not to be opened unless J disappears. U tries to visit J but is turned away. Poole tells him J spends most of his time in the lab.	Restraint/restrained	<b>Inspector Newcomen</b> Delighted with the Carew case as it will be good for his career if he can solve it—Carew is a high profile victim. Could represent slightly chaotic police force newly formed in Victorian age.
		Suppression/suppressed	
		Gothic	
<b>Chapter 7: Incident at the window</b>	On another Sunday walk with Enfield, U tells E he once saw Hyde and felt revulsion. E reveals he has since found out that the doorway is the rear entrance to J’s laboratory. The pair come to the courtyard near the door and step in. they see J sitting at an upstairs window and call to him. They invite him to walk with them and he refuses. A look of horror passes across J’s face and he disappears. Appalled by the look they saw in J’s face, E and U walk away.	Tension	<b>Sir Danvers Carew</b> High-profile murder victim and friend of Utterson’s. Described as an elegant and sophisticated old man of high social standing. A perfect ‘victim’ as he is such a contrast to the depraved Hyde.
		Mystery	
<b>Chapter 8: The Last Night</b>	Poole visits U as he fears something is wrong with J. At J’s lab, a voice refuses to let them in. P says he fears J was murdered 8 days previously as he heard him cry out. He worries the murderer is still inside. U and P arm themselves and break in. They find the body of Hyde, in clothes too big for him, twitching on the floor. They can’t find J. They find an envelope addressed to Utterson. It contains a new will (in Utterson’s favour) a note telling U to read the letter he has from Lanyon and a long letters from J. They lock the cabinet with Hyde’s body inside and U goes home to read the documents.	Allusion	<b>Mr Guest</b> Handwriting expert that notices the similarity between Jekyll and Hyde’s handwriting. Drives the narrative forward as the handwriting deepens the mystery. Again, like Utterson, we are on the wrong track thinking J is forging letters for H.
		Morality	
		Vice	
		Rational/rationality	
<b>Chapter 9: Dr Lanyon’s narrative</b>	The contents of Lanyon’s letter tells of how he received a letter from J asking him to collect chemicals, a vial and a notebook from J’s lab and give it to a man who would arrive at midnight. A grotesque man arrives and drinks the potion which turns him into Jekyll, causing Lanyon to fall ill.	Contrast	<b>Female characters</b> Maid—watches the murder of Carew and faints. Story told from her perspective embellishes some of the details—to add tension and intrigue. Gothic ‘damsel in distress’ figure.  Hyde’s landlady—Gives information about Hyde’s comings and goings. Seems pleased he is in trouble.
		Atavism/atavistic	
		Mysticism	
<b>Chapter 10: Henry Jekyll’s full statement of the case</b>	Jekyll tells the story of how he turned into Hyde. It began as a scientific experiment into the duality of human nature and an attempt to rid himself of his ‘darker side’. Eventually he became addicted to being Hyde, who took over and destroyed him.	Unorthodox	<b>EXAM QUESTION EXAMPLES</b> Starting with this extract, how does Stevenson present Hyde as a frightening outsider?  Starting with this extract, how does Stevenson create mystery and tension in the novella?  Starting with this extract, explore how Stevenson presents secrecy and the unknown in the novella  Starting with this extract, how does Stevenson present Utterson as a reliable and rational narrator?  Starting with this extract, how does Stevenson use settings to create tension in the novel?  Starting with this extract, how far do you agree Stevenson creates Dr Jekyll as a character we can feel sympathy for?
		Uncanny	
			<b>EXAM TIPS AND PHRASES</b> Keep your answer really relevant to the question asked.  Start with a <b>thesis</b> —answer the question and link to Stevenson’s intentions/context if relevant  Annotate the extract. Look closely at language you can pull apart. Look for wider themes/techniques that span the novel.  Either answer on extract first, wider novel second OR alternative between the two.  Use the writer’s name. Remember characters are not real— they are constructs made by the writer.



THEMES		KEY QUOTATIONS		
<b>Duality</b>	Plot hinges on the idea of the duality of human nature. Stevenson suggests we have two parts to us: a part that is concerned with physical appetites and pleasures and a higher part concerned with intellectual pleasures and moral behaviours. There is a tension between these two parts of the soul; between instincts and how society conditions us to behave. Other types of duality in the novel include good vs evil, science vs the supernatural and appearances vs reality.	“Sinister block of buildings thrust forward its gable...blind forehead of discoloured wall”	“I incline to Cain’s heresy. I let my brother go to the devil in his own way”	“shopfronts...like rows of smiling saleswomen”
<b>Good vs Evil</b>	Evil is personified in Hyde in the novel. He is entirely selfish, indulging in his own appetites without regard for others. Good is shown in the novel as being generous and kind. Jekyll is a “good” religious man and a “good” friend when not under the influence of Hyde. Hyde is frequently contrasted with the people he does evil to, who are presented as very innocent and good: the innocent young girl and Carew, who is described in a similar innocent way.	“...[Hyde] must have secrets of his own; black secrets, secrets compared to which poor Jekyll’s worst would be like sunshine”	“I have seen devilish little of the man... unscientific balderdash” “he began to go wrong, wrong in the mind”	“Jekyll’s main house: at the “front” with an “air of wealth” Jekyll’s laboratory: at the “back” with a “blistered and distained door”.
<b>Friendship and loyalty</b>	There are a few key friendships in the novella: Jekyll and Lanyon, Jekyll and Utterson, Utterson and Enfield. Friendship and loyalty act as spurs to action in the novella: Utterson’s friendship with Jekyll leads him to investigate Hyde. Poole seeks the help of Utterson as he’s Jekyll’s friend. Jekyll turns to Lanyon when he needs chemicals. Friendships are sometimes shown to be marred by secrets. Reputation seems to play a part in some of the friendships in the novella, although there are clearly genuine feelings too.	“Like a madman” “Like a rat” “Like Satan”	“ape-like fury” “seems hardly human. Something troglodytic?” “radiance of a foul soul transpires through”	“fiend” “If I ever read Satan’s signature on a face, it is on that of your new friend!”
<b>Appearances vs reality/secrets</b>	Few things are as they appear. J is respectable, yet he has his secret inner identity. Hyde appears to be a normal ‘person’ (if a bit ugly) but he’s actually a product of a potion. It appears Jekyll is being blackmailed, yet he isn’t. Lanyon’s illness looks to be physical, however it is the effects of seeing Hyde’s transformation. As readers we are also taken in by what appears to be real but turns out not to be.	“the flog slept on the wing above the drowned city” “like a district of some city in a nightmare”	“...you who have denied the virtue of transcendental medicine, you who have derided your superiors – behold!”	“I have been doomed to such a shipwreck: that man is not truly one, but truly two” “I am the chief of sinners. I am the chief of sufferers too”
<b>Science</b>	Two forms of science are shown: Lanyon’s type of science is rational. Jekyll is more mystical/spiritual. This comes across in language each character uses: Lanyon’s is very factual and clear.. Jekyll’s is more abstract and metaphorical - normal language of science can’t describe his other-worldly experiences.	“I looked upon that ugly idol in the glass, and was conscious of no repugnance, rather a leap of welcome”	“the moment I choose, I can be rid of Mr Hyde”	“something of a slyish cast perhaps, but every mark of kindness”
<b>CONTEXTS AND WRITER’S INTENTIONS</b>				
<b>Duality and the Victorian Gentleman</b>	Social conventions were so strict in Victorian times that the criminal underworld developed—an outward appearance of dignity was valued more than genuine humanity. Utterson represents the perfect Victorian gentleman. He consistently seeks to preserve order and decorum, does not gossip, and guards his friends’ reputations as though they were his own. There was some hypocrisy around the idea of the Victorian gentleman, as many of these men indulged their vices in poor areas so as not to be seen.	“The rosy man had become pale, his flesh had fallen away”	“expression of such abject terror and despair” “God forgive us!”	“I have had a shock and shall never recover”
<b>Science and Darwinism</b>	Darwin gave the world his Theory of Evolution which suggested that perhaps we did not come from God, but evolved from apes. People were shocked at the thought that we might have something in common with these primate beasts. Scientific developments were rapid at this time, including in medicine. We knew more about anatomy than ever before. There was a growing conflict between religion and science. New beliefs such as phrenology led people to have unusual beliefs about what facial features/head shapes might mean about your personality and character.	<b>WRITER’S METHODS</b>		
<b>Suppressing temptations</b>	Victorians were religious and so feared what went on ‘behind closed doors’. This included sexual desires and temptations. Homosexuality (illegal at the time) was often linked to blackmail as people sought to suppress their private desires.	<b>Pathetic fallacy</b>	Used extensively to create a dark and mysterious mood and to create tension. London is often shrouded in fog which represents the central mystery in the novella—the characters cannot see clearly.	
<b>Divided society</b>	Stevenson grew up in Edinburgh and some think the city of London in J&H is actually based on Edinburgh. Both Edinburgh and London were divided cities—made up of areas of extreme wealth side by side with areas of extreme poverty. The co-existence of these two very different worlds interested Stevenson.	<b>Contrasting imagery</b>	Lexical fields related to hell/devil used to describe Hyde in contrast to Jekyll’s good characteristics.	
<b>London</b>	A dirty, smoggy, dark and dangerous city at the time of writing. Sometimes covered in a brown fog from the factories of the Industrial Revolution. Riddled with crime which went largely unsolved by a relatively new and ineffective police force.	<b>Characterisation</b>	Lanyon’s language is very factual. Whereas Jekyll’s language is more metaphorical and poetic when he narrates his story at the end. This language difference shows the two differing ideas of science (L vs J)	
<b>Industrial Revolution</b>	The building of factories drove mass migration of people from country to city to find work. Housing was crowded and low quality and it was a time of rapid social change. This led to fears of depravity and crime; Londoners were concerned about the pace of change. There was also a fear of new technology and its implications for mankind.	<b>Setting and symbolism</b>	The house is a key symbol of the duality in Victorian society. Jekyll’s house is symbol of man’s respectable public face. Hyde’s entrance and the laboratory represent the darker, hidden side of man. Consider windows as another symbol—the lack of windows/high windows indicating secrecy.	
		<b>Narrative voice</b>	Most of J&H is told by a third person narrator, but from the point of view of Utterson (third person limited). This means we find out the story as it is revealed to Utterson, keeping us waiting to find out the ‘big reveal’. We do hear about certain events through other characters eg. The maid’s description of the Carew murder. The two final chapters are told in first person—Chapter 9 is from Lanyon’s perspective and Chapter 10 though Jekyll’s. Consider why this might be.  Lanyon’s narrative contains letters—this is a key trope of Gothic fiction, along with multiple narratives and letters, documents etc.	
<b>FORM AND STYLE</b>				
<b>Gothic fiction</b> —this genre started in the 18th century and gained popularity in the 19th century. Features include pathetic fallacy, isolated settings, extremes of emotion eg, terror, passion. Usually includes terrifying, violent and supernatural events. Sometimes Gothic stories used different narratives to tell the story eg. Spoken accounts, diaries and other documents. This helps keep some parts of the narrative hidden and create more mystery. Gothic settings are dark and mysterious—just like London in this novella. Gothic novels were popular as they allowed Victorian readers to feel and experience terror in a safe, controlled way.				
<b>Detective novel</b> —Made popular by Sherlock Holmes stories in 19th century, some elements are borrowed by Stevenson. Usually starts with a crime, which is solved during the course of the novella. It also includes a trail of false and true leads/clues. In J and H we know who committed the crime, but what we don’t know is the connection between J and H. This is the central ‘mystery’ of the novella. The big ‘reveal’ isn’t until Chapter 9—much like in detective fiction where the murderer is revealed at the end. Think about how Stevenson leads the reader down false lines of enquiry and leaves us a series of mysterious clues—like Utterson, we are in the dark and need to try to solve the mystery!				

## To My Sister – William Wordsworth (1798) – Knowledge Organiser

Context (AO3)	
<p><b>Romanticism</b> – Wordsworth was a Romantic poet and his poems often reflect key themes such as the power of nature and our place within it.</p>	<p><b>Poet's intentions</b> – Wordsworth thought this poem was 'Man speaking to men'. Maybe he wanted everyone to read the messages and/or for the poem to be read out loud</p>
<p><b>Politics</b> – The French and Dutch fleet were threatening to invade Britain at the time. This poem is a contrast to the problems of the world and shows how God and nature are powerful and life-affirming.</p>	<p><b>Personal connections</b> - Wordsworth directly addresses his sister (Dorothy) in this poem. She lived with him and the son of a widowed friend, Basil (referred to as Edward in the poem).</p>

Language, form and structure	
<p><b>Form and structure:</b> The poem is written in 10 quatrains with an AB rhyme scheme. This regular rhyme and even verse structure adds to the sense of calm and allows us to feel the beauty of nature and spring.</p>	<p><b>Exclamation:</b> Wordsworth pleads with Dorothy 'My Sister!' twice in the poem. This use of exclamation adds to the urgency of his message and how he wants his family to be part of his relationship with nature and God.</p>
<p><b>Repetition:</b> Wordsworth repeats lines 14-16 at the end of the poem to add symmetry to his work but also underline the message. He wants everyone to forget their responsibilities for one day and be at one with the world.</p>	<p><b>Tone:</b> The overall tone of the poem is warm but also serious. Wordsworth wants to spread his personal thoughts - '(tis a wish of mine)' – but also wants to underline how we all belong to nature and should appreciate it more.</p>
<p><b>Alliteration and contrast:</b> the repetition of the word 'bare' to describe the landscape is contrasted with the alliteration 'grass in the green field' to show how the seasons will change and the landscape will alter to show new life and hope.</p>	<p><b>Personification:</b> The use of personification in the line 'our minds shall drink in every pore/The spirit of the season' allows the reader to see how important it is to let our minds enjoy the changing of the seasons and the beauty of nature.</p>

Themes	
<p><b>Relationships:</b> The poem shows a number of different relationships. The familial and happy relationships of Wordsworth and his sister. It also shows the importance of our relationship with the natural world.</p>	<p><b>Natural world:</b> Wordsworth underlines the importance of the natural world as both something we can learn from but also something that is powerful and is reborn year on year.</p>

Poems for comparison	
<p><b>Captain Cooke (To My Brother)</b> – Letitia Elizabeth Landon (1800s). Landon addresses her sibling in this poem. She recounts all of their shared experiences with nature and how beautiful and idyllic it was.</p>	<p><b>Peckham Rye Lane</b> – Amy Blackmore (2007). This poem is perhaps more of a contrast. Blackmore is describing a place and a feeling of being part of that place, but it is an urban and busy environment rather than the peaceful, idealised place presented in Wordsworth's poem.</p>

What is the poem about?			
Stanza	Lines	Poem	Analysis
1-2	1-8	<p>It is the first <b>mild</b> day of March Each minute <b>sweeter</b> than before The <b>redbreast</b> sings from the tall larch That stands beside our door.</p> <p>There is a <b>blessing</b> in the air, Which seems a sense of <b>joy</b> to <b>yield</b> To the <b>bare</b> trees, and mountains <b>bare</b>, And grass in the green field</p>	<p>The first two stanzas set the tone. The <b>redbreast</b> (or robin) is singing and there is a sense of spring and new beginnings. A semantic field of happiness is created with words such as 'mild', 'sweeter', 'blessing', 'joy' and 'yield' create a positive tone. The trees, mountains and fields will no longer be 'bare' as winter is over.</p>
3-4	9-16	<p><b>My Sister!</b> (tis a wish of mine) Now that our morning meal is done, Make haste, <b>your morning task resign</b>; Come forth and feel the sun.</p> <p>Edward will come with you – and pray, Put on with speed your <b>woodland dress</b>; And <b>bring no book</b> for this one day We'll give to <b>idleness</b>.</p>	<p>Wordsworth addresses his sister directly with an exclamation and urges her to break away from her daily life to join him and Edward in the sun. He introduces a key Romantic idea here about enjoying nature – 'give to idleness' and how we should learn from nature 'bring no book' and be in harmony with it – 'your woodland dress'</p>
5-6	17-24	<p>No joyless forms shall regulate Our living calendar: We from to-day, my Friend, will date The opening of the year.</p> <p><b>Love, now a universal birth,</b> From <b>heart to heart</b> is stealing, <b>From earth to man, from man to earth:</b> - It is the hour of feeling.</p>	<p>Wordsworth continues his theme of the importance of nature and spring by asking his 'Friend' to think of spring as the first day of the year and a re-birth. He underlines this feeling by talking about how love – which can be between two people – 'heart to heart' is also universal. We should extend our love from 'earth to man, from man to earth'</p>
7-8	25-32	<p><b>One moment now may give us more</b> <b>Than years of toiling reason:</b> Our minds shall drink at every pore The spirit of the season</p> <p>Some silent laws our hearts will make, Which they shall long obey: <b>We for the year to come may take</b> <b>Our temper from to-day.</b></p>	<p>Wordsworth uses assonance (repetition of vowels) to underline how nature is spontaneous and real. He argues that it can teach more in one moment than years of reading – 'years of toiling reason'. He urges that the feelings of hope from today should reflect how they feel for the rest of the year</p>
9-10		<p>And from the <b>blessed power</b> that rolls <b>About, below, above,</b> We'll frame the measure of <b>our souls</b>: They shall be tuned to love.</p> <p>Then come, my Sister! come I pray, With speed put on your woodland dress; And bring no book; for this one day We'll give to idleness.</p>	<p>The use of asyndetic listing highlights the benefits of nature and God to everyone. Wordsworth combines his love of God with his love of nature with words such as <b>blessed</b> and <b>souls</b>.</p> <p>The poem ends with a repetition of stanza 4 to create harmony and underline the need to enjoy nature.</p>



## Sunday Dip – John Clare (1800s) – Knowledge Organiser

Context (A03)	
<b>Romanticism</b> – As a Romantic poet, John Clare’s poetry celebrates the beauty and power of nature – as well as the role of humankind within it. One critic has described Clare as ‘the quintessential Romantic poet’ as his work followed the ideals of the Romantic movement in ideals and imagery. In this poem, he is showing how a group of men enjoy their day off with the simple pleasure of cooling off in a pool of water.	
<b>Simplicity of rural life</b> – Clare’s poems focus on the joys of nature and the simplicity of living in the country as opposed to life in the city. The title of the poem – ‘Sunday Dip’ – shows how Sunday was reserved for swimming in the local lake.	<b>Poet’s personal life</b> – Clare grew up in a small, rural village with little formal education. His poetry is simple in structure and language but focused on a number of themes such as nature, love for family, country life and social injustice.

Language, form and structure	
<b>Form:</b> Clare’s poem is a sonnet as it has 16 lines. There is a simplicity to the form – which was traditionally used as a love poetry – which reflects not only Clare’s style of writing but also his feelings about the subject matter.	<b>Tone:</b> The overall tone of the poem is fun and enjoyment. It is told in the third person and we get a sense that Clare is recounting something he sees on a regular basis. The poem recounts a single moment in time and a moment of pure pleasure.
<b>Structure:</b> Although the poem is a sonnet, it is not traditional. It is a couplet sonnet and made up of 8 sets of rhyming couplets. This regular rhyme scheme allows the reader to enjoy the summer scene uninterrupted by any changes in the rhythm to the speech.	<b>Metaphor:</b> Clare uses a natural – and usually frightening metaphor – to emphasise the carefree nature of the activity. He talks about how the boys ‘laugh to hear the thunder in their ears’. This is not real thunder but perhaps the swirl of water or the beating of their hearts as they enjoy their day.
<b>Repetition:</b> Clare repeats the word ‘And’ at the start of 6 lines within his poem. This use of repetition shows how the events unfold naturally as the men enjoy their day off in the water and do not have any set plans.	<b>Imagery:</b> Clare uses a lot of verbs to describe the swimmers’ actions. We are told that they ‘run’, ‘wade’, ‘dance’, ‘dash’, ‘duck’ and ‘bundle’. All of these are joyful words and show the innocence of the swimmers.

Themes	
<b>Happiness:</b> This poem shows the happiness and enjoyment of a Sunday swim and a break from work and everyday life.	<b>Natural world:</b> Clare describes the beauty of nature and how humans and nature can work together to create a happy occasion and an idyllic scene.

Poems for comparison	
<b>To My Sister</b> – William Wordsworth (1798). This poem is also written by a Romantic poet who wants his readers to enjoy nature and be carefree in the moment. It is written in the first person and addresses the reader. As well as making a serious point about how we need to learn from nature, it also encourages the reader to see the joy of living in the moment and enjoying simple pleasures.	<b>Clear and gentle stream</b> – Robert Bridges (1873). As the title would suggest, this poem is also set around water and how it can provide happiness and enjoyment. Bridges writes in the first person and is sitting by the water remembering his youth as well as enjoying the simple pleasures of the natural world. As with Clare’s poem, nature provides a sense of belonging in the world.

Line	Poem
1	The morning road is <b>thronged</b> with <b>merry</b> boys
2	Who seek the water for their <b>Sunday joys</b> .
3	They <b>run</b> to seek the shallow pit, and <b>wade</b>
4	And <b>dance</b> about the water in the shade.
5	The <b>boldest</b> ventures first and dashes in,
6	And others go and <b>follow to the chin</b> ,
7	And duck about, and try to lose their fears,
8	<b>And laugh to hear the thunder in their ears</b> .
9	They bundle up the <b>rushes</b> for a boat
10	And try across the deepest place to float.
11	Beneath the willow trees they ride and stoop -
12	The <b>awkward load will scarcely bear them up</b> .
13	Without their aid the others float away,
14	And play about <b>the water half the day</b> .

### Analysis

We know from the start of the poem that the road is crowded as we are told that the boys have ‘**thronged**’ to the water. Clare emphasises the happy and careful feelings of the boys as we are told that they are ‘**merry**’ and keen to get on with their ‘**Sunday joys**’. Clare then tells us more about the different natures and characters of the boys by the way they get into the water. They all ‘**wade**’ and ‘**dance**’ into the water. However, the braver (‘**boldest**’) run straight in but others are more nervous. We know this as Clare uses the image of how the boys ‘**follow to the chin**’ which shows they are nervous about going too deep. This small sense of danger is dismissed however with metaphor – ‘**they laugh to hear the thunder in their ears**’.

The boys interact with nature more as they find a boat in the ‘**rushes**’ (short for bull-rushes which are found on the river). There is a comic and carefree scene as they try to find water which is deep enough to float the boat on. We also learn that the boat is overloaded with the image of the ‘**awkward load**’ and how this can ‘**scarcely bear them up**’. However, rather than this being dangerous and potentially an unhappy end to the poem, Clare allows the reader to be left with an idyllic image. He ends with a final rhyming couplet and tells us that the boys ‘**play about the water half the day**’.

## Mild the mist upon the hill – Emily Brontë (1839) – Knowledge Organiser

Context (AO3)	
<b>Romantic themes</b> – Although Brontë can be seen as both a Romantic and a Victorian poet, this poem does pick up on the themes of the power of nature and how it is closely linked to the nature and feelings of humans.	<b>Lyrical ballad</b> – the poem is a lyrical or literary ballad which was a very popular Romantic form of writing. Poets such as Wordsworth and Coleridge used this genre as a tribute to old folk tales and ballads.
<b>Poet's life</b> – Not much is known about Brontë as she lived a very quiet and reclusive life in the Yorkshire countryside. In this poem, she uses strong images of nature and how they evoke emotions from childhood indicating that this poem could be autobiographical.	

Language, form and structure	
<b>Form and structure:</b> Brontë uses a traditional ballad form with 4 quatrains – each with an ABAB rhyme scheme. This 'musical' form separates the poem into four interlinking sections helping the reader follow the poet's thoughts as she reminisces about the past.	<b>Tone:</b> Brontë uses a nostalgic tone throughout the poem to show how the current scene reminds her of her childhood. She uses words such as 'child', 'sheltering' and 'youth' to evoke a sense of innocence and safety in the past.
<b>Personification:</b> Brontë uses personification in the line 'the day has wept its fill' to show that natural world has human qualities and reflects her mood and feelings.	<b>Similes and imagery:</b> Brontë builds on the personification of the day by describing the water in the grass 'as thick as morning tears'. The smell and sight of this makes her think of 'dreamy scents of fragrance pass/that breathe of other years'. This image is tinged with sadness as we feel that this natural scene reminds the poet of an earlier (and perhaps happier) time in her life.
<b>Sibilance:</b> The repetition of the 's' sounds in the line 'Spent its store of silent sorrow' helps create an atmosphere of calm and peace. It indicates the sorrow has gone for the day and nature has used up all its tears and sadness.	

Themes	
<b>Memory and childhood:</b> Brontë is looking at the mist one day and it reminds her of her youth. The natural scene reminds her of her childhood and days when she lived at home with her father.	<b>Power of nature:</b> Brontë uses images of nature – especially the mist and the rain over the hills – to show how powerful it is. It allows her to feel a sense of security and belonging which takes her back to her childhood.

Poems for comparison	
<b>Clear and Gentle Stream</b> – Robert Bridges (1873). This poem, like Brontë's has an autobiographical and lyrical tone. The poet is also looking at nature and reminded of a happier time in his youth.	<b>Island Man</b> – Grace Nichols (1984). This poem is told in the third person and follows the train of thought of a man as he wakes up. He first thinks he is back in the idyllic island of his youth but he then realises he is waking up in noisy (and not so idyllic) London where he now lives.

Stanza	Lines	Poem
1	1-4	Mild the mist upon the hill Telling not of storms to-morrow; No, the day has wept its fill, Spent its store of silent sorrow.
2	5-8	Oh, I'm gone back to the days of youth, I am a child once more, And 'neath my father's sheltering roof, And near the old hall door
3	9-12	I watch this cloudy evening fall After a day of rain: Blue mists, sweet mists of summer pall The horizon's mountain-chain.
4	13-16	The damp stands in the long, green grass As thick as morning's tears; And dreamy scents of fragrance pass That breathe of other years.

Analysis
<p>Brontë opens her poem by repeating her alliterative title – 'mild the mist upon the hill'. This creates a feeling of calm and optimism which is carried throughout the first stanza. Brontë cleverly uses words which may usually mean sadness - 'storms', 'wept' and 'sorrow' – but states how these emotions will not be around today with words such as 'no', 'fill' and 'spent'.</p> <p>In the next two stanzas, the poet uses the first person to create a sense of nostalgia and personal attachment to nature. She explains how this mist takes her back to 'the days of youth' when she was 'sheltered' by her father. She watches the mist fall again and she describes them as 'blue mists, sweet mists of summer pall'. This use of repetition and contrast (pall usually refers to funerals and death) again makes the memories more positive than negative. These two stanzas show how Brontë has a strong and lifelong love of the natural world as sights she is gazing at now, were sights she looked on many years ago.</p> <p>The last stanza underlines the link between nature and nostalgia. Brontë uses the image of the rain/dew in the grass to show how the smell of the damp can take her back to her past. The double meaning of 'pass' – referring to both times past and how the scent passes through the air – really underlines how nature is ever-lasting. It also gives her poem a dream-like quality as she goes back in time to remember her childhood and her past happiness.</p>

## Captain Cook (To My Brother) – Letitia Elizabeth Landon (1800s) – Knowledge Organiser

Context (AO3)	
<p><b>Captain Cook</b> – Captain Cook was a famous explorer. He undertook voyages to Australia, New Zealand and the Hawaiian Islands and wrote many journals about his travels.</p>	<p><b>Landon’s relationship with her brother</b> – Landon and her brother, Whittington Henry were very close when they were young. She paid for him to go to university and supported his decision to become a minister. Later in life, he was cruel to his sister and spread rumours about her marriage as well as her death from a convulsion.</p>
<p><b>Landon’s early life</b> – Landon lived in the country with her parents (and brother) for the early part of her life. The family was forced to return to London during the agricultural depression.</p>	

Language, form and structure	
<p><b>Form and structure:</b> The poem is written in 8 quatrains with an AABB rhyme scheme. These rhyming couplets create a sense of pace and enjoyment which underline Landon’s happiness and her memories of her brother.</p>	<p><b>Rhetorical questions and exclamations:</b> Landon directly addresses her brother and the reader by asking ‘Do you recall’ and ‘Ah!’ to draw the attention and remind her brother of happier times.</p>
<p><b>Natural imagery:</b> Landon’s poem is littered with references to the beauty of nature – ‘long green grasses’, ‘water lilies’, ‘roses’. These represent the beauty of nature and how it reminds Landon of her past.</p>	<p><b>Tone:</b> The overall tone of the poem is nostalgic with a tinge of regret/remorse that things have had to change. Landon addresses her brother throughout and refers to ‘we’ or ‘us’ to underline how close they once were.</p>
<p><b>Travel imagery:</b> Landon references the real travels of Cook with ‘Voyages’, ‘South Sea Islands’ and ‘new discover’d countries’. These references show her admiration of Cook but also her longing to travel back in time to her happy relationship with her brother and with nature.</p>	<p><b>Personification:</b> The use of personification in the line ‘beneath the morning smile’ adds to the world of fantasy and innocence of Landon’s memories. She believes that the morning and the sun is smiling at her and her brother.</p>

Themes	
<p><b>Memory:</b> The poem is all about memories and shared experiences. Landon remembers her rich fantasy life and games she used to play with her brother and how much happier they were being at one with nature.</p>	<p><b>Lost innocence and relationships:</b> Landon often makes references to the past and how things have changed between the time she is remembering to the time she is writing the poem.</p>

Poems for comparison	
<p><b>To My Sister</b> – William Wordsworth (1798). Wordsworth addresses his sister in his poem and talks about the relationship between nature and humankind. Both poets also write in quatrains although Wordsworth writes in an ABAB rhyme scheme. Both poets also address their sibling and/or the reader directly.</p>	<p><b>I Remember, I Remember</b> – Thomas Hood (1914). Like Landon, Hood uses natural and familiar images to remember pleasant times. The tone of his poem stresses that he feels that his life was simpler and happier when he was young.</p>

Poem	Analysis
<p>Do you recall the fancies of many years ago When the pulse danced those light measure that again we cannot know! Ah! We both of us are alter’d, and now we talk no more Of all the old creations that haunted us of yore.</p> <p>Then any favourite volume was a mine of long delight From whence we took our future, to fashion as we might We’d liv’d again its pages, we were its chiefs and kings, As actual, but more pleasant, than what the day now brings.</p> <p>It was an August evening, with sunset in the trees, When home you bought his Voyages who found the Fair South Seas. We read it till the sunset amid the boughs grew dim; All other favourite heroes were nothing beside him.</p> <p>For weeks he was our idol, we sail’ed with him at sea, And the pond amid the willows, the ocean seem’d to be. The water-lilies growing beneath the morning smile. We called the South Sea Islands, each flower a different isle.</p> <p>No golden lot that fortune could draw for human life, To us seemed like a sailor’s, mid the storm and strife. Our talk was of fair vessels what swept before the breeze, And new discover’d countries amid the Southern seas.</p> <p>Within that lonely garden what happy hours went by, While we fancied that around us spread foreign sea and sky. Ah! the dreaming and the distant no longer haunt this mind; We leave in leaving childhood, life’s fairy land behind.</p> <p>There is not of that garden a single tree or flower; They have plough’d its long green grasses and cut down the lime-tree bower Where are the Guelder roses, whose silver used to bring, With the gold of the laburnums, their tribute to the Spring.</p> <p>They have vanish’d with the childhood that with their treasures play’d; The life that cometh after, dwells in a darker shade. Yet the name of that sea-captain, it cannot but recall How much we lov’d his dangers, and we mourn’d his fall.</p>	<p>In the first stanza, Landon addresses her brother and states how they have changed. The use of the phrase ‘now we talk no more’ could suggest that not only do the siblings not talk about their childhood games, but that they don’t talk much at all.</p> <p>The lexical field of books – ‘volume’ and ‘pages’ shows the inspiration for the childhood games. Landon ends the stanza by stating how she was happier living in a world of books and fantasy.</p> <p>Landon talks about how they particularly enjoyed Captain Cook’s ‘Voyages’ books and how they read it all day and it became their favourite tale.</p> <p>This simple image shows the power of nature and imagination. Landon and her brother imagined that the water lilies in the pond were all of the different exotic islands Cook visited.</p> <p>The next two stanzas are rich in travel and ocean imagery such as ‘vessels’, ‘new discover’d’ and ‘foreign sea and sky’. Landon states how she has left the ‘fairy land’ of ‘childhood’ behind. The use of the words ‘dreaming’ and ‘haunt’ underline that these memories were in the past and were all in their imagination.</p> <p>The next stanza is darker in tone as we discover that not only does Landon not revisit these memories anymore, the natural location has also changed. The ‘long green grasses’ have been ‘plough’d’ and the ‘gold’ and ‘silver’ flowers which used to indicate spring and new beginnings have also gone.</p> <p>The last stanza returns to the theme of lost childhood treasures and how life is much ‘darker’ now. Landon ends by stating the name of Captain Cook evokes happy memories.</p>



## Clear and Gentle Stream – Robert Bridges (1873) – Knowledge Organiser

Context (AO3)	
<p><b>Hymns</b> – Robert Bridges wrote and translated a number of hymns later in his career. This poem – written in 1873 – has since been set to music and sung which reflects the lyrical nature of Bridges’ poetry.</p>	<p><b>Robert Bridges’ life</b> – Bridges was a doctor for many years until he retired to become a writer. He was a literary scholar as well as a religious man and this is reflected in a lot of his poetry. In Clear and Gentle Stream, he shows not only his knowledge of a variety of literary styles but also how he was influenced by spirituality and nature.</p>
<p><b>Poet Laureate</b> – Bridges was appointed Poet Laureate between 1913 and his death in 1930. He was known for his emotive and rhymical poetry.</p>	

Language, form and structure	
<p><b>Form and structure:</b> The poem has four verses with an unusual rhyme scheme. There is an enclosed rhyme to start – ABBA, followed by alternate rhyme, CDCD and then ending with two rhyming couplets.</p>	<p><b>Contrast:</b> Bridges uses the contrast between ‘boyish days’, ‘youthful song’ and his ‘old lament’ to show that time has passed. However, he still has the same ‘idle dream’ once he spends time near the stream.</p>
<p><b>Natural imagery:</b> Bridges paints an idyllic picture of the stream with ‘proud swans’, ‘translucent eaves’ and ‘fish’ in ‘cool pools’. These beautiful, calm images unchanging as nature does not change even though Bridges himself has become older.</p>	<p><b>Tone:</b> The poem is nostalgic and simple in tone. Bridges is thoughtful and allows his thoughts to get lost in the beauty of nature. There is a religious and thankful overtone as he indulges on a ‘summer day’ and is ‘dreaming’ by the stream.</p>
<p><b>Repetition:</b> Bridges repeats the phrase ‘clear and gentle stream’ several times as well as the last three lines in stanza 1 and stanza 4. This repetition allows the reader to feel the flow of the water and to see how the water is unchanged and always flowing freely.</p>	<p><b>Personification:</b> As with many poets in this collection, Bridges personifies nature. He talks about how the ‘eddies play’ and the evening draws in with ‘her lengthening shade’ and ‘her brightening moon’. This shows how nature and humans are at one with each other.</p>

Themes	
<p><b>Happiness:</b> The poem is largely joyful and praiseworthy. Bridges is enjoying his day at the stream and seems as happy now as he was when he visited the stream as a boy.</p>	<p><b>Nature:</b> Bridges poem talks at length about the untouched and nature beauty of the stream. He also emphasises the timelessness and power of beauty as he has aged, but the scene has not.</p>

Poems for comparison	
<p><b>Mild the mist upon the hill</b> – Emily Bronte (1839). Brontë’s poem touches upon the same subject matter as Bridges – the idea that nature can evoke happy, childhood memories. Both also have a strong, lyrical almost dream-like quality as the poets’ use natural scenes to express their sense of belonging.</p>	<p><b>I Remember, I Remember</b> – Thomas Hood (1914). Like Bridges, Hood uses natural and familiar images to remember pleasant times. However, the tone of both of the poems is very different. Hood’s poem shows regret and unhappiness whilst Bridges is more optimistic and happier in tone.</p>

Poem	Analysis
<p><b>Clear and gentle stream!</b> Known and loved so long, That hast heard the song, <b>And the idle dream</b> <b>Of my boyish day;</b> While I once again Down thy margin stray; In the <b>selfsame strain</b> Still my voice is <b>spent</b>, With my old <b>lament</b>, And my <b>idle dream</b>, <b>Clear and gentle stream</b></p>	<p>Bridges opens with an exclamation and appears to address the stream directly. In this stanza, he contrasts his ‘boyish day’ with his old lament. However, even though he is older, he is still indulging in the same ‘idle dream’ and uses alliteration – ‘the selfsame strain’ to explain he is singing the same song. His voice may be old – ‘spent’ – but he is still happy and optimistic about life. His use of repetition to round off the stanza replicates the ebb and flow of the water and adds to the symmetrical and lyrical nature of his verse.</p>
<p>Where <b>my old seat</b> was Here again I sit, Where the long bough knit Over stream and grass A translucent eaves: Where back eddies play Shipwreck with the leaves, <b>And the proud swans stray;</b> <b>Sailing one by one.</b> <b>Out of stream and sun,</b> <b>And the fish lie cool</b> <b>In their chosen pool.</b></p>	<p>He opens the second stanza by showing that nothing has changed as he sits in the same place ‘my old seat’.</p> <p>He then uses the rest of the stanza to describe the natural beauty around him. He uses sibilance across a number of lines – ‘proud swans/stray/ sailing one by one/Out of stream and sun’. This repetition of the ‘s’ sound gives the reader a feeling of movement and tranquillity. He then ends with a rhyming couplet to describe how the fish are swimming untroubled in a cool pool.</p>
<p>Many an afternoon Of the summer day Dreaming here I lay; And I know how soon, Idly at its hour, <b>First the deep bell hums</b> <b>From the minister tower,</b> And then evening comes <b>Creeping</b> up the glade, With her lengthening shade <b>And the tardy boon</b> <b>Of her brightening moon</b></p>	<p>Bridges shows how much he is at one with nature and with God in this stanza. He can lay in the sun and still know the time by the natural signs around him. He firstly listens for the church bells ‘from the minister tower’. He then uses personification and onomatopoeia to explain how the evening comes ‘creeping’ in and casts shade on the area.</p> <p>He finishes the stanza, again with a rhyming couplet. Here, he personifies the night again and praises her for sending light via the moon as a late favour or ‘tardy boon’.</p>
<p><b>Clear and gentle stream!</b> Ere again I go Where thou dost not flow. Well does it beseem Thee to hear again Once my youthful song, That familiar strain Silent now so long <b>Be as I content</b> <b>With my old lament,</b> <b>And my idle dream,</b> <b>Clear and gentle stream!</b></p>	<p>In the last stanza, Bridges repeats many of the ideas he has discussed in the previous stanza, mimicking the cycle of nature and the flow of the stream. He ends by stating that even though he hasn’t been to the stream for a while, he is still happy to sing the same song of praise and have the same hopes and ambitions.</p> <p>As he does in the first stanza, he repeats the title of the poem – with an exclamatory sentence – <b>clear and gentle stream!</b></p>



## I Remember, I Remember – Thomas Hood (1914) – Knowledge Organiser

Context (A03)		Poem	Analysis
<p><b>Literary heritage</b> – Hood was writing at a time between the Romantic and the Victorian era. His poetry reflects some Romantic ideals – nature and the innocence of childhood – as well as the more realist ideas within Victorian poetry</p>	<p><b>Thomas Hood’s life</b> – Hood’s life was plagued with illness and he became an invalid at the age of 41. His illnesses and bad health may explain why this poem is tinged with sadness and a longing for the happier days of the past.</p>	<p>I remember, I remember, The house where I was born. The little window where the sun Came peeping in at morn; He never came a wink too soon, Nor brought too long a day, But now, I often wish the night Had borne my breath away!</p>	<p>Hood starts his poem – and every stanza – with the line – ‘I remember, I remember’. He ensures that his readers feel sympathy and follow his memories with him. He starts with an early childhood memory about how the sun wakes him in the morning and the days are perfect as they are not too long or too short. The mood of the stanza jolting us back to the present as he says, ‘but now’ and states how some mornings, he wishes he had died in the night.</p>
Language, form and structure			
<p><b>Form and structure:</b> The poem has four verses with an ABCBDEFE rhyme scheme. This alternating rhyme gives the poem a feeling of motion as Hood switches from the past to the present. Each stanza covers a different natural element– morning, flowers, air/light and sky/mountains.</p>	<p><b>Imagery:</b> Hood uses light and dark images to show his moods. He uses the <b>morning sun, the bright flowers</b> and <b>the air</b> to describe his past but then refers to the <b>night, heavy spirits</b> and <b>long days</b> to show the present. This, again, underlines the carefree nature of youth and the burdens of adulthood.</p>	<p>I remember, I remember. The roses, red and white. The vi’lets, and the lily-cups, Those flowers made of light! The lilacs where the robin built, And where my brother set The laburnum on his birthday, - The tree is living yet!</p>	<p>The mood changes again at the start of the next stanza as Hood fondly remembers all of the colours – ‘red and white’ and the different flowers – <b>violets, ‘lily-cups’, ‘lilacs’ and ‘laburnum’</b>. These flowers represent light and happiness for Hood and take him back to his childhood. The last two lines are much more optimistic than those of the last stanza and underline how nature can outlast and survive even though humans change and alter.</p>
<p><b>Exclamation:</b> Hood uses many exclamations – ‘<b>the tree is living yet!</b> – ‘<b>The fever on my brow!</b>’ to show his surprise and draw attention to the key themes of his poem. He wants the reader to understand the power of nature and how it thrives over the years – unlike him.</p>	<p><b>Tone:</b> The poem is both joyful and melancholic. The poet uses the beauty of nature and his early life to show how he was once happy and at one with nature, whereas now, he feels that nothing can help him and that he cannot be saved/helped out of his situation.</p>		
<p><b>Repetition:</b> Hood repeats the line ‘<b>I remember, I remember</b>’ at the start of each stanza. This repetition ensures that each stanza starts with a memory of his childhood and how things have changed for the worst in his life. It also underlines the theme of childhood innocence as Hood wants us to know he is remembering happier times.</p>	<p><b>Personification:</b> As with many poets in this collection, Hood personifies nature. In the opening stanza, perhaps to emphasise the innocence of his childhood, he describes how the sun ‘<b>came peeping in at morn:/He never came a wink too soon</b>’. Here, he sees the sun as his friend who will look in on him every morning and make the day go quickly.</p>		
Themes			
<p><b>Childhood innocence:</b> Hood’s memories show how happy he was when he was younger and how he reacted positively to the world around him. That innocence has now gone, and he is much less optimistic.</p>	<p><b>Nature:</b> Hood describes how he really felt he belonged in nature when he was younger. He describes how swung in the air and felt like a bird as well as being woken up at exactly the right time by the sun.</p>	<p>I remember, I remember, Where I was <b>used to swing</b>, And thought the <b>air must rush as fresh</b> To <b>swallows on the wing</b>; My spirit flew in <b>feathers</b> then, That is so heavy now, And <b>summer pools</b> could hardly cool The fever on my brow!</p>	<p>Hood goes back to his childhood in this stanza and remembers how carefree and happy he was when he used to go on a swing. He remembers how he felt the ‘<b>rush</b>’ and how his spirit ‘<b>flew</b>’ and compares this feeling with flying as he feels as like ‘<b>swallows on the wing</b>’. Again, there is a shift from this feeling of freedom, and he states that his spirit – which was once as light as <b>feathers</b> – is now ‘<b>heavy</b>’. He ends with an exclamation that his fever or worries can’t be cooled with the water from ‘<b>summer pools</b>’.</p>
<p><b>Childhood innocence:</b> Hood’s memories show how happy he was when he was younger and how he reacted positively to the world around him. That innocence has now gone, and he is much less optimistic.</p>	<p><b>Nature:</b> Hood describes how he really felt he belonged in nature when he was younger. He describes how swung in the air and felt like a bird as well as being woken up at exactly the right time by the sun.</p>	<p>I remember, I remember, The fir trees dark and high; I used to think their slender tops Were <b>close against the sky</b>; It was a childish ignorance, <b>But now ‘tis little joy</b> To know I’m farther off from heav’n Than when I was a boy.</p>	<p>The last stanza brings all of the ideas of the poem together. He talks about how he innocently used to think that the trees were ‘<b>close against the sky</b>’. He has since discovered that this isn’t true. This could be a religious illusion as he is stating how by gaining knowledge, he has moved further away from God – or <b>heav’n</b>. The poem on a note of regret – that the ‘<b>joy</b>’ he felt as a ‘<b>boy</b>’ has now gone and he must cope with life as it is now.</p>
Poems for comparison			
<p><b>The Emigree</b> – Carol Rumens (1993). Both Hood and Rumens write in the first person and talk about how their childhoods were idyllic and happy. Both now have unhappier memories and life experiences, but they also have these happier memories to comfort them.</p>	<p><b>Sunday Dip</b> – John Clare (1800s). Like Hood, Clare’s poem shows the joy and innocence of youth and how they are a part of nature. However, Clare writes as an observer of the scene and only shows the joy of the experience. Hood is relaying his personal thoughts and how he has changed.</p>		

## Island Man – Grace Nichols (1984) – Knowledge Organiser

Context (AO3)	
<p><b>Title</b> – The title – ‘Island man’ hints at the man’s double identity and how he is now from two different islands. The idyllic warm island of his home and the island of Great Britain, where he now lives in London</p> <p><b>London</b> – London is specifically mentioned in the last line of the poem. But there is also a mention of the ‘North Circular’. This is a main road which circles around London and provides links in and out of the city</p>	<p><b>Nichols’ life</b> – Grace Nichols was born in Georgetown, Guyana and moved to England in the 1960s. Her many works focus on a number of themes, but many concentrate on the themes of this poem – Caribbean culture, identity and separation. She won the Commonwealth Poetry Prize in 1981.</p>
Language, form and structure	
<p><b>Form and structure:</b> The poem has 5 stanzas although there is no set rhyme scheme. The poem does have a structure in terms of content however – the first half is set in a warm, inviting island until the man wakes up and realises he is in the cold urban environment of London</p>	<p><b>Imagery:</b> There are two very definite sets of imagery within the poem – the first half is full of warm and bright images – ‘blue surf’, ‘wombing’, ‘emerald island’ whilst the images change in the middle to show how London is completely different. It is ‘dull’, ‘grey’ and ‘metallic’ in contrast.</p>
<p><b>Punctuation and layout:</b> The poem contains no punctuation which allows the reader to follow the narrator’s thoughts as he is in a dream-like state as he slowly wakes up. Two of the lines are set apart from the rest of the poem to show the change in mood.</p>	<p><b>Tone:</b> The poem is a ‘stream of consciousness’ of the narrator as he wakes up in the morning. The dream-like quality is enhanced by the use of the third person. The overall tone is bright at first and then becomes depressed as reality sinks in.</p>
<p><b>Repetition:</b> The words ‘groggily’ and ‘muffling’ are repeated to add emphasis to the dream-like state.</p>	<p><b>Personification:</b> Nichols personifies the sun as it is ‘surfacing defiantly’ over ‘his’ island. This adds to the idyllic nature of the island.</p>
Themes	
<p><b>New beginnings:</b> The man has obviously moved from a tropical and warm island to a much larger and more urban London. We don’t know the reason why, but he has obviously started a new life in a new and very different place and dreams of his old home.</p>	<p><b>Identity:</b> The title is important – ‘Island man’ and this is repeated within the poem. The man has moved from one island to another and is struggling to adjust. The man is unnamed, and his thoughts are expressed through a 3<sup>rd</sup> person voice which also hides his identity.</p>
Poems for comparison	
<p><b>The Emigree</b> – Carol Rumens (1993). Rumens’ poem is also about identity. The first-person narrator is remembering her childhood in another country. The tone is brighter than Nichols’ poem, but the narrator is still wistful and full of longing for her past life. Both narrators are struggling for a sense of belonging.</p>	<p><b>Clear and Gentle Stream</b> – Robert Bridges (1873). This poem is much more of a contrast to Nichols’ poem. The first-person narrator here is joyful and full of happy memories as he physically returns to a childhood place. He is happy as nothing has changed which is different to Nichol’s island Man who wakes from dreaming about his home and wishing he was there.</p>

Poem	Analysis
<p><b>Morning</b> and island man wakes up to the sound of blue surf in his head the <b>steady breaking and wombing</b></p> <p><b>wild seabirds</b> and fishermen pushing out to sea the <b>sun surfacing defiantly</b> from the east of <b>his small emerald island</b> he always come back</p> <p>Comes back to <b>sands</b> Of a <b>grey metallic soar</b> to <b>dull north circular roar</b></p> <p>muffling muffling his crumpled <b>pillow waves</b> <b>island man heaves</b> himself</p> <p><b>Another London day</b></p>	<p>The single word – ‘<b>morning</b>’ at the start of the poem is a statement of fact but also could be read as a greeting.</p> <p>The opening stanza is warm and inviting. The Island man is waking up to the sound of water. This water makes him feels safe as the sound is rhymical – ‘<b>steady breaking</b>’. The unusual use of the verb ‘<b>wombing</b>’ also underlines the safety as the image of the womb is nurturing, warm and secure.</p> <p>The next stanza runs on from the next adding to the dream like quality of the poem. We see the idyllic image of the fisherman going out into the sea with the birds overhead. The use of personification of the sun as he rises over ‘<b>his small emerald island</b>’ shows how man and nature work together with each other.</p> <p>The repetition of the word ‘<b>groggily</b>’ as well as the setting of the lines show that the island man is waking up now and the mood of the poem changes.</p> <p>The use of alliteration and sibilance underline the noise and the harshness of the ‘real’ environment that the island man is waking up in. The colour imagery – ‘<b>grey metallic</b>’ also shows the contrast between London and the sands of the tropical island. The use of the name of the road ‘<b>north circular</b>’ also help us to visualise that the man really is in the heart of the city.</p> <p>The repetition of the word ‘<b>muffling</b>’ so close to the repetition of ‘<b>groggily</b>’ shows the monotony of urban life. The man is reluctant to get out of bed and there is a contrast to the ‘<b>waves</b>’ of his pillow and the ‘<b>surf</b>’ of the island as he ‘<b>heaves</b>’ himself out of bed. This mirrors the image of the rhymical sea at the beginning of the poem although this image is negative and unsettling rather than warm and nurturing. The poem ends with ‘another London day’ again showing the monotony of life in the city</p>

## Peckham Rye Lane – Amy Blakemore (2007) – Knowledge Organiser

Context (AO3)	
<p><b>William Blake - Towards</b> the end of the poem, Blakemore mentions the Romantic poet William Blake. He also wrote a poem about London. Later in his life, he also believed that he saw angels and that they protected him.</p>	<p><b>London</b> – The main 'character' of this poem is London or more specifically Peckham which is an area in South London. Blakemore describes the variety of races and ages of the people she sees as well as referencing shops such as Primark and KFC. She is also sitting on the bus which is one of the many ways to get around a city such as London and the poem is written to follow her journey</p>
<p><b>Poet's life</b> – Amy Blakemore lives and works in London and this poem draws on her own experiences of living in a big city.</p>	

Language, form and structure	
<p><b>Form and structure:</b> The poem has no structured rhyme scheme or stanzas. There are some alternate rhymes such as 'desperation/perspiration' but the lack of form and meter mimic the 'stop-start' nature of a bus journey and the bustle of a busy London street in the summer.</p>	<p><b>Imagery:</b> Blakemore uses a number of images to evoke the sights she sees. The colour imagery of the knickers outside Primark ('pink' and 'mauve') show the different ages of the customers. She also uses natural images to describe the haircuts of the people she sees.</p>
<p><b>Layout:</b> The poem covers a large space with some single words and lines left to stand out. Again, this allows the reader to take the journey with Blakemore as some sights are more descriptive than others as the bus moves along.</p>	<p><b>Tone:</b> The tone of the poem is urgent and vibrant which reflects the busy and crammed streets the bus is travelling down. Blakemore writes in the first person to give the reader the impression that she is seeing all of this in 'real' time.</p>
<p><b>Similes:</b> Blakemore uses a number of natural/sea-based similes. This allows the reader to see how Blakemore is describing a scene which is natural for London and how there is beauty in this urban and busy scene.</p>	<p><b>People and crowds:</b> Most of the imagery focuses on the different people – from grandmas to babies – who walk up and down the road. Blakemore describes each person as a 'hairbrush bristle' which shows how crammed in everyone is.</p>

Themes	
<p><b>Belonging:</b> Blakemore's poem shows how everyone from different ages and cultures interact and belong in their surroundings on the hot, London road. The poem is positive about the crowds and the people who live in London.</p>	<p><b>City life:</b> The poem is set in a busy urban road with lots of people going about their lives on a summer's day. Blakemore uses a lot of nature and sea imagery to show that the sight is beautiful and natural in its own way.</p>

Poems for comparison	
<p><b>Us</b> – Zaffar Kunial (2018). This contemporary poem also looks at how different sets of people interact and respond to each other. Whereas Blakemore shows how everyone gets along in Peckham, Kunial shows how there can be some distance between different sets of people.</p>	<p><b>Island Man</b> – Grace Nichols (1984). Both Blakemore and Nichols discuss London in their poems using original and irregular forms, meters and structures. Blakemore's 1st person narrative is more positive than Nichols' 3rd person island man who is more reflective and nostalgic.</p>

Poem	Analysis
<p><i>NB – the spacing has been altered to fit onto the page.</i></p> <p>The sun, today – it leaks desperation, Gunmetal droplets of perspiration gather.</p> <p>I take the bus – through Peckham.</p> <p>Knickers lie flaccid in Primark.</p> <p>Like salted jellyfish – tentacle pink, grandmother mauve</p> <p>briny in £2 racks of rainbow.</p> <p>Peckham Rye lane is tight as damp and crammed as a coconut shell afro combs and mobile phones in the white heat –</p> <p>punctuated cornrows and seed beads, cornflower scrunchies, liquorice weaves.</p> <p>The delicate babies in KFC, children, plaid-dressed children, wailing, clutching drumsticks like weapons.</p> <p>Underfoot the pavement is a gruesome meat, each person is a sturdy hairbrush bristle on its surface.</p> <p>Angels gaze from the treetops</p> <p>like William Blake and radiate comfort.</p>	<p>In the first few lines, Blakemore underlines the fact that it is hot and sticky in London. Everyone is sweating – 'perspiration' and the use of the metaphorical description 'gunmetal droplets' shows that everyone is shiny with sweat.</p> <p>Blakemore then describes what she sees from the bus. The first description is of the knickers outside of Primark. The use of simile 'like salted jellyfish -tentacle pink' gives the scene a natural and seaside feel. She combines this with colour imagery to show how the underwear is designed for everyone – 'pink', 'grandmother mauve' and 'rainbow'. The use of the word 'briny' also takes us back to the sea/natural images.</p> <p>In the next section, Blakemore emphasises how cramped and busy the road is. She describes the lane with the adjective 'tight' which makes us feel like there isn't enough room for the bus. This oppressive feel is continued in the next line with the metaphor 'as damp and crammed as a coconut shell'</p> <p>In the next few lines, Blakemore shows how different cultures and ages mix together on the busy roads. She describes the hairstyles and accessories with natural images 'seed beads', 'cornflower scrunchies, liquorice weaves'.</p> <p>Blakemore then describes the younger people in the restaurant and how they are unhappy in the heat as they use 'drumsticks like weapons'</p> <p>The last few lines are less literal and descriptive and more thoughtful. Blakemore uses a powerful image to show how crowded the streets are as each person is 'a sturdy hairbrush bristle' on the pavement. This idea that each person is strong and individual but lost in the crowd shows how busy and cramped London streets are.</p> <p>She ends with an illusion to William Blake – a poet who wrote about London but who also believed that he saw angels in the trees who watched over him.</p>



## We Refugees – Benjamin Zephaniah (2000) – Knowledge Organiser

Context (A03)		Poem	Analysis
<p><b>Title</b> - Zephaniah's title is important as he uses the personal pronoun 'we'. This immediately pulls the reader in as it shows how we could (and are) all affected by the themes of the poem</p>	<p><b>Modern society</b> – Zephaniah's poem discusses the plight of refugees around the world and how easily it can be to be displaced from the country of your birth and your home if a regime or a culture changes. He emphasises that this could happen to anyone and that we all should be sympathetic and kind to others who have been forced to move away from everything they know.</p>	<p>I come from a beautiful place Where they hate my shade of skin They don't like the way I pray And they ban free poetry.</p>	<p>The opening stanza starts with 'I' and the contrast with between something positive with something negative 'I come from a musical place/Where they shoot me for my song'. The repetition of the word 'brother' underlines how the narrator's people are being tortured and driven out by people in their own community</p>
<p><b>Poet's life</b> – Benjamin Zephaniah is a strong advocate of human rights and equality around the world. He declined an OBE in 2003 as he felt the word 'empire' represented oppression and the brutality of other races.</p>		<p>I come from a beautiful place Where girls cannot go to school There you are told what to believe And even young boys must grow beards.</p>	<p>The next two stanzas builds on these ideas with references to race: 'they hate the shade of my skin', religion – 'they don't like the way I pray' and indoctrination 'girls cannot go to school/where you are told what to believe'. The use of the word 'they' adds to the anonymity of the bigotry and how it could happen anywhere in the world.</p>
<p><b>Language, form and structure</b></p>			
<p><b>Form and structure:</b> The poem is split into 10 stanzas. There are two longer stanzas which contain repetition and add emphasis to the main messages of the poem. There is no set rhyme scheme which makes the poem more natural and argumentative.</p>	<p><b>Imagery:</b> Zephaniah uses a lot of contrasting images to show how quickly life can change and how something beautiful can become negative and dangerous. The opening lines 'I come from a musical place/ Where they shoot me for my song' - are a good example of this.</p>	<p>I come from a great old forest I think it is now a field And the people I once knew Are not there now.</p>	<p>Zephaniah uses the next stanza to show how this causes landscapes to change and that people have to leave in order to be safe.</p>
<p><b>Repetition and anaphora:</b> Zephaniah uses a lot of repetition and anaphora – particularly of the phrase 'we can all' to underline how immigration and the lives of refugees is an important issue and could happen to any of us.</p>	<p><b>Tone:</b> The tone is personal and urgent. Zephaniah directly addresses the reader and uses his own personal thoughts and experiences to ensure that his points are made.</p>	<p>We can all be refugees Nobody is safe, All it takes is a mad leader Or no rain to bring forth food, We can all be refugees We can all be told to go, We can be hated by someone For being someone.</p>	<p>The next stanza is the turning point in the poem and Zephaniah uses a longer stanza to emphasise the importance of what he is saying. He uses anaphora as 'we can all' is repeated 4 times in 8 lines to underline that all of the things which have happened to the narrator in the first 4 stanzas could easily happen to us if circumstances change. The repetition of 'someone' in the last two lines also shows how arbitrary hatred and bigotry is – someone could hate us just for being you.</p>
<p><b>Use of personal pronouns:</b> As well as the word 'we', Zephaniah also uses the pronoun 'I' a lot. Both of these pronouns address the reader directly and ensure that we know that these are the poets' personal views.</p>	<p><b>Enjambement:</b> A lot of the lines in the poem run onto each other. This, coupled with the lack of a set rhyme scheme, make the poem feel more natural and allow us to follow the flow of the arguments more readily.</p>	<p>I come from a beautiful place Where the valley floods each year And each year the hurricane tells us That we must keep moving on.</p>	<p>The next stanza moves onto a different reason as to why you might be a refugee – a natural disaster such as a flood or a hurricane.</p>
<p><b>Themes</b></p>			
<p><b>Belonging:</b> The poem is all about belonging and how precarious this can be. Zephaniah emphasises how we all come from somewhere and we all want to belong to a community but that political, social or religious circumstances can change all that very quickly.</p>	<p><b>Identity:</b> This theme is linked to the sense of belonging. Zephaniah describes how identity and self is formed by life experiences and how difficult it is to keep an identity when you are forced to move to unknown places and may never be remembered.</p>	<p>I come from an ancient place All my family were born there And I would like to go there But I really want to live.</p>	<p>The speaker uses anaphora again with 'I am told' to show defiance and regain his identity. He wants to show that he does exist even though he has lost his country.</p>
<p><b>Poems for comparison</b></p>			
<p><b>Us – Zaffar Kunial (2018).</b> Kunial also uses a personal pronoun to grab the readers' attention and to talk about the themes of immigration and identity. Both poets show the positives and negatives of their experiences.</p>	<p><b>The Emigree – Carol Rumens (1993).</b> Rumens' poem, also written in the 1<sup>st</sup> person, is about a refugee who has had to move from her beautiful homeland to a new and unfriendly place. Like Zephaniah's poem, it is a personal poem although Zephaniah's has a more strident and warning tone.</p>	<p>I am told I have no country now I am told I am a lie I am told that modern history books May forget my name.</p>	<p>The last stanza ensures that we, as readers, are left with the clear message that circumstances can change so quickly with the repetition of 'sometimes it only takes'. The last lines remind us that we are all refugees and come from families and a heritage who had to fight to gain their identity and sense of belonging. The speaker underlines that no one should live in fear of losing their home as we all come from somewhere.</p>
		<p>We can all be refugees Sometimes it only takes a day, Sometimes it only takes a handshake Or a paper that is signed. We all came from refugees Nobody simply just appeared, Nobody's here without a struggle, And why should we live in fear Of the weather or the troubles? We all came here from somewhere</p>	



## Us – Zaffar Kunial (2018) – Knowledge Organiser

Context (AO3)	
<p><b>Title</b> - The title of Kunial's poem is simple but has many meanings. At one level, it is referring to a personal relationship but it also refers to all of us and how we can work together to bridge our differences.</p>	<p><b>Poet's life</b> – Kunial was born in Birmingham. His mother is English, and his father is Pakistani. His poetry often refers to identity and cultural heritage. He also talks about the nature of language and how it can be used to convey a number of different meanings and nuances. His poem 'Hill Speak' refers to the dialect his father spoke and how he wants to understand it to understand his father's life.</p>
<p><b>Modern society</b> – In this poem, Kunial stresses how we all need to work as a group to become more unified and become more tolerant of people from diverse backgrounds.</p>	

Language, form and structure	
<p><b>Form and structure:</b> The poem is divided into 8 stanzas with no set rhyme scheme. This allows many of the stanzas to flow into one another mimicking the motion of the ocean and showing how we can come together or come apart.</p>	<p><b>Imagery:</b> There is a lexical field of sea, coasts and islands running through the entire poem. The mention of 'undulations' in the first line sets up the strong image of waves and the overall structure of the poem supports this natural rhythm of the waves.</p>
<p><b>Metaphor:</b> Kunial uses a number of metaphors such as 'as if, from one coast, you could reach out to/the next' to show how we can, if we try, join together move and make connections between seemingly impossible things.</p>	<p><b>Tone:</b> The tone is very personal and colloquial in places. The speaker directly addresses the reader to keep them involved and to follow his train of thought as well as his concerns about the future.</p>
<p><b>Use of personal pronouns:</b> Kunial uses personal pronouns such as 'us', 'we' and 'I' to engage the reader and ensure that we feel personally involved and more likely to take his messages seriously.</p>	<p><b>Enjambement and Caesura:</b> Kunial uses lots of enjambement to ensure that the pace of the poem is maintained, and the reader is able to follow his thoughts and feelings in a natural and simple way.</p>

Themes	
<p><b>Belonging:</b> This is a strong theme in the poem as Kunial accepts that we are all different but is hopeful that we can all come together and feel like we belong. He stresses that the 'us' is all of us and that we need to work together as we all belong on the same planet.</p>	<p><b>Relationships:</b> In the early part of the poem, Kunial is talking about his own, personal relationships but the theme widens as he talks about our relationships with the rest of humankind as well as with each other and God.</p>

Poems for comparison	
<p><b>We Refugees</b> – Benjamin Zephaniah (2000). Like Kunial, Zephaniah's speaker addresses the reader directly and uses personal pronouns to discuss the issues of belonging and identity as well as the need to come together as humans to care about each other.</p>	<p><b>Peckham Rye Lane</b> – Amy Blakemore (2007). Blakemore's poem also uses enjambement to mimic the ebb and flow of her thoughts and journey. Whereas Kunial wants to see more unity and people overcoming their differences, Blakemore's poem describes the different ages and cultures all coming together in one London road.</p>

Poem	Analysis
<p><i>If you ask me, us takes in undulations</i> – each wave in the sea, all insides compressed – as if, from one coast, you could reach out to</p> <p>the next; and maybe it's a Midlands thing</p> <p><i>but when I was young, us equally meant me</i>, says the one, 'Oi, you, tell us where yer from';</p> <p><i>and the way supporters share the one fate</i> – I, being one, am <i>Liverpool</i> no less – cresting the <i>Mexican wave of we or us</i>,</p> <p><i>a shore-like state</i>, two places at once, God knows what's in it; and, at opposite ends my heart's sunk at separations of <i>us</i>.</p> <p><i>When it comes to us, colour me unsure</i>. Something in me, or it, has failed the course. <i>I'd love to think</i> I could stretch to it – us –</p> <p>but the waves therein are too wide for words. <i>I hope you</i> get, here, where I'm coming from. <i>I hope you're</i> with me on this – between love</p> <p>and loss – where I'd give myself away, stranded <i>as if the universe</i> is a matter of one stress. <i>Us</i>. I hope, from here on, I can say it</p> <p>and though <i>far-fetched</i>, it won't be too far wrong.</p>	<p>The first stanza starts with a colloquialism – 'if you ask me' and then begins imagery of oceans with 'undulations' and 'waves' and how the motion between all of the different coasts brings us together.</p> <p>The use of enjambement to join up the metaphor further emphasises the image of reaching across boundaries and borders. The speaker then talks about the meaning of us and how it can mean something personal – 'us equally meant me'. He then extends the meaning to football as all supporters watch the same sport which unites the opposing teams. He continues with the ocean imagery by referring to the <i>Mexican wave</i> within the stadium which unites them in a collective movement.</p> <p>The speaker uses alliteration 'shore-like state' to extend the idea of being physically separated from someone.</p> <p>The next two stanzas see the speaker address someone directly 'when it comes to us' and express his concerns about how they can become an 'us' as they are far apart. It is also the first time that 'us' has not been in italics which could indicate that this is a more personal and specific 'us'. He expresses his concerns – 'colour me unsure' but there is some optimism as he says how 'I'd love to think'. The enjambement between these two stanzas also brings the ideas together and helps us to see how it is possible to bring everything together.</p> <p>The use of anaphora with the phrase 'I hope' again shows optimism for the future and how their love can bring them together.</p> <p>The last two stanzas are broader in the use of the word 'us'. Kunial is referring to all of us. By referring to the 'universe' and 'Us' – Kunial is extending his personal idea of us to all humankind and how we should all work to join together and that this isn't a 'fair-fetched' idea.</p>

## In Wales, wanting to be Italian – Imtiaz Dharker (2014) – Knowledge Organiser

Context (AO3)	
<b>Freddie Mercury</b> - Dharker refers to Freddie Mercury, the lead singer of Queen, who was born in Zanzibar before moving to the UK with his family during the Zanzibar revolution in 1964.	<b>Poet's life</b> – Imtiaz Dharker was born in Lahore, Pakistan in 1954, but her family moved to live in Glasgow before her first birthday. She now shares her time living in Bombay, London and Wales. The references in the poem to Glasgow, Bombay and Wales suggest the poem is based on her own life.
<b>Vespa</b> –Vespas are small Italian scooters which were popular in the 1950s and 1960s which was about the time that Dharker was growing up.	

Language, form and structure	
<b>Form and structure:</b> the poem is written in four stanzas of varying lengths of free verse to convey feelings of being disappointed and wanting different experiences. The use of free verse could, perhaps, reflect the desire for freedom and variety	<b>Imagery:</b> There is a lexical field of communication and expressions as the speaker uses made up languages and Italian but also uses words such as 'shrug', 'pout' 'word', 'lounge' and 'declare' to show the other ways in which human beings can convey their thoughts and feelings.
<b>Languages:</b> the poet uses imaginary German, 'Fremdlandischgehörenlust' and 'Einzumandererslandgehörenwunsch', which provides a rhythmic quality and adds to the humour; later, the poet uses the Italian word 'Bella!' to describe the stereotypical scenario	<b>Tone:</b> the tone is humourous in places with the speaker remembering what she was like and how she behaved when she was younger. The tone is also conversational and colloquial as she directly addresses the reader with questions.
<b>Rhetorical questions:</b> the poet uses a number of rhetorical questions 'is there a name for that thing/you do when you are young?' to address the reader and allow them to feel empathy for the speaker.	<b>Exclamation:</b> exclamations are used to emphasise the feelings of excitement and beauty of the Italian language: 'Bella! Bella!'

Themes	
<b>Identity:</b> the speaker recalls her thoughts and feelings when she was growing up in Wales and longed to be someone else and be more exotic and exciting. She is a typical teenager trying to find her voice and her adult persona.	<b>Memories:</b> The poem has a nostalgic and reminiscent tone as the speaker asks questions but is obviously recalling her own childhood and adolescent and remembering what it was like growing up in Wales and wanting to have a more exciting life.

Poems for comparison	
<b>Island Man</b> – Grace Nichols (1984) Both poems present feelings about places. Dharker imagines what it must be like to live elsewhere, whereas Nichols presents the feelings of a man from the Caribbean living in London and how he dreams of being back in his homeland.	<b>I Remember, I Remember</b> – Thomas Hood (First published 1914). Both poems present memories of childhood and growing up. Whereas Dharker's poem is more humourous and lighthearted in tone, Hood's is tinged with regret and moments of regret as he wishes he was as happy now as he was in his youth.

Poem	Analysis
<p>Is there a name for that thing you do when you are young? There must be a word for it in some language, probably German, or if not just asking to be made up, something like <b>Fremdlandischgehörenlust or perhaps Einzumandererslandgehörenwunsch.</b></p> <p>What is it called, living in Glasgow, <b>dying to be French, dying to shrug and pout and make yourself understood</b> without saying a word?</p> <p>Have you ever felt like that, being in Bombay, <b>wanting to declare, like Freddie Mercury, that you are from somewhere like Zanzibar?</b></p> <p>What is it called? Being sixteen in Wales, longing to be Italian, to be able to say aloud, <b>without embarrassment, Bella! Bella! lounge by a Vespa</b> with a cigarette hanging out of your mouth, and wear <b>impossibly pointed shoes?</b></p>	<p>The speaker immediately addresses the reader with a rhetorical question - <b>Is there a name for that thing/you do when you are young?</b> She then uses humour as she assumes that it is an exotic word to describe a specific feeling. The tone here is light-hearted as she tries to think of a feeling which all teenagers feel – this makes the reader feel empathy and warmth for the speaker.</p> <p>As we know that Dharker grew up in Glasgow, it could be that this line refers to her own life. Here, she begins to build on the theme of her poem – how she wanted to be someone else and be more exotic and express herself differently. The use of the verbs 'shrug' and 'pout' highlight that you can communicate without speaking. It also hints at a youthful and stereotypical view of the French and how they express themselves.</p> <p>Dharker extends the idea even further as she suggests that even if you lived in Bombay, you may want to say that you are from Zanzibar. She suggests that everyone wants to make themselves seem more interesting than they actually are. The reference to Freddie Mercury also adds to the idea of being someone more exciting and confident.</p> <p>The last stanza repeats the title of the poem and underlines the awkwardness and uncomfortable time of adolescence. The rhetorical questions once again help the reader to feel empathy for the speaker. The exclamation and repetition of <b>Bella! Bella!</b> shows the passion of the Italian language and how the speaker wishes she could have the same boldness to say this 'without embarrassment'. The poem ends with a vivid – and rather comical image of a teenage girl leaning on a vespa scooter smoking a cigarette. The alliterative description of the 'impossibly pointed shoes' make it seem like the shoes are uncomfortable and not suitable.</p>

## Kumukanda – Kayo Chingonyi (2017) – Knowledge Organiser

Context (AO3)	
<p><b>Kumukanda</b> - The word 'Kumukanda' means 'Initiation'. This poem is taken from a whole collection written by Chingonyi in 2017 and describes the Luvale Tribe's initiation ceremony for the young men of the tribe. Once they cross the river, they die and are reborn as men and adults. If they do not complete the ceremony, they remain children in the eyes of the members of the tribe.</p>	<p><b>Poet's life</b> – Kayo Chingonyi was born in Zambia in 1987 and moved to the UK with his family in 1993. He has published 3 volumes of poetry. Most of his work focusses on heritage and race. In a recent interview, he discussed his work and heritage and commented - <i>'To be both British and Zambian is to be neither one or the other. It is a hybrid way of being that means I can't be accepted by either 'side'. In the space of the poem, though, I can be both.'</i></p>

Language, form and structure	
<p><b>Form and structure:</b> The poem is split into 3 stanzas – each of cover a certain 'life' of the speaker/poet. The first stanza describes the Luvale ritual and the poet's 'old life'; the second stanza describes the poet's reality and upbringing and then the third stanza brings the two separate lives together.</p>	<p><b>Imagery:</b> There is poignant imagery of the different ceremonies within the poet's dual life. The first stanza has many references to 'child' or 'boys' as well as the idea of rebirth with references to the 'river' which they must cross 'in order to die and come back grown'. The other ceremony is one of death – the funeral of his mother. The use of colour is powerful here with his mother being dresses in a 'yellow' suit and 'white' shoes. The last image is the metaphorical meeting of the poets two selves and how they would react to each other. This image is also poignant as Chingonyi realises he has left his heritage behind.</p>
<p><b>Alliteration:</b> Chingonyi uses lots of repetition and alliteration to create symbolism of certain elements. The double letters in the second line show the loop of the ceremony whilst the repetition of 'father' in the last two lines underline the importance of heritage and family.</p>	<p><b>Tone:</b> The overall tone is simple and matter of fact. The poet is nostalgic and curious about his Zambian heritage, but he does not make any comment about which life is 'better' or more rewarding. He is respectful of the life he has left behind in Zambia.</p>
<p><b>Enjambment:</b> Chingonyi uses enjambment throughout his poem to allow the reader to follow his thoughts and feelings. The first stanza is one long sentence which highlights the cyclical nature of life and the Kumukanda ceremony.</p>	

Themes	
<p><b>Identity:</b> Chingonyi's poetry focusses on identity. The meeting of his two selves – the tribesmen and the poet – shows how they struggle to understand each other and that he has two identities from different worlds.</p>	<p><b>Belonging:</b> Chingonyi knows that he does not belong in his old village. This poem refers to traditions of the past and how he is 'unfinished' in the eyes of his old tribe as he did not complete the ceremony.</p>

Poems for comparison	
<p><b>Jamaican British</b> – Raymond Antrobus (2018). Antrobus' poem discusses identity and how he feels he has two distinct selves.</p>	<p><b>My Mother's Kitchen</b> –. Choman Hardi (2004). Both poems focus on family and relationships and how they shape your life.</p>

Poem
<p>Since I haven't danced among my fellow initiates, following a looped procession from woods at the edge of a village, Tata's people would think me unfinished – a child who never sloughed off the childish estate to cross the river boys of our tribe must cross in order to die and come back grown.</p> <p>I was raised in a strange land, by small increments: when I bathed my mother the days she was too weak, when auntie broke the news and I chose a yellow suit and white shoes to dress my mother's body, at the grave-side when the man I almost grew to call dad, though we both needed a hug, shook my hand.</p> <p>If my alternate self, who never left, could see me what would he make of these literary pretensions, this need to speak with a tongue that isn't mine? Would he be strange to me as I to him, frowning as he greets me in the language of my father and my father's father and my father's father's father?</p>
Analysis
<p>The first stanza focusses on the Kumukanda 'initiation' ceremony of the Luvale tribe in Zambia. Chingonyi states how he would be considered 'unfinished' as he did not take part in this ceremony. It is a coming of age ceremony with the 'initiates' 'following a looped procession from woods at the edge/of a village'. The use of double letters here and the enjambment illustrate the idea of a procession and a circle. The boys cross the river 'in order to die' and then they are reborn as men. Therefore, their growing up happens all in one time and those who do not take part, are stuck as children.</p> <p>This ceremony is then contrasted in the second stanza with the poet's life in a 'strange land' which he describes as happening in 'increments' which implies that he grew up over the years rather than in one simple act. He talks about actual death with harsh simplicity as we learn about the death of his mother and how he had to pick out her 'yellow suit and white shoes'. Again, the use of enjambment shows how this was one continuous memory which haunts him. The loss of his mother is compounded by the lack of love from his father. We are told that 'the man I almost grew to call/dad...shook my hand'. Although they 'both needed a hug', they let the male stereotype take over and they did not show any emotions.</p> <p>The last stanza brings the two worlds together as there is a metaphorical meeting of Chingonyi's 'alternate self, who never left' with his poet self. He shows his conflict as he admits that he has a need to 'speak in a tongue that isn't mine' when he writes his poetry. He ends to the poem with repetition and alliteration of the word 'father' as we see how far back his heritage and family tree goes. It is also a poignant end as he recognises that he now does not speak the language of his forefathers and has left that life behind.</p>



## Jamaican British – Raymond Antrobus (2018) – Knowledge Organiser

Context (AO3)		Poem
<p><b>Aaron Samuels</b> - Aaron Samuels is a poet whose work inspired Raymond Antrobus' work and this poem in particular.</p>	<p><b>Poet's life</b> – Raymond Antrobus has a British mother and a Jamaican father. This dual heritage is reflected in this poem as he searches to form his own identity.</p>	<p><i>After Aaron Samuels</i></p> <p>Some people would deny that I'm Jamaican British. Anglo nose. Hair straight. No way I can be Jamaican British.</p> <p>They think I say I'm black when I say Jamaican British but the English boys at school made me choose: Jamaican, British?</p> <p>Half-caste, half mule, house slave – Jamaican British. Light skin, straight male, privileged – Jamaican British.</p> <p>Eat callaloo, plantain, jerk chicken – I'm Jamaican. British don't know how to serve our dishes; they enslaved us.</p> <p>In school I fought a boy in the lunch hall – Jamaican. At home, told Dad, I hate dem, all dem Jamaicans – I'm British.</p> <p>He laughed, said, you cannot love sugar and hate your sweetness, took me straight to Jamaica – passport: British.</p> <p>Cousins in Kingston call me Jah-English, proud to have someone in their family – British.</p> <p>Plantation lineage, World War service, how do I serve Jamaican British? When knowing how to war is Jamaican British.</p>
Language, form and structure		Analysis
<p><b>Form and structure:</b> In an interview with the BBC, Antrobus talked about the form of this poem. He said: 'you can say it's a rap and you can say it's a Ghazal. It's this ancient Iranian form which follows fourteen to seventeen beats on the line. I love it because it just blurs all of those kind of lines about purist ideas about what sound should a poem be making'.</p>	<p><b>Imagery:</b> There are many contrasting images to underline Antrobus' struggle with his identity and how he deals with ignorance and stereotyping. The first half of the poem has a lot of imagery relating to race and skin colour 'Anglo', 'black', 'English' 'half-caste'.</p> <p><b>Repetition:</b> The poem repeats the phrase 'Jamaican British' throughout to emphasise Antrobus' dual heritage.</p> <p><b>Tone:</b> The tone of the poem is defiant and sharp. The lines are rhythmic and bombard the reader with important ideas and challenge their prejudices. The poet is explaining how his mixed heritage has been perceived by others and how he is trying to forge his own identity.</p>	<p>Antrobus' poem has a strong, strident tone throughout and underlines the search for his own identity against prejudice and misunderstanding. From the outset, we can see that he has to deal with ignorance as 'some people' state that he is not Jamaican British. This reference along with the negative language of 'deny' and 'no way' show the poet's struggle.</p> <p>His use of the phrase 'Jamaican British' throughout the poem ensures that this motif of dual heritage and runs through the poem. The second stanza – with the comma and the rhetorical question – 'Jamaican, British?' shows how the boys at school don't understand how he can be both.</p> <p>The third stanza has 2 lists of three – the first line contains 3 derogatory and racist phrases to describe his Jamaican heritage, the second list shows his British heritage and how some see him as privileged. This clash of the past and the present show how history and heritage play a part in how both he and others see him.</p> <p>In the next stanza, Antrobus is more explicit about the past as he talks about how important food is to his Jamaican heritage and culture and how the British once 'enslaved us'. However, in the next lines, he then talks about how he hates 'all dem Jamaicans – I'm British'.</p> <p>His father, in the next stanza, underlines that he can't escape his Jamaican heritage. The use of the opposites 'love' and 'hate' in this line show the turmoil the poet is feeling. He then visits Jamaica on his British passport and his family seem much more at ease with his dual heritage as they call him 'Jah-English'</p> <p>The poem finishes with a reference to the past and how, historically, people of Jamaica British descent are conflicted as they have a 'plantation lineage' yet fought in the World Wars for the British. Antrobus finishes his poem without having resolved any of these questions but accepting that this conflict might be a fundamental part of being 'Jamaican British'.</p>
Themes		
<p><b>Identity:</b> The idea of identity is at the heart of this poem as Antrobus struggles to find his own identity. He is constantly asked to choose between the two and challenges a number of the stereotypes and misconceptions which 'some people' have about his heritage and background.</p>	<p><b>Belonging:</b> Antrobus is also discussing the theme of belonging as he wants to feel at home and comfortable in his environment. He feels a sense of belonging in his family and they are proud that he is both Jamaican and British.</p>	
Poems for comparison		
<p><b>Kumukanda – Kayo Chingonyi</b> (2017). Both poems discuss identity and how the poets feel about their two distinct selves.</p>	<p><b>My Mother's Kitchen</b> – Choman Hardi (2004). Both poems focus on the poet's relationship with his family and their heritage.</p>	



## My Mother's Kitchen – Choman Hardi (2004) – Knowledge Organiser

Context (AO3)		Poem
<p><b>Historical/social</b> - The poem was written in 2004, just after the Iraq war. Hardi's parents decided to go home to Iraq after years of being away from their homeland and this poem is about them packing up their home to move on yet again. The mismatched belongings and her mother's lack of sentimentality about her belongings reflect their lives as immigrants and moving around a lot.</p>	<p><b>Poet's life</b> – Choman Hardi was born in Iraqi-Kurdistan in 1974 and came to England in 1993 after growing up in Iran and Turkey. Her poetry collections – <i>Life for Us</i> and <i>Considering the women</i> – both focus on overcoming adversity, the strength of the human spirit and stem from her own and others personal and political struggles. She now lives in Suliamani and works at the American university of Iraq.</p>	<p>I will inherit my mother's kitchen, her glasses, some tall and lean others short and fat her plates, an ugly collection from various sets, cups bought in a rush on different occasions rusty pots she doesn't throw away. "Don't buy anything just yet", she says, "soon all of this will be yours".</p> <p>My mother is planning another <b>escape</b> <b>for the first time home is her destination</b>, the rebuilt house which she will furnish. <b>At 69 she is excited about starting from scratch.</b> <b>It is her ninth time.</b></p> <p>She never talks about her lost furniture when she kept leaving her homes behind. <b>She never feels regret for things</b> <b>only her vine in the front garden</b> <b>which spread over the trellis on the porch.</b> <b>She used to sing for the grapes to ripen,</b> <b>sew cotton bags to protect them from the bees.</b> <b>I will never inherit my mother's trees.</b></p>
Language, form and structure		Analysis
<p><b>Form and structure:</b> The poem has 3 stanzas – each with a different number of lines. This unequal and fractured structure reflects her mother's fractured life and how she has moved from place to place.</p>	<p><b>Tone:</b> The tone of the poem is full of love and nostalgia for her mother. There is regret as she realises that she won't inherit some of the more permanent and natural elements of her mother's as they have been destroyed by war</p>	<p>Choman's poem is split into 3 distinct stanzas which change in mood and tone. The first stanza is quite light-hearted and fun as she talks about the different crockery her mother has accumulated over the years and which she will now inherit. The use of enjambement to create a fast-paced list ensures that we read these lines quickly and appreciate the number of things she has. The poem is written in the first person and is obviously the voice of the poet. We can see the fondness she has for her mother as she quotes her as she remembers how her mother tells her '<b>Don't buy anything just yet.../soon all of this will be yours</b>'. Usually, this would connote an inheritance after someone has died, but, as we find out in the next stanza, her mother moves about and leaves her belongings in the old house.</p>
<p><b>Juxtaposition:</b> Choman uses unusual juxtaposition in her 2<sup>nd</sup> stanza when she talks about how her mother is 'planning another escape/for the first time home is her destination'. As she has been so used to escaping from her home, it seems odd that the escape is back to Iraq.</p>	<p><b>Imagery:</b> Most of the imagery in Choman's poem relates to home, domesticity and family. She starts by listing all of the household items – 'glasses', 'plates', 'cups'. The imagery then moves to the imagery of renewal and refurnishing as her mother is excited to 'start from scratch' at the age of 69. The last set of images are not about personal possessions but rather of memories of something natural and home grown as she remembers the 'vines' and the 'grapes' her mother used to tend. It ends with regret when she realises that she 'will never inherit my mother's trees'.</p>	<p>The second, short stanza, is perhaps the most shocking as we realise how iterant and disrupted her mother's life has been due to the war. The unusual juxtaposition of '<b>escape</b>' and '<b>home</b>' underline that home has not been a safe place and this is the first time that her mother has been able to return. Her mother is now 69 and '<b>starting from scratch</b>'. The last, short line shows how often this has happened '<b>This is her ninth time</b>'.</p>
<p><b>Enjambement:</b> Choman uses enjambement within the 1<sup>st</sup> stanza of her poem when she is listing her mother's belongings. This allows us as readers to see how much her mother has accumulated over the years of travelling and moving.</p>		<p>The last stanza is more reflective and sums up the real impact of the war and how much the family have moved. Her mother has learned to not worry about materials goods – such as '<b>furniture</b>' and '<b>things</b>'. The only thing she misses is her '<b>vine in the front garden</b>'. We hear about how her mother used to show joy by singing '<b>for the grapes to ripen</b>' and how she guarded the grapes against the bees. The poem ends on a nostalgic and regretful note as we realise that these vines are lost forever and that the poet will '<b>never inherit my mother's trees</b>'.</p>
Themes		
<p><b>Belonging:</b> The theme of belonging is represented through the poet's closeness to her mother and her heritage. There is also the need to belong back 'home' which draws her mother to move for the 'ninth time' and return to her home which has been rebuilt.</p>	<p><b>Relationships:</b> Choman is obviously fond of her mother and sees her as an inspiration as she is determined to return to her home. She also feels regret and sadness that some elements of their lives – such as the vines and trees – can never be recovered or passed down through the generations.</p>	
Poems for comparison		
<p><b>The Emigree – Carol Rumens</b> (1993). Both poems discuss displacement and starting a new life. Hardi's mother is finally returning home but the speaker in Rumens' poetry can only return to her home in her mind.</p>	<p><b>Jamaican British</b> –. Raymond Antrabus (2018). Both poems focus on the poet's relationship with their family and their heritage.</p>	

## The Émigrée' – Carol Rumens (1993) – Knowledge Organiser

Context (AO3)	
<p><b>Title</b> - Rumens' title refers to 'The Émigrée' which is the female spelling of the word Emigrant. An Emigrant is someone who has had to leave their home country and find a home somewhere else.</p>	<p><b>Poet's life</b> – Carol Rumens is a British born poet. She has published a number of collections of poetry and her poems focus on the themes of persecution, personal stories, love, separation, death and displacement.</p>
<p><b>Historical and social context:</b> Although Rumens' poem does not refer to any particular country or war, it is clear that she is talking about the plight of many around the world who are forced to leave the country of their birth and settle in an unfamiliar and/or unfriendly new country.</p>	

Language, form and structure	
<p><b>Form and structure:</b> The poem has three stanzas and is written in free verse. This lack of formal structure or rhythm helps show the rather scattered thoughts of the speaker as they look back on their life</p>	<p><b>Tone:</b> The poem is written in the 1<sup>st</sup> person and the tone is nostalgic. The speaker idealises her homeland even though she had to leave.</p>
<p><b>Similes:</b> Rumens uses a number of similes to describe the city and what it means to the speaker. She describes it as 'docile as paper' which highlights the fragility of the place but also that her memories of it are calm and reassuring.</p>	<p><b>Personification:</b> The city is personified a number of times in the poem. The speaker, in the last stanza, talks about how the city 'takes me dancing' and that it 'hides behind me' showing that she sees it as something which is always with her, like a friend.</p>
<p><b>Metaphors:</b> The speaker refers to the city of being like a 'bright, filled paperweight' which shows how her memories of it are fixed and idealised and can never be broken.</p>	<p><b>Repetition:</b> The speaker repeats the word 'sunlight' at the end of each stanza. This word, which she uses to describe her old city, highlights how she has an idealised view of her old place of residence as she sees it as bright and warm</p>

Themes	
<p><b>Prejudice:</b> The speaker is in exile and is struggling to see how she belongs in her new city. She feels homeless and friendless in her new city as she refers to how 'they' circle her accuse her of being 'dark' in their free city</p>	<p><b>Identity:</b> The speaker tells us about her happiness and strong sense of self in her old city. This is contrasted with her struggle to settle and find herself in the new city.</p>

Poems for comparison	
<p><b>My Mother's Kitchen – Choman Hardi</b> (2001). Both poems discuss displacement and starting a new life. Hardi's mother is finally returning home but the speaker in Rumens' poetry can only return to her home in her mind.</p>	<p><b>We Refugees</b> – Benjamin Zephaniah (2000). Both poems discuss the idea of immigration and being a refugee as well as how this impacts on human lives and emotions</p>

Poem
<p>There was once a country... I left it as a child but my memory of it is <b>sunlight-clear for it seems I never saw it in November which, I am told, comes to the mildest city.</b> The worst news I receive of it cannot break my original view, <b>the bright, filled paperweight.</b> <b>It may be at war, it may be sick with tyrants, but I am branded with an impression of sunlight.</b></p> <p>The white streets of that city, the graceful slopes glow even clearer as time rolls its tanks and the frontiers rise between us, close like waves. <b>That child's vocabulary I carried here like a hollow doll, opens and spills a grammar.</b> Soon I shall have every coloured molecule of it. <b>It may by now be a lie, banned by the state but I can't get it off my tongue. It tastes of sunlight.</b></p> <p>I have no passport, <b>there's no way back at all</b> but my city comes to me in its own white plane. It lies down in front of me, <b>docile as paper; I comb its hair and love its shining eyes.</b> <b>My city takes me dancing through the city of walls. They accuse me of absence, they circle me. They accuse me of being dark in their free city. My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight.</b></p>
Analysis
<p>The poem is split into three stanzas and follow the thoughts of a female emigrant as she remembers her old life and how happy she was. She has to admit that she has not seen the darker times – '<b>November/ ...comes to the mildest city</b>'. She has to admit that her '<b>sunlight-clear</b>' memory of the city will never alter and that this view is permanent. The use of the verb '<b>branded</b>' and the paperweight metaphor show how this memory is etched on her mind forever even though it has been taken over by '<b>war</b>' and '<b>tyrants</b>'.</p> <p>In the second stanza, the speaker gives the city a pure and idealised feel with the adjectives 'white' and 'graceful'. She has been forced away from her home city and feels that she is now not able to express herself as she did when she was a child. She tells us that the language she used to speak has been '<b>banned by the state</b>' but she can never forget it. She is adamant she will not forget the language of her childhood even though it makes her feel like a '<b>hollow doll</b>'.</p> <p>The last stanza is darker than the first two as the reality of her situation takes over as she admits that there is '<b>no way back</b>'. We also hear about how she has suffered persecution and hatred in her new city. She feels like a stranger as she refers to her persecutors as '<b>they</b>' and describes how they '<b>circle her</b>' and '<b>mutter death</b>' simply because she is '<b>too dark</b>'. This dark imagery is in direct contrast with the light and sunny images of the previous stanzas. However, we are left with the image of sunlight as, in order for shadows to even appear, there must be sunlight.</p>

Plot	Characters	Key Quotations	Social, Historical Context
<b>Act 1</b> The Birling family are celebrating <b>Sheila and Gerald's engagement</b> . Mr Birling talks about his <b>capitalist ideas</b> . An <b>inspector arrives</b> and reveals the <b>suicide of Eva Smith</b> . He <b>questions Mr Birling (who sacked Eva Smith from his factory)</b> and <b>Sheila Birling (who got her fired from her next job, at a department store.)</b> It ends on the cliff-hanger that Gerald knew Eva by the name Daisy Renton.	Arthur Birling	A symbol of the Capitalist wealthy business owner. A social climber.	'Community and all that nonsense.' – Mr Birling
	Sybil Birling	A symbol of the arrogance and pride of the upper classes. Cares about her reputation – pretences.	'Crofts and Birlings are working together for lover costs and higher prices' - Mr Birling
	Sheila Birling	Starts off naïve and unaware but becomes socially and politically empowered representing the changing roles of women in society.	'Unsinkable, absolutely unsinkable.' – Mr Birling <i>'pleased with life and rather excited'</i> – stage directions describing Sheila
<b>Act 2</b> The inspector <b>questions Gerald Croft (who had an affair with Eva, who had changed her name to Daisy Renton.)</b> Eric, becomes distressed and leaves. The Inspector <b>questions Mrs Birling (who refused to give Eva help when she came to Mrs Birling's charity.)</b> It becomes clear that <b>Eva was pregnant</b> . We realise at the end of the scene that Eric was the father of the child as he walks into the room.	Eric Birling	The typical rich and irresponsible son of wealthy parents. An outcast from his father; disagrees with his father's viewpoints but finds it hard to find his place. Inspector empowers him to change and speak up to his Father.	'I'm to blame and I'm desperately sorry.' – Sheila
	Gerald Croft	Upper class, son of a rival business owner. Shows those who have the potential to change but ultimately values money and status.	'but these girls aren't cheap labour – <i>they're people</i> ' – Sheila
	Inspector Goole	A symbol of socialism and Priestley's mouthpiece. Aims to teach the family a moral lesson about how to behave as a responsible citizen.	'We're respectable citizens and not criminals.' - Gerald
<b>Act 3</b> The inspector <b>questions Eric (who got Daisy pregnant and then stole money for her.)</b> The <b>inspector gives a final speech</b> about how <b>'we are responsible for each other.'</b> The family discover that the inspector might not be real. The police then call to say <b>another young girl has committed suicide and another inspector in on his way..</b>	Eva Smith / Daisy Renton	Represents the working class female. Someone who initially was quite strong and determined but was worn down by the unjust treatment of her by Capitalist society.	'So I insisted on Daisy moving into those rooms and I made her take some money.' – Gerald 'disgusting affair' – Mrs Birling about Gerald and Daisy
	Edna	The Birlings' maid. Has very few lines and represents the voiceless working classes – like Eva Smith.	'As if a girl of that sort would ever refuse money.' – Mrs Birling 'I did nothing I'm ashamed of.' – Mrs Birling
			'I was in that state where a chap easily turns nasty.' – Eric 'Taught it in fire and blood and anguish.' – Inspector Goole
		'We are members of one body.' – Inspector Goole	J. B. Priestley (1894-1984). Priestley was a well-known socialist. He fought in WW1 and his radio broadcast supported the Labour party. Edwardian Society A strong class system with a huge divide between the rich and poor. No welfare state. Conservative society but lots of social unrest. 1912 Play is set Pre world wars: a conservative, capitalist and more classist society. 1945 Play was written The World Wars (WW1 1914-1918; WW2 1939-1945) bought about much social change. The class system was less divided, society had become more socialist, the Labour party had won the vote by a landslide victory and women had the right to vote. Social Class The division of society based on their social and economic status. Generally, those with titles e.g. Lord/ Sir would be considered Upper Class; those who owned businesses or were educated in a profession would be considered middle class and those who worked for others would be seen as working class. Women's Rights The suffragettes fought for women to have the right to vote which was granted in 1918 following women's role in WW1. However, this was only for women over the age of 30 or who owned their own house (or their husband did). All women did not gain the right to vote until 1928.

## Priestley's Methods

The Greek Unities	Time (no more than 24 hours, set it real-time); Place (only one setting); Action (only one story-line, no complicated sub-plots). All used to make the play seem more realistic.
A Morality Play	The characters all represents one (or more) of the seven deadly sins. The Inspector is there to teach the characters to steer away from the path of evil and adopt a more moral and Godly life.
Dramatic Irony	When the audience know something the characters don't – for example the sinking of the Titanic or the World Wars.
Proleptic Irony	When the character gives a warning or hint about what's going to happen in the future – for example in the Inspector's final speech he alludes to the war.
Climatic Curtain	Each act ends on a high point of tension (see the act summaries).
Stage Directions	Tells us how the character says something or the character's actions e.g. <i>'cutting in massively'</i> .
Monologue	Speech by one character to other characters or the audience. All of the characters have these during their interrogation with the inspector.
Didactic Play	A play that is teaching us a lesson. For example, to be good, responsible and moral people. The Inspector's final monologue is particularly didactic.
Detective Genre	Although this generally is a detective genre (the inspector is investigating the suicide of a young woman) Ultimately, he is really there to morally 'inspect' the characters' behaviours.

## An Inspector Calls

Key Themes	
Responsibility	<i>An Inspector Calls</i> was first performed in the UK just after the end of World War Two, in 1946. It was a time of great change in Britain and many writers were concerned with the welfare of the poor. At that time there was no assistance for people who could not afford to look after themselves. Priestley wanted to address this issue. He also felt that if people were more considerate of one another, it would improve quality of life for all. This is why social responsibility is a key theme of the play. Priestley wanted his audience to be responsible for their own behaviour and responsible for the welfare of others.
Gender	Age is an important theme in <i>An Inspector Calls</i> . Priestley uses it to show how he believed that there was hope in the younger generation's ability to learn and change. The older characters' opinions and behaviours are stubbornly fixed. Mr Birling refuses to learn and Mrs Birling cannot see the obvious about herself and her children. Eric and Sheila however are younger - they accept their mistakes and offer the chance for a brighter future.
Class	<i>An Inspector Calls</i> was written after World War Two. As many British men went away to fight during the war, their positions in work had to be filled by women. This helped change existing perceptions. Men had to acknowledge the fact that women were just as capable as them. As a result of this, many women enjoyed a newfound freedom that working and earning money allowed them. Not all men saw this change in attitude as a good thing and stayed stuck in the past. Priestley explores the impact of these new gender roles through the independence of Eva Smith and the sexist attitudes of Mr Birling.
Age / Generations	Before World War Two, Britain was divided by class. Two such classes were the wealthy land and factory owners and the poor workers. The war helped bring these two classes closer together and rationing meant that people of all classes were eating and even dressing the same. The war effort also meant that people from all classes were mixing together. This was certainly not the case before. Priestley wanted to highlight that inequality between the classes still existed and there was still more change to be done.

## Key Vocab

Naïve	Morality
Ignorant	Pretences
Prejudice	Patriarchal
Privileged	Unjust
(Un)remorseful	Aware
Deceitful	Stereotype
Hypocritical	Reputation
Dismissive	Symbolic
Compassionate	Responsibility
Impressionable	Inequality



## Background

*Boys Don't Cry* was published in 2010. Its author, Malorie Blackman, is a highly regarded, award-winning writer of young adult fiction.

Blackman often writes about racial prejudice (e.g. as seen in her most successful novel, *Noughts and Crosses*, in 2001). The family in *Boys Don't Cry* are black but this is not foregrounded in the novel. Instead, the prejudice is aimed towards teenage parents and sexual orientation.

Gender stereotypes are explored in the novel, particularly around societal expectations for males, hence the title's use of a popular phrase.

At the time of publication, attitudes to homosexuality were the subject of much debate – including the issue of gay marriage and adoption. Much like today, there were high profile instances of LGBTQ+ bigotry and prejudice.



## Themes

family	parenting
bravery	gender
secrecy	violence
identity	responsibility
grief	growing up
prejudice	sexuality



## Tips

- Support points with reference to characters and events and refer back to the question set (AO1).

Make links to context - explain how real-life situations such as masculinity, teen parents, and family values may have affected Blackman's writing and messages.



## Plot

<b>Chapters 1-5</b>	Dante is nervously awaiting his A-Level results. His ex-girlfriend, Melanie, arrives with a baby who she says is his daughter, Emma. She leaves Dante with the baby and doesn't return. Adam has been having headaches after a sporting head injury. Tyler insists he sees a doctor. Dante gets his exam results: four A-stars.
<b>Chapters 6-10</b>	Dante is out of his depth with the baby and he hides away in his bedroom. Adam's hospital visit brings back memories of his mother dying when he was younger. Tyler and Adam return home and learn about Emma's existence. Tyler is initially angry and tells Dante he needs to take responsibility.
<b>Chapters 11-15</b>	Adam meets his niece and they immediately bond, leaving Dante wondering why he feels nothing. Dante researches fostering and orders a DNA test. Adam tries to discuss his homosexuality but Dante refuses to accept that Adam is gay. Tyler buys lots of items for the baby and he and Adam put the cot together.
<b>Chapters 16-20</b>	Dante struggles with Emma and argues with Tyler. He confirms his place at university. Dante goes to a party but has to take Emma with him. Josh and Logan are rude about Emma. When Logan calls the baby ugly, Dante is defensive and declares that Emma is his daughter. Dante takes Emma home.
<b>Chapters 21-25</b>	When they are alone, Josh buys Adam a drink. Dante's DNA kit arrives. Adam has a black eye and is secretive about what happened. Dante is verbally attacked by a woman in a shop for having a child so young. Collette makes it clear that she will go to university. Emma nearly falls down the stairs and Dante is very shaken. He posts off his DNA swabs, even though he feels guilty.
<b>Chapters 26-30</b>	Aunt Jackie arrives and Dante tells her that he is scared of failing. She in turn tells him that she couldn't have children, which is why her husband left her. Emma takes her first steps. Tyler discovers Dante's DNA results and is angry that he is trying to escape his responsibilities. Dante reveals that he has cancelled his university place. The DNA results reveal that Emma is Dante's daughter.
<b>Chapters 31-35</b>	Veronica, a social worker, calls and worries Dante. He breaks up with Collette, her sister, and Dante takes more responsibility for Emma. Adam breaks off his secret, abusive relationship but the other person doesn't take it well.
<b>Chapter 36-40</b>	Out for Dante's 18 <sup>th</sup> birthday, Josh is abusive to Adam. On the way home, Dante and Adam are attacked. Josh severely beats Adam. Dante learns that his mum and dad married because she was pregnant with him. Tyler and Dante say they love each other. Dante goes after Josh in revenge.
<b>Chapters 41-45</b>	Dante attacks Josh, who confesses he is gay. He makes Dante question his own attitudes. Adam is depressed and withdrawn but Emma kisses his face. Veronica visits again and can see how loved Emma is.
<b>Chapters 46-50</b>	Adam attempts suicide by taking an overdose. Dante nearly hits Emma and has to ask Jackie for help. Adam and Dante talk properly about their fears. Adam is able to rejoin his family and the family are closer than ever.



## Vocabulary

toxic masculinity	foreshadowing
catalyst	stereotype
dual narrative	simile
dialogue	perspective
empathy	setting
tension	metaphor
irony	conflict
turning point	inner monologue
first person	



## Structure and Form

An example of **young adult realist fiction**, *Boys Don't Cry* has 50 **chapters**. It has a **dual narrative** structure, with the story told from both Dante and Adam's **perspective**; however, Dante can be considered the main **protagonist**. The story is **linear**, though the two narratives occasionally work on different **timescales**, having a **flashback** effect. There is a **time jump** between Adam being in hospital and coming home. The novel could be described as a **bildungsroman**.



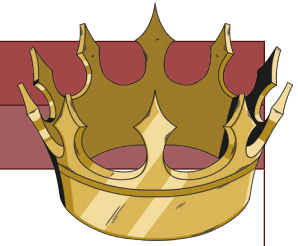
## Assessment Objectives

**AO1, AO2 are equally weighted for this question**

Read, understand and respond to texts. Students should be able to:

- AO1 use textual references, and quotations, to support and illustrate interpretations
- AO2 maintain a critical style and develop an informed personal response.

AO4 Five marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.



Macbeth Knowledge Organiser		
Very Brief Plot Summary	Politics	Key Quotations
<p>Act 1: Macbeth and Banquo meet the witches; Cawdor is executed; Lady Macbeth reads the letter and taunts Macbeth; Duncan arrives.</p> <p>Act 2: Macbeth kills Duncan; Malcolm flees; Macbeth is crowned.</p> <p>Act 3: Banquo suspects Macbeth; Banquo is murdered but Fleance escapes; Macbeth is haunted by Banquo's ghost at the banquet.</p> <p>Act 4: The Witches show Macbeth future kings – sons of Banquo; Macduff's family is murdered; Malcolm tests Macduff's loyalty.</p> <p>Act 5: Lady Macbeth sleepwalks, dies; Macduff kills Macbeth, Malcolm restored as King.</p>	<p>Written in 1606. There is a strong political theme throughout, with the idea that excessive ambition has terrible consequences. Shakespeare enjoyed a close relationship with King James I and it is thought that in focusing on Macbeth as a figure from Scottish history he was paying homage to the King's lineage.</p>	<p>"Fair is foul and foul is fair." Act I, Scene i</p> <p>"When shall we three meet again In thunder, lightning, or in rain?" Act I, Scene i</p> <p>"O valiant cousin, worthy gentleman." Act I, Scene iii</p> <p>"So foul and fair a day I have not seen." Act I, Scene iii</p> <p>"Look like the innocent flower, but be the serpent under 't." Act I, Scene v</p> <p>"Come, you spirits, That tend on mortal thoughts, unsex me here." Act I, Scene v</p> <p>"Yet do I fear thy nature, It is too full o' th' milk of human kindness to catch the nearest way." Act I, Scene v</p> <p>"Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee." Act II, Scene i</p> <p>"I have thee not, and yet I see thee still." Act II, Scene i</p> <p>"That hath made them drunk hath made me bold. What hath quenched them hath given me fire." Act II, Scene ii</p> <p>"To know my deed, 'twere best not know myself." Act II, Scene ii</p> <p>"It was the owl that shrieked, the fatal bellman." Act II, Scene ii</p> <p>"O gentle lady, 'tis not for you to hear what I can speak. The repetition in a woman's ear would murder as it fell." Act II, Scene iii</p> <p>"Things without all remedy should be without regard: what's done, is done." Act III, Scene iii</p> <p>"There's daggers in men's smiles. The near in blood, The nearer bloody." Act III, Scene iii</p> <p>"Be bloody, bold, and resolute. Laugh to scorn the power of man, for none of woman born shall harm Macbeth." Act IV, Scene i</p> <p>"Double, double toil and trouble; Fire burn, and cauldron bubble." Act IV, Scene i</p> <p>"Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." Act V, Scene i</p> <p>"Out, damned spot! Out, I say!" Act V, Scene i</p> <p>"Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield to one of woman born." Act V, Scene viii</p>
	<p><b>Supernatural</b></p> <p>Witchcraft and the supernatural were both of great interest and hugely feared. Again, King James I was highly intrigued by (and suspicious of) the supernatural, and even wrote about the subject. The audience believed anything associated with the supernatural to be evil and menacing.</p>	
Characters	Order	
<p>Macbeth: One of King Duncan's generals. He loves power; the witches tempt him into murder. Originally Thane of Glamis, he becomes the Thane of Cawdor, then King of Scotland.</p> <p>Lady Macbeth: Macbeth's wife. She is ambitious and drives him to murder but is driven mad by conscience.</p> <p>Three Witches: Sinister ladies of witchcraft who tempt Macbeth to do dark deeds.</p> <p>Banquo: A general and friend of Macbeth. The prophecy does not corrupt him. He is murdered by Macbeth as he is considered a threat. His ghost haunts Macbeth.</p> <p>King Duncan: The good and noble King of Scotland, murdered by Macbeth.</p> <p>Macduff: Thane of Fife. He opposes Macbeth and supports Malcolm. He kills Macbeth in revenge for the murder of his family.</p> <p>Malcolm: Duncan's son. He flees with his brother after the murder of Duncan but returns with English support to challenge Macbeth.</p> <p>Fleance: Banquo's son. Macbeth tries and fails to murder him. He flees Scotland but it's implied he will return one day to fulfil the prophecy and become King.</p> <p>Hecate: Queen of the Witches.</p>	<p>A century earlier, England had experienced chaotic disorder during the War of the Roses. An underlying threat is evident throughout the play that treachery may once again bring disaster. Many events in the play challenge the idea of 'order'.</p>	
	<p><b>Philosophy</b></p> <p>The accepted belief was that everyone had his or her place in life. Monarchs were seen as second only to God. The idea of Macbeth planning to kill the King of Scotland would have caused outrage and shock in the audience.</p> <p>This would have gone against everything that was so firmly believed at the time.</p>	
	<p><b>Gender</b></p> <p>There were strong expectations of both men and women throughout this period. Women were expected to be submissive to their husbands. A woman with an education was still a rarity. Women were ruled by men and supposed to be pious and pure. The idea that a woman could challenge a man was unheard of and would have shocked audiences.</p>	

Macbeth Knowledge Organiser

Themes		Key Vocabulary	Language and Techniques		
<b>Ambition</b> <ul style="list-style-type: none"> <li>• Most well-known theme.</li> <li>• Affects both Macbeth &amp; Lady Macbeth.</li> <li>• Ambition is corrupting and leads to evil.</li> </ul>	<b>Good and Evil</b> <ul style="list-style-type: none"> <li>• Macbeth must choose between them.</li> <li>• The witches symbolise evil.</li> <li>• Choices have consequences.</li> </ul>	ambition/ambitious manipulate/manipulative greed usurp prophecy contempt supernatural apparition malevolent noble moral/immoral vile witchcraft power villain hamartia machiavellian treachery sinister regicide surreal valour disorder blood night time sleep fear nature	similes metaphors personification alliteration rhyming couplets metre questioning imagery related to themes animal imagery irony/dramatic irony pathetic fallacy paradox symbols and motifs rhetorical questions soliloquy protagonist allude/allusion iambic pentameter		
<b>Appearance and Reality</b> <ul style="list-style-type: none"> <li>• Lady Macbeth believes Macbeth is a poor actor.</li> <li>• Macbeth sees powerful visions.</li> <li>• Banquo appears as a 'vision'.</li> <li>• Witches seem 'useful' to Macbeth but bring about his downfall.</li> </ul>	<b>Order and Chaos</b> <ul style="list-style-type: none"> <li>• A century earlier – War of the Roses.</li> <li>• Civil disorder seen as perilous.</li> <li>• Macbeth's restored 'order' is only an illusion.</li> </ul>				
<b>The Supernatural</b> <ul style="list-style-type: none"> <li>• Idea that mysterious forces control us.</li> <li>• Does Macbeth become possessed?</li> <li>• Strong belief and fear of witchcraft at the time.</li> </ul>	<b>Loyalty and Betrayal</b> <ul style="list-style-type: none"> <li>• Dominate the play as themes.</li> <li>• Cawdor punished for betrayal.</li> <li>• Macbeth rewarded for loyalty at outset.</li> <li>• Macbeth betrays Banquo and Duncan.</li> <li>• Macbeth remains loyal to Lady Macbeth.</li> </ul>				
<b>Symbols and Motifs</b> <p>Cruelty and masculinity; blood and guilt; hallucinations and dreams; prophecy; light/dark/inclement weather; sleep.</p>					

