

# Poetry E and WM

# ‘Suddenly he awoke and was running’

- The poem begins in **media-res** to create a sense of action and chaos
- This is reinforced by the adverb ‘suddenly’ which too emphasises the shock of battle and the **dislocation** the soldier feels
- ‘Awoke’ is metaphorical suggesting he is ‘awakening’ to the realities of battle

‘Suddenly he a\_\_\_\_\_ and was r\_\_\_\_\_’

- The poem begins in m\_\_\_\_\_ -r\_\_ to create a sense of action and chaos
- This is reinforced by the adverb ‘suddenly’ which too emphasises the shock of battle and the d\_\_\_\_\_ the soldier feels
- ‘Awoke’ is m\_\_\_\_\_ suggesting he is ‘awakening’ to the realities of battle

‘S\_\_\_\_\_ he a\_\_\_\_\_ and was r\_\_\_\_\_’

- The poem begins in m\_\_\_\_\_ -r\_\_ to create a sense of a\_\_\_\_\_ and c\_\_\_\_\_
- This is reinforced by the a\_\_\_\_\_ ‘suddenly’ which too e\_\_\_\_\_ the shock of battle and the d\_\_\_\_\_ the soldier feels
- ‘Awoke’ is m\_\_\_\_\_ suggesting he is ‘a\_\_\_\_\_’ to the realities of b\_\_\_\_\_

# ‘Bullets smacking the belly out of the air’

- Nature is **personified** to show how war is unnatural, and the sense of disorientation the subject feels
- The noun ‘belly’ conveys a sense of vulnerability and danger
- The verb ‘smacking’ reinforces the violence and aggression of war

# **'Bullets s\_\_\_\_\_ the belly out of the a\_\_'**

- Nature is p\_\_\_\_\_ to show how war is unnatural, and the sense of disorientation the subject feels
- The n\_\_\_\_ 'belly' conveys a sense of v\_\_\_\_\_ and danger
- The v\_\_\_\_ 'smacking' reinforces the violence and a\_\_\_\_\_ of war

# **'Bullets s\_\_\_\_\_ the b\_\_\_\_\_ out of the a\_\_'**

- N\_\_\_\_\_ is p\_\_\_\_\_ to show how war is u\_\_\_\_\_, and the sense of d\_\_\_\_\_ the subject feels
- The n\_\_\_\_ 'belly' c\_\_\_\_\_ a sense of v\_\_\_\_\_ and danger
- The v\_\_\_\_ 'smacking' reinforces the v\_\_\_\_\_ and a\_\_\_\_\_ of war

# ‘King, honour, human dignity etc. dropped like luxuries in a yelling alarm’

- The listing and ‘etcetera’ creates a dismissive tone to the **patriotic** qualities as they have now become unimportant in the realities of battle
- The **simile** comparing them to ‘luxuries’ shows their irrelevance in war and ‘yelling alarm’ emphasises the chaos of battle

**'King, h\_\_\_\_\_ , human dignity etc. dropped like  
I \_\_\_\_\_ in a yelling alarm'**

- The l\_\_\_\_\_ and 'etcetera' creates a d\_\_\_\_\_ tone to the p\_\_\_\_\_ qualities as they have now become unimportant in the realities of battle
- The s\_\_\_\_\_ comparing them to 'luxuries' shows their irrelevance in war and 'yelling alarm' emphasises the c\_\_\_\_\_ of battle

**'King, h\_\_\_\_\_ , human d\_\_\_\_\_ etc. dropped  
like l\_\_\_\_\_ in a y\_\_\_\_\_ alarm'**

- The l\_\_\_\_\_ and 'etcetera' creates a d\_\_\_\_\_ t\_\_\_\_\_ to the p\_\_\_\_\_ qualities as they have now become u\_\_\_\_\_ in the realities of battle
- The s\_\_\_\_\_ comparing them to 'luxuries' shows their i\_\_\_\_\_ in war and 'yelling alarm' emphasises the c\_\_\_\_\_ of battle

# **‘Theirs not to make reply/theirs not to reason why/theirs but to do and die’**

- This emphasises the humble heroism of the soldiers who unquestioningly carry out their duty
- The anaphora mimics the sounds of a chant or motto and emphasises the duty of the soldiers
- The line also subtly criticises the British government as whilst they wage war it is the obedient soldiers who suffer the brutality of it

**'Theirs not to m\_\_\_\_\_ reply/theirs not to r\_\_\_\_\_  
why/t\_\_\_\_\_ but to do and die'**

- This emphasises the humble h\_\_\_\_\_ of the soldiers who unquestioningly carry out their duty
- The a\_\_\_\_\_ mimics the sounds of a chant or motto and emphasises the duty of the soldiers
- The line also subtly c\_\_\_\_\_ the British government as whilst they wage war it is the obedient soldiers who suffer the b\_\_\_\_\_ of it

**'T\_\_\_\_\_ not to m\_\_\_\_\_ reply/t\_\_\_\_\_ not to  
r\_\_\_\_\_ why/t\_\_\_\_\_ but to do and d\_\_'**

- This e\_\_\_\_\_ the humble h\_\_\_\_\_ of the soldiers who unquestioningly carry out their duty
- The a\_\_\_\_\_ mimics the sounds of a c\_\_\_\_ or motto and e\_\_\_\_\_ the duty of the soldiers
- The line also subtly c\_\_\_\_\_ the British government as whilst they wage war it is the obedient soldiers who suffer the b\_\_\_\_\_ of it

# **'Boldly they rode and well, into the jaws of Death/ into the Mouth of hell'**

- The adverbs 'boldly' and 'well' suggest the heroism and skill of the soldiers
- The metaphorical 'mouth of hell' and 'jaws of death' represent the horror of the battle
- The change from 'valley' to 'mouth' and 'death' show the immediacy of death and also represent the battle as horrific or a monster which will trap or consume the soldiers
- The dactylic dimeter mimics the sound and rhythm of the horses' hooves
- The break in the rhyme scheme with 'death' shows the soldiers falling

# **'Boldly they rode and w\_\_\_\_\_, into the j\_\_\_\_ of Death/ into the M\_\_\_\_\_ of hell'**

- The a\_\_\_\_\_ 'boldly' and 'well' suggest the heroism and skill of the soldiers
- The m\_\_\_\_\_ 'mouth of hell' and 'jaws of death' represent the horror of the battle
- The change from 'v\_\_\_\_\_' to 'mouth' and 'death' show the immediacy of death and also represent the battle as horrific or a monster which will trap or consume the soldiers
- The dactylic dimeter m\_\_\_\_\_ the sound and rhythm of the horses' hooves
- The break in the r\_\_\_\_\_ s\_\_\_\_\_ with 'death' shows the soldiers falling

**'B\_\_\_\_\_ they rode and w\_\_\_\_\_, into the j\_\_\_\_ of  
D\_\_\_\_\_/ into the M\_\_\_\_\_ of h\_\_\_\_'**

- The a\_\_\_\_\_ 'boldly' and 'well' suggest the h\_\_\_\_\_ and skill of the soldiers
- The m\_\_\_\_\_ 'mouth of hell' and 'jaws of death' represent the h\_\_\_\_\_ of the b\_\_\_\_\_
- The change from 'v\_\_\_\_\_' to 'mouth' and 'death' show the i\_\_\_\_\_ of death and also represents the battle as horrific or a monster which will t\_\_ or c\_\_\_\_\_ the soldiers
- The d\_\_\_\_\_ d\_\_\_\_\_ m\_\_\_\_\_ the sound and rhythm of the horses' hooves
- The break in the r\_\_\_\_\_ s\_\_\_\_\_ with 'death' shows the soldiers falling

# ‘Honour the charge they made! Honour the Light Brigade’

- The anaphora emphasises the importance of the imperative and the respect Tennyson believes the soldiers deserve
- Whilst there is implicit criticism of the war, Tennyson wants the reader to honour the courage of the soldiers
- The exclamation demonstrates the feeling of Tennyson

# 'Honour the c\_\_\_\_\_ they made! Honour the Light B\_\_\_\_\_'

- The a\_\_\_\_\_ emphasises the importance of the imperative and the respect  
T\_\_\_\_\_ believes the soldiers deserve
- Whilst there is i\_\_\_\_\_ criticism of the war, Tennyson wants the reader to  
honour the c\_\_\_\_\_ of the soldiers
- The e\_\_\_\_\_ demonstrates the feeling of Tennyson

**'H\_\_\_\_\_ the c\_\_\_\_\_ they made! H\_\_\_\_\_ the  
Light B\_\_\_\_\_'**

- The a\_\_\_\_\_ emphasises the importance of the i\_\_\_\_\_ and the respect  
T\_\_\_\_\_ believes the soldiers deserve
- Whilst there is i\_\_\_\_\_ c\_\_\_\_\_ of the war, Tennyson wants the reader to  
honour the c\_\_\_\_\_ of the s\_\_\_\_\_
- The e\_\_\_\_\_ demonstrates the feeling of T\_\_\_\_\_

# 'I see every round as it rips through his life'

- The present tense suggests the continuation of the memory and can be linked to the PTSB Guardsman Tromans is suffering from
- 'Rips through his life' is a metaphor describing the looter's death, which in turn, is a type of death for the speaker
- The verb 'rips' is **violent** and destructive and shows the brutality of the killing
- The **plosive** 'p' in rips imitates the sound of the gunshot

# 'I s\_\_ every round as it r\_\_ through his life'

- The p\_\_\_\_\_ t\_\_\_\_\_ suggests the continuation of the memory and can be linked to the PTSD Guardsman Tromans is suffering from
- 'Rips through his life' is a m\_\_\_\_\_ describing the looter's death, which in turn, is a type of death for the speaker
- The v\_\_\_\_ 'rips' is **violent** and destructive and shows the b\_\_\_\_\_ of the killing
- The p\_\_\_\_\_ 'p' in rips imitates the sound of the g\_\_\_\_\_

**'I s\_\_ every r\_\_\_\_\_ as it r\_\_ through his l\_\_'**

- The p\_\_\_\_\_ t\_\_\_\_\_ suggests the continuation of the memory and can be linked to the PTSB Guardsman Tromans is suffering from
- 'Rips through his life' is a m\_\_\_\_\_ describing the looter's death, which in turn, is a type of death for the speaker
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**'I s\_\_ every r\_\_\_\_\_ as it r\_\_ through his l\_\_'**

- The p\_\_\_\_\_ t\_\_\_\_\_ suggests the c\_\_\_\_\_ of the memory and can be linked to the PTSB Guardsman Tromans is suffering from
- 'Rips through his life' is a m\_\_\_\_\_ describing the looter's d\_\_\_\_\_, which in turn, is a t\_\_\_\_ of death for the s\_\_\_\_\_
- The v\_\_\_\_ 'rips' is v\_\_\_\_\_ and d\_\_\_\_\_ and shows the b\_\_\_\_\_ of the killing
- The p\_\_\_\_\_ 'p' in rips i\_\_\_\_\_ the sound of the g\_\_\_\_\_

# ‘One of my mates goes by and tosses his guts back into his body’

- ‘Mates’ is **colloquial** and reinforces the authentic voice of the speaker
- The verb ‘tosses’ has connotations of carelessness and informality and ‘guts’ is quite informal also yet stark and gory. Both language choices reveals how the soldiers have become **desensitised** and violence such as this is normalised. It also contrasts with the horror the soldier feels after the event when at home.
- The phrase ‘carted off in the back of a lorry’ could show the dehumanisation of the looter but also how the soldier is unable to articulate the horror of what he has seen

# **‘One of my m\_\_\_\_\_ goes by and tosses his guts back into his b\_\_\_\_\_’**

- ‘Mates’ is c\_\_\_\_\_ and reinforces the authentic voice of the speaker
- The v\_\_\_\_\_ ‘tosses’ has c\_\_\_\_\_ of carelessness and informality and ‘guts’ is quite informal also yet stark and gory. Both language choices reveals how the soldiers have become d\_\_\_\_\_ and violence such as this is normalised. It also contrasts with the horror the soldier feels after the event when at home.
- The phrase ‘carted off in the back of a lorry’ could show the d\_\_\_\_\_ of the looter but also how the soldier is unable to a\_\_\_\_\_ the horror of what he has seen

**'One of my m\_\_\_\_\_ goes by and t\_\_\_\_\_ his guts back into his b\_\_\_\_\_'**

- 'Mates' is c\_\_\_\_\_ and reinforces the authentic voice of the speaker
- The v\_\_\_\_\_ 'tosses' has c\_\_\_\_\_ of carelessness and informality and 'guts' is quite informal also yet stark and gory. Both l\_\_\_\_\_ choices reveals how the soldiers have become d\_\_\_\_\_ and violence such as this is n\_\_\_\_\_. It also c\_\_\_\_\_ with the horror the soldier feels after the event when at home.
- The phrase 'carted off in the back of a lorry' could show the d\_\_\_\_\_ of the looter but also how the soldier is u\_\_\_\_\_ to a\_\_\_\_\_ the h\_\_\_\_\_ of what he has seen

# ‘His bloody life in my bloody hands’

- The term is both literal and metaphorical; he had the looter’s literal blood on his hands after killing him and also the guilt.
- It is an **allusion to Macbeth** and his blood stained hands which too represent guilt
- The one line final stanza could suggests the disintegration of the speaker’s mind as he struggles to deal with the traumatic memory and what he is capable of doing

# ‘His b\_\_\_\_\_ life in my bloody h\_\_\_\_\_’

- The term is both literal and m\_\_\_\_\_; he had the looter’s literal blood on his hands after killing him and also the guilt.
- It is an a\_\_\_\_\_ to Macbeth and his blood stained hands which too represent guilt
- The one line final stanza could suggests the d\_\_\_\_\_ of the speaker’s mind as he struggles to deal with the t\_\_\_\_\_ memory and what he is capable of doing

# ‘His b\_\_\_\_\_ I\_\_\_\_\_ in my bloody h\_\_\_\_\_’

- The term is both l\_\_\_\_\_ and m\_\_\_\_\_; he had the looter’s literal blood on his hands after killing him and also the guilt.
- It is an a\_\_\_\_\_ to Macbeth and his blood stained hands which too r\_\_\_\_\_ guilt
- The o\_-l\_\_\_\_\_ final s\_\_\_\_\_ could suggests the d\_\_\_\_\_ of the speaker’s mind as he struggles to deal with the t\_\_\_\_\_ memory and what he is capable of doing

# **‘Belfast. Beirut. Phnom Penh. All flesh is grass.’**

- The minor or single word sentences are effective suggesting that there is no explanation needed as these places are synonymous with conflict
- The caesura creates a disjointed or fragmented tone to reflect the disruption of war with the caesura possibly representing the click of a camera and each place a fleeting image of war
- ‘All flesh is grass’ is a biblical allusion. It is often said at funerals reinforcing the funeral or grief-like tone to the first stanza. It refers to the transience of human life particularly during conflict.

# 'B\_\_\_\_\_ . Beirut. Phnom Penh. All f\_\_\_\_\_ is grass.'

- The m\_\_\_\_\_ or single word sentences are effective suggesting that there is no explanation needed as these places are s\_\_\_\_\_ with conflict
- The c\_\_\_\_\_ creates a disjointed or f\_\_\_\_\_ tone to reflect the disruption of war with the caesura possibly representing the click of a c\_\_\_\_\_ and each place a fleeting image of war
- 'All flesh is grass' is a b\_\_\_\_\_ allusion. It is often said at funerals reinforcing the funeral or grief-like tone to the first stanza. It refers to the t\_\_\_\_\_ of human life particularly during conflict.

**'B\_\_\_\_\_ . Beirut. Phnom P\_\_\_\_\_. A\_\_\_\_\_ f\_\_\_\_\_ is grass.'**

- The m\_\_\_\_\_ or single word sentences are effective suggesting that there is no e\_\_\_\_\_ needed as these places are s\_\_\_\_\_ with conflict
- The c\_\_\_\_\_ creates a d\_\_\_\_\_ or f\_\_\_\_\_ t\_\_\_\_\_ to reflect the d\_\_\_\_\_ of war with the caesura possibly r\_\_\_\_\_ the click of a c\_\_\_\_\_ and each place a fleeting image of war
- 'All flesh is grass' is a b\_\_\_\_\_ a\_\_\_\_\_. It is often said at f\_\_\_\_\_ reinforcing the funeral or grief-like tone to the first stanza. It refers to the t\_\_\_\_\_ of human life particularly during c\_\_\_\_\_.

# **‘A hundred agonies in black and white’**

- The photographs are metaphorically referred to as ‘agonies’ which emphasises the pain and suffering they have captured
- ‘Hundred’ is used to emphasise the scale of the suffering and conflict he has witnessed
- ‘Black and white’ is ironic as a photograph cannot articulate the true nature of the conflict

# 'A h\_\_\_\_\_ agonies in black and white'

- The photographs are m\_\_\_\_\_ referred to as 'agonies' which emphasises the pain and s\_\_\_\_\_ they have captured
- 'Hundred' is used to e\_\_\_\_\_ the scale of the suffering and conflict he has witnessed
- 'Black and white' is i\_\_\_\_\_ as a photograph cannot a\_\_\_\_\_ the true nature of the conflict

# 'A h\_\_\_\_\_ agonies in b\_\_\_\_\_ and w\_\_\_\_\_'

- The photographs are m\_\_\_\_\_ referred to as 'a\_\_\_\_\_' which emphasises the pain and s\_\_\_\_\_ they have captured
- 'Hundred' is used to e\_\_\_\_\_ the scale of the s\_\_\_\_\_ and conflict he has w\_\_\_\_\_
- 'Black and white' is i\_\_\_\_\_ as a photograph cannot a\_\_\_\_\_ the true n\_\_\_\_\_ of the c\_\_\_\_\_

# ‘The reader’s eyeballs prick with tears between bath and pre-lunch beers’

- The verb ‘prick’ suggests momentary pain and suggests that whilst the readers may feel sorrow at the horrific images it is fleeting before they go back to their life. They are **impassive** to the suffering that they see.
- The rhyme in ‘tears’ and ‘beers’ creates an upbeat tone which juxtaposes with the horror these images capture

# **‘The reader’s e\_\_\_\_\_ prick with t\_\_\_\_\_ between bath and pre-lunch beers’**

- The v\_\_\_\_ ‘prick’ suggests momentary pain and suggests that whilst the readers may feel sorrow at the horrific images it is f\_\_\_\_\_ before they go back to their life. They are i\_\_\_\_\_ to the suffering that they see.
- The r\_\_\_\_ in ‘tears’ and ‘beers’ creates an u\_\_\_\_\_ tone which juxtaposes with the horror these images capture

# **‘The reader’s e\_\_\_\_\_ prick with t\_\_\_\_\_ b\_\_\_\_\_ bath and pre-lunch beers’**

- The v\_\_\_\_ ‘prick’ suggests m\_\_\_\_\_ pain and suggests that whilst the readers may feel s\_\_\_\_\_ at the horrific images it is f\_\_\_\_\_ before they go back to their life. They are i\_\_\_\_\_ to the s\_\_\_\_\_ that they see.
- The r\_\_\_\_ in ‘tears’ and ‘beers’ creates an u\_\_\_\_\_ tone which j\_\_\_\_\_ with the h\_\_\_\_\_ these images capture

# **‘A shaven head full of powerful incantations’**

- ‘Shaven’ head denotes his identity as a soldier – he is defined solely by his duty
- The noun ‘incantations’ means spells and his head being ‘full of’ these suggests that the soldier has been indoctrinated and reveals the power of the devotion to the emperor

# 'A s\_\_\_\_\_ head full of powerful i\_\_\_\_\_'

- 'Shaven' head d\_\_\_\_\_ his identity as a soldier – he is d\_\_\_\_\_ solely by his duty
- The n\_\_\_ 'incantations' means spells and his head being 'full of' these suggests that the soldier has been i\_\_\_\_\_ and reveals the power of the devotion to the emperor

# 'A s\_\_\_\_\_ head full of p\_\_\_\_\_ i\_\_\_\_\_'

- 'Shaven' head d\_\_\_\_\_ his i\_\_\_\_\_ as a soldier – he is d\_\_\_\_\_ solely by his duty
- The n\_\_\_\_ 'incantations' means s\_\_\_\_ and his head being 'full of' these suggests that the soldier has been i\_\_\_\_\_ and reveals the p\_\_\_\_ of the d\_\_\_\_\_ to the e\_\_\_\_\_

# **‘Arcing in swathes like a huge flag waved first one way and then the other’**

- This simile comparing the movements of the fish to the movement of a flag is ambiguous
- The flag may represent patriotism and show the power of Japanese culture and the emperor
- The flag waving may represent surrender and shows the pilot refusal to carry out his mission
- Its movements could also symbolise the pilot’s indecision as he is about to change his mind

**'Arcing in s\_\_\_\_\_ like a huge f\_\_\_ waved  
first one way and then the other'**

- This s\_\_\_\_\_ comparing the movements of the fish to the movement of a flag is a\_\_\_\_\_
- The flag may represent p\_\_\_\_\_ and show the power of Japanese culture and the emperor
- The flag waving may represent s\_\_\_\_\_ and shows the pilot refusal to carry out his mission
- Its movements could also s\_\_\_\_\_ the pilot's i\_\_\_\_\_ as he is about to change his mind

**'A\_\_\_\_\_ in s\_\_\_\_\_ like a huge f\_\_\_\_\_  
waved first one way and then the other'**

- This s\_\_\_\_\_ comparing the m\_\_\_\_\_ of the fish to the movement of a flag is a\_\_\_\_\_
- The f\_\_\_\_\_ may represent p\_\_\_\_\_ and show the p\_\_\_\_\_ of Japanese culture and the emperor
- The flag w\_\_\_\_\_ may represent s\_\_\_\_\_ and shows the pilot refusal to carry out his mission
- Its m\_\_\_\_\_ could also s\_\_\_\_\_ the pilot's i\_\_\_\_\_ as he is about to change his mind

# **‘And sometimes, she said, he must have wondered which had been the better way to die’**

- The tone of this line is guilty and mournful as the daughter seems to regret the way she learned to alienate her father
- It refers to both the literal death he would have suffered as a kamikaze pilot and the metaphorical death he does suffer when he returns home (shame and exclusion from his family and community)
- The oxymoronic ‘better way to die’ emphasises how poorly the pilot was treated on his return and how this must have negatively affected him

**'And s\_\_\_\_\_ , she said, he must have wondered  
which had been the b\_\_\_\_\_ way to die'**

- The tone of this line is g\_\_\_\_\_ and m\_\_\_\_\_ as the daughter seems to regret the way she learned to alienate her father
- It refers to both the literal death he would have suffered as a kamikaze pilot and the m\_\_\_\_\_ death he does suffer when he returns home (shame and exclusion from his family and community)
- The o\_\_\_\_\_ 'better way to die' emphasises how poorly the pilot was treated on his return and how this must have n\_\_\_\_\_ affected him

**'And s\_\_\_\_\_ , she said, he must have w\_\_\_\_\_  
which had been the b\_\_\_\_\_ way to die'**

- The t\_\_ of this line is g\_\_\_\_ and m\_\_\_\_\_ as the daughter seems to regret the way she learned to a\_\_\_\_\_ her father
- It refers to both the l\_\_\_\_\_ death he would have s\_\_\_\_\_ as a kamikaze pilot and the m\_\_\_\_\_ death he does suffer when he returns home (shame and e\_\_\_\_\_ from his family and community)
- The o\_\_\_\_\_ 'better way to die' e\_\_\_\_\_ how poorly the pilot was treated on his return and how this must have n\_\_\_\_\_ affected him

# **'I pinned a poppy onto your lapel, crumpled petals, spasms of paper red'**

- This foreshadows when the mother will have to wear a poppy in remembrance of her son
- 'Crumpled' and 'spasms' are from a semantic field of pain and suggest the injury or suffering of her son
- The juxtaposition of the domestic (home) and military shows that even memories have been tainted by war

**'I p\_\_\_\_\_ a poppy onto your lapel, crumpled  
petals, s\_\_\_\_\_ of paper red'**

- This f\_\_\_\_\_ when the mother will have to wear a poppy in r\_\_\_\_\_ of her son
- 'Crumpled' and 'spasms' are from a s\_\_\_\_\_ field of pain and suggest the injury or suffering of her son
- The j\_\_\_\_\_ of the domestic (home) and military shows that even memories have been t\_\_\_\_\_ by war

**'I p\_\_\_\_\_ a p\_\_\_\_\_ onto your l\_\_\_\_\_,  
crumpled p\_\_\_\_\_, s\_\_\_\_\_ of paper red'**

- This f\_\_\_\_\_ when the mother will have to wear a poppy in r\_\_\_\_\_ of her son
- 'Crimped' and 'spasms' are from a s\_\_\_\_\_ f\_\_\_\_ of p\_\_\_\_ and suggest the injury or s\_\_\_\_\_ of her son
- The j\_\_\_\_\_ of the d\_\_\_\_\_ (home) and m\_\_\_\_\_ shows that even m\_\_\_\_\_ have been t\_\_\_\_\_ by war

# **‘All my words/flattened, rolled, turned into felt/slowly melting’**

- Weir uses felt making as metaphor for the process of grieving – there are many layers which fuse together, this is when she lets her emotions out
- The enjambment over the stanzas is deliberate and shows a break in the speaker’s voice, her emotion of war

**'All my w\_\_\_\_\_/flattened, r\_\_\_\_\_, turned  
into felt/s\_\_\_\_\_ melting'**

- Weir uses felt making as m\_\_\_\_\_ for the process of grieving – there are many layers which fuse together, this is when she lets her emotions out
- The e\_\_\_\_\_ over the stanzas is deliberate and shows a b\_\_\_\_\_ in the speaker's voice, her emotion of war

**'All my w\_\_\_\_\_/flattened, r\_\_\_\_\_, t\_\_\_\_\_  
into felt/s\_\_\_\_\_ m\_\_\_\_\_'**

- Weir uses felt making as m\_\_\_\_\_ for the process of g\_\_\_\_\_ – there are many l\_\_\_\_\_ which fuse together, this is when she lets her emotions out
- The e\_\_\_\_\_ over the s\_\_\_\_\_ is deliberate and shows a b\_\_\_\_\_ in the speaker's voice, her e\_\_\_\_\_ of war

# **‘Hoping to hear your playground voice catching on the wind’**

- This represents the mother’s longing to recapture her son’s childhood particularly with the adjective ‘playground’
- ‘Catching on the wind’ is a metaphor for its elusiveness and fleetingness

**'Hoping to hear your p\_\_\_\_\_ voice  
catching on the w\_\_\_\_\_'**

- This represents the m\_\_\_\_\_ longing to recapture her son's childhood particularly with the a\_\_\_\_\_ 'playground'
- 'Catching on the wind' is a m\_\_\_\_\_ for its elusiveness and f\_\_\_\_\_

**'H\_\_\_\_\_ to hear your p\_\_\_\_\_ voice  
c\_\_\_\_\_ on the w\_\_\_\_\_'**

- This represents the m\_\_\_\_\_ longing to r\_\_\_\_\_ her son's  
c\_\_\_\_\_ particularly with the a\_\_\_\_\_ 'playground'
- 'Catching on the wind' is a m\_\_\_\_\_ for its e\_\_\_\_\_  
and f\_\_\_\_\_

# **‘Our brains ache, in the merciless iced east winds that knife us...’**

- The plural pronoun ‘our’ gives a sense of comradeship
- Brains ache is ambiguous and refers to physical and psychological effects of war
- The weather is personified as a ruthless enemy – they are doubly attacked
- The ellipsis gives a sense of waiting and futility

**'Our b\_\_\_\_\_ ache, in the m\_\_\_\_\_ iced  
east w\_\_\_\_\_ that knife us...'**

- The plural pronoun 'our' gives a sense of c\_\_\_\_\_
- Brains ache is a\_\_\_\_\_ and refers to physical and psychological effects of war
- The weather is p\_\_\_\_\_ as a ruthless enemy – they are doubly attacked
- The e\_\_\_\_\_ gives a sense of waiting and futility

**'Our b\_\_\_\_\_ a\_\_\_\_, in the m\_\_\_\_\_ iced  
east w\_\_\_\_\_ that k\_\_\_\_\_ us...'**

- The p\_\_\_\_\_ p\_\_\_\_\_ 'our' gives a sense of c\_\_\_\_\_
- Brains ache is a\_\_\_\_\_ and refers to physical and p\_\_\_\_\_ effects of war
- The weather is p\_\_\_\_\_ as a r\_\_\_\_\_ enemy – they are d\_\_\_\_\_ attacked
- The e\_\_\_\_\_ gives a sense of waiting and f\_\_\_\_\_

# **‘Sudden successive flights of bullets streak the silence’**

- ‘Successive’ shows the relentless nature of war
- The sibilance mimics the sounds of the bullets moving through the air
- The harsh ‘k’ in streak shows the sudden and destructive nature of the bullets

**'S\_\_\_\_\_ successive flights of bullets streak  
the s\_\_\_\_\_'**

- 'Successive' shows the r\_\_\_\_\_ nature of war
- The s\_\_\_\_\_ mimics the sounds of the b\_\_\_\_\_ moving through the air
- The h\_\_\_\_\_ 'k' in streak shows the sudden and d\_\_\_\_\_ nature of the bullets

**'S\_\_\_\_\_ successive f\_\_\_\_\_ of bullets s\_\_\_\_\_  
the s\_\_\_\_\_'**

- 'Successive' shows the r\_\_\_\_\_ nature of war
- The s\_\_\_\_\_ m\_\_\_\_\_ the sounds of the b\_\_\_\_\_ moving through the air
- The h\_\_\_\_\_ 'k' in s\_\_\_\_\_ shows the sudden and d\_\_\_\_\_ nature of the b\_\_\_\_\_

# **‘All their eyes are ice’**

- A metaphor for the dying who died as a result of exposure or enemy fire
- The pronoun has changed from ‘we’ to ‘their’ to show the loss of unity now they are dead

# 'All their e\_\_\_\_ are i\_\_\_\_'

- A m\_\_\_\_\_ for the dying who died as a result of e\_\_\_\_\_ or enemy fire
- The p\_\_\_\_\_ has changed from 'we' to 'their' to show the loss of u\_\_\_\_\_ now they are dead

# 'A\_\_ their e\_\_ are i\_\_'

- A m\_\_\_\_\_ for the d\_\_\_\_\_ who died as a result of e\_\_\_\_\_ or enemy fire
- The p\_\_\_\_\_ has changed from 'we' to 'their' to show the l\_\_ of u\_\_\_\_\_ now they are d\_\_\_\_\_

# **‘But nothing happens’**

- The refrain at the end of four stanzas shows the repetitive, frustrating and futile nature of war.
- This could also be seen as a critique of war – nothing changes as a result of war aside from the loss of life

# ‘But n\_\_\_\_\_ happens’

- The r\_\_\_\_\_ at the end of four stanzas shows the repetitive, f\_\_\_\_\_ and futile nature of war.
- This could also be seen as a c\_\_\_\_\_ of war – nothing changes as a result of war aside from the l\_\_\_\_\_ of life

# ‘But n\_\_\_\_\_ h\_\_\_\_\_’

- The r\_\_\_\_\_ at the end of f\_\_\_ stanzas shows the r\_\_\_\_\_, f\_\_\_\_\_ and f\_\_\_\_\_ nature of war.
- This could also be seen as a c\_\_\_\_\_ of w\_\_ – nothing c\_\_\_\_\_ as a result of war aside from the l\_\_\_ of life

# ‘Half sunk, a shattered visage’

- ‘Half sunk’ could represent both the physical decline of the statues as well as the metaphorical decline of his power
- ‘Shattered visage’ presents a loss of identity. If the face is ‘shattered’, the statue is ultimately futile demonstrating the pharaoh’s loss of power and the supremacy of nature
- ‘Shattered’ is an onomatopoeic verb which emphasises the destruction of both the statue and the power of the once almighty Ozymandias

# ‘Half s\_\_\_\_\_, a shattered v\_\_\_\_\_’

- ‘Half sunk’ could represent both the p\_\_\_\_\_ decline of the statues as well as the m\_\_\_\_\_ decline of his power
- ‘Shattered visage’ presents a loss of i\_\_\_\_\_. If the face is ‘shattered’, the statue is ultimately f\_\_\_\_\_ demonstrating the pharaoh’s loss of p\_\_\_\_\_ and the supremacy of nature
- ‘Shattered’ is an o\_\_\_\_\_ verb which emphasises the d\_\_\_\_\_ of both the statue and the power of the once almighty Ozymandias

# ‘Half s\_\_\_\_\_, a s\_\_\_\_\_ v\_\_\_\_\_’

- ‘Half sunk’ could represent both the p\_\_\_\_\_ decline of the s\_\_\_\_\_ as well as the m\_\_\_\_\_ d\_\_\_\_\_ of his power
- ‘Shattered visage’ presents a loss of i\_\_\_\_\_. If the face is ‘shattered’, the statue is ultimately f\_\_\_\_\_ demonstrating the pharaoh’s loss of p\_\_\_\_\_ and the s\_\_\_\_\_ of nature
- ‘Shattered’ is an o\_\_\_\_\_ verb which e\_\_\_\_\_ the d\_\_\_\_\_ of both the statue and the power of the once a\_\_\_\_\_ Ozymandias

# **‘I am Ozymandias king of kings. Look on my works ye mighty and despair!’**

- This inscription was intended to inspire dread and awe which emphasised by the sense of declaration and exclamation. He believed other leaders of men (“ye mighty”) must despair at the results of his sublime power (his “works”).
- Ironically, he is a faint memory, a broken statue in the desert with his works engulfed by time and nature. As a Romantic poet, Shelley emphasized the incredible power of nature and the frailty of mankind.

**'I am O\_\_\_\_\_ king of kings. Look on  
my works ye m\_\_\_\_\_ and despair!'**

- This i\_\_\_\_\_ was intended to inspire dread and awe which emphasised by the sense of d\_\_\_\_\_ and exclamation. He believed other leaders of men ("ye mighty") must despair at the results of his s\_\_\_\_\_ power (his "works").
- I\_\_\_\_\_, he is a faint memory, a broken statue in the desert with his works engulfed by time and nature. As a R\_\_\_\_\_ poet, Shelley emphasized the incredible p\_\_\_\_\_ of nature and the frailty of mankind.

**'I am O\_\_\_\_\_ king of kings. Look on  
my works ye m\_\_\_\_\_ and despair!'**

- This i\_\_\_\_\_ was intended to inspire d\_\_\_\_\_ and a\_\_\_\_\_ which emphasised by the sense of d\_\_\_\_\_ and e\_\_\_\_\_. He believed other leaders of men ("ye mighty") must despair at the results of his s\_\_\_\_\_ power (his "works").
- I\_\_\_\_\_, he is a faint m\_\_\_\_\_, a broken statue in the desert with his works engulfed by time and nature. As a R\_\_\_\_\_ poet, Shelley emphasized the incredible p\_\_\_\_\_ of nature and the f\_\_\_\_\_ of mankind.

# **‘Nothing beside remains. Round the decay of that colossal wreck, boundless and bare’**

- The minor sentence ‘Nothing beside remains’ follows Ozymandias’ great inscription and is an example of bathos (anti-climax).
- Shelley highlights the myth of permanence – everything, however mighty, will fall
- ‘Colossal wreck’ is oxymoron and demonstrates how the only omnipotent ruler has been reduced to nothing. The destruction being emphasised by the harsh ‘ck.’
- The plosive ‘b’ emphasises the vast and overwhelming nature of the desert

**'Nothing beside r\_\_\_\_\_.** Round the decay  
**of that c\_\_\_\_\_ wreck, b\_\_\_\_\_ and bare'**

- The m\_\_\_\_\_ sentence 'Nothing beside remains' follows Ozymandias' great inscription and is an example of bathos (anti-climax).
- Shelley highlights the m\_\_\_\_ of permanence – everything, however mighty, will fall
- 'Colossal wreck' is o\_\_\_\_\_ and demonstrates how the only omnipotent ruler has been reduced to nothing. The destruction being emphasised by the h\_\_\_\_\_ 'ck.'
- The p\_\_\_\_\_ 'b' emphasises the vast and o\_\_\_\_\_ nature of the desert

**'Nothing beside r\_\_\_\_\_ Round the decay  
of that c\_\_\_\_\_ wreck, b\_\_\_\_\_ and bare'**

- The m\_\_\_\_\_ sentence 'Nothing beside remains' follows Ozymandias' great inscription and is an example of b\_\_\_\_\_ (anti-climax).
- Shelley highlights the m\_\_\_\_ of p\_\_\_\_\_ – everything, however mighty, will fall
- 'Colossal wreck' is o\_\_\_\_\_ and demonstrates how the only o\_\_\_\_\_ ruler has been reduced to nothing. The d\_\_\_\_\_ being emphasised by the h\_\_\_\_\_ 'ck.'
- The p\_\_\_\_\_ 'b' e\_\_\_\_\_ the vast and o\_\_\_\_\_ nature of the desert

# **‘That’s my last duchess painted on the wall looking as if she were alive’**

- Possessive pronoun ‘my’ suggests ownership and control over the painting and the duchess
- Duchess and the paintings synonymous – both objects to the Duke
- The simile ‘as if alive’ is ambiguous – it could refer to the realism of the painting or the duchess’ death

**‘That’s my last d\_\_\_\_\_ painted on the wall looking as if she were a\_\_\_\_\_’**

- P\_\_\_\_\_ pronoun ‘my’ suggests o\_\_\_\_\_ and control over the painting and the duchess
- Duchess and the paintings s\_\_\_\_\_ – both objects to the Duke
- The s\_\_\_\_\_ ‘as if alive’ is ambiguous – it could refer to the r\_\_\_\_\_ of the painting or the duchess’ death

**'That's my last drawing painted on the  
wall Ilived as in she were adead'**

- Possess possess 'my' suggests ownership and control over the painting and the duchess
- Duchess and the paintings serve – both owners to the Duke
- The saying 'as if alive' is ametaphor – it could refer to the resemblance of the painting or the duchess' death

# **'I gave commands; then all smiles stopped together'**

- The noun 'commands' reveals the Duke's absolute power – that he can give orders which results in a person's death
- 'All smiles stopped together' is a metaphor for the Duchess' death and reveals his sinister nature that he wishes to stop her joy
- The caesura at the end of emphasises the Duchess' death and gives a sense of finality

# **'I gave c\_\_\_\_\_; then all s\_\_\_\_\_ stopped together'**

- The n\_\_\_\_\_ 'commands' reveals the Duke's absolute power – that he can give orders which results in a person's death
- 'All smiles stopped together' is a m\_\_\_\_\_ for the Duchess' death and reveals his s\_\_\_\_\_ nature that he wishes to stop her joy
- The c\_\_\_\_\_ at the end of emphasises the Duchess' death and gives a sense of finality

# 'I gave c\_\_\_\_\_; then all s\_\_\_\_\_ stopped together'

- The n\_\_\_\_ 'commands' reveals the Duke's a\_\_\_\_\_ power – that he can give orders which results in a person's death
- 'All smiles stopped together' is a m\_\_\_\_\_ for the Duchess' death and r\_\_\_\_\_ his s\_\_\_\_\_ nature that he wishes to stop her joy
- The c\_\_\_\_\_ at the end of e\_\_\_\_\_ the Duchess' death and gives a sense of f\_\_\_\_\_

# **‘Notice Neptune though taming a seahorse thought a rarity which Claus of Innsbruck cast in bronze for me’**

- The sculpture is a metaphor for the Duke’s relationship with the Duchess – Neptune (the God of the sea) is taming something beautiful and far less powerful than himself
- Claus of Innsbruck is a famous sculptor and shows the Duke as boastful

**'Notice N\_\_\_\_\_ though taming a seahorse  
thought a r\_\_\_\_\_ which Claus of Innsbruck cast  
in b\_\_\_\_\_ for me'**

- The sculpture is a m\_\_\_\_\_ for the Duke's relationship with the Duchess – Neptune (the God of the sea) is taming something beautiful and far less p\_\_\_\_\_ than himself
- Claus of Innsbruck is a famous s\_\_\_\_\_ and shows the Duke as b\_\_\_\_\_

**'Notice N\_\_\_\_\_ though taming a s\_\_\_\_\_  
thought a r\_\_\_\_\_ which Claus of I\_\_\_\_\_ cast in  
b\_\_\_\_\_ for me'**

- The s\_\_\_\_\_ is a m\_\_\_\_\_ for the Duke's relationship with the Duchess – Neptune (the God of the sea) is t\_\_\_\_\_ something b\_\_\_\_\_ and far less p\_\_\_\_\_ than himself
- Claus of Innsbruck is a famous s\_\_\_\_\_ and shows the Duke as b\_\_\_\_\_

# ‘Dem tell me/dem tell me/wha dem want to tell me’

- The creole dialect creates a distinct and authentic voice which both celebrates his identity and rejects what has taught to him
- The anaphora emphasises the relentless nature of the Eurocentric curriculum he was taught and also makes it appear like indoctrination
- ‘Dem’ emphasises the chasm between minority groups and the white establishment and the verb ‘want’ emphasises the hegemony of the establishment

# **‘Dem tell me/dem t      me/wha dem w      to tell m\_’**

- The c\_\_\_\_\_ dialect creates a distinct and authentic voice which both celebrates his i\_\_\_\_\_ and rejects what has taught to him
- The a\_\_\_\_\_ emphasises the relentless nature of the E\_\_\_\_\_ curriculum he was taught and also makes it appear like i\_\_\_\_\_
- ‘Dem’ emphasises the c\_\_\_\_\_ between minority groups and the white establishment and the verb ‘want’ e\_\_\_\_\_ the h\_\_\_\_\_ of the establishment

**'D   tell me/dem t   me/wha dem w    
to tell m  '**

- The c\_\_\_\_\_ dialect creates a distinct and a\_\_\_\_\_ voice which both celebrates his i\_\_\_\_\_ and r\_\_\_\_\_ what has taught to him
- The a\_\_\_\_\_ emphasises the r\_\_\_\_\_ nature of the E\_\_\_\_\_ curriculum he was taught and also makes it appear like i\_\_\_\_\_
- 'Dem' emphasises the c\_\_\_\_\_ between m\_\_\_\_\_ groups and the white e\_\_\_\_\_ and the verb 'want' e\_\_\_\_\_ the h\_\_\_\_\_ of the establishment

# **‘Bandage up me eye with me own history/blind me to me own identity’**

- ‘Blind’ and ‘bandage’ are ironic as education should enlighten and bandages should heal where as a Eurocentric curriculum is narrow and restricting
- The restrictive and violent verb ‘blind’ particularly demonstrates the harm that controlling history can cause
- The plosive ‘b’ creates an underlying tone of aggression

**'B\_\_\_\_\_ up me eye with me own  
history/b\_\_\_\_\_ me to me own i\_\_\_\_\_'**

- 'Blind' and 'bandage' are ironic as education should e\_\_\_\_\_ and bandages should heal where as a E\_\_\_\_\_ curriculum is narrow and restricting
- The r\_\_\_\_\_ and violent verb 'blind' particularly demonstrates the harm that controlling history can cause
- The p\_\_\_\_\_ 'b' creates an underlying tone of aggression

**'B\_\_\_\_\_ up me eye with me own  
h\_\_\_\_\_/b\_\_\_\_\_ me to me own i\_\_\_\_\_'**

- 'Blind' and 'bandage' are i\_\_\_\_\_ as education should e\_\_\_\_\_ and bandages should heal where as a E\_\_\_\_\_ curriculum is narrow and restricting
- The r\_\_\_\_\_ and violent verb 'blind' particularly d\_\_\_\_\_ the harm that c\_\_\_\_\_ history can cause
- The p\_\_\_\_\_ 'b' creates an underlying tone of a\_\_\_\_\_

# **‘But now I checking out me own history/ I carving out me identity’**

- The conjunction but changes the trajectory of the poem as he decides to take control of his history
- The autonomy of the speaker is reinforced with the first person pronoun ‘I’ rather than ‘dem’
- The verb ‘carving’ suggests a process of discovery which is long, difficult but will produce something wondrous
- The noun ‘identity’ suggests history and identity are synonymous and the lack of full stop at the end suggests this process is still ongoing

# **'But now I c\_\_\_\_\_ out me own history/ I c\_\_\_\_\_ out me identity'**

- The c\_\_\_\_\_ but changes the trajectory of the poem as he decides to take control of his history
- The a\_\_\_\_\_ of the speaker is reinforced with the first person pronoun 'I' rather than 'dem'
- The v\_\_\_\_\_ 'carving' suggests a process of d\_\_\_\_\_ which is long, difficult but will produce something wondrous
- The n\_\_\_\_\_ 'identity' suggests history and identity are s\_\_\_\_\_ and the lack of full stop at the end suggests this process is still ongoing

**'But now I c\_\_\_\_\_ out me own h\_\_\_\_\_ / I  
c\_\_\_\_\_ out me i\_\_\_\_\_'**

- The c\_\_\_\_\_ but changes the t\_\_\_\_\_ of the poem as he decides to take control of his history
- The a\_\_\_\_\_ of the speaker is reinforced with the f\_\_\_\_\_ person p\_\_\_\_\_ 'I' rather than 'dem'
- The v\_\_\_\_\_ 'carving' suggests a process of d\_\_\_\_\_ which is long, difficult but will produce something w\_\_\_\_\_
- The n\_\_\_\_\_ 'identity' suggests h\_\_\_\_\_ and identity are s\_\_\_\_\_ and the lack of full stop at the end suggests this process is still ongoing

# **‘Near where the chartered Thames does flow’**

- The adjective ‘chartered’ means controlled/planned and shows the power of the government even over something natural like a river which should ‘flow’ freely

**'Near where the c\_\_\_\_\_ Thames does  
f\_\_\_\_'**

- The a\_\_\_\_\_ 'chartered' means controlled/planned and shows the power of the g\_\_\_\_\_ even over something natural like a river which should 'flow' freely

**'N\_\_\_\_ where the c\_\_\_\_\_ Thames does  
f\_\_\_\_',**

- The a\_\_\_\_\_ 'chartered' means c\_\_\_\_\_/planned and shows the p\_\_\_\_\_ of the g\_\_\_\_\_ even over something n\_\_\_\_\_ like a river which should 'flow' freely

# ‘Mind-forged manacles I hear’

- This is a metaphor for the oppression of the poor in 19th century London
- ‘Manacles’ connotes restriction and control
- ‘Mind-forged’ suggests that these shackles are psychological and result from religious, economic, social and political control as well as the acceptance of the poor

# ‘M\_\_\_\_-f\_\_\_\_\_ m\_\_\_\_\_ I hear’

- This is a m\_\_\_\_\_ for the o\_\_\_\_\_ of the poor in 19th century London
- ‘Manacles’ connotes r\_\_\_\_\_ and control
- ‘Mind-forged’ suggests that these shackles are p\_\_\_\_\_ and result from religious, economic, social and political control as well as the a\_\_\_\_\_ of the poor

‘M\_\_\_\_-f\_\_\_\_\_ m\_\_\_\_\_ I h\_\_\_\_\_’

- This is a m\_\_\_\_\_ for the o\_\_\_\_\_ of the p\_\_\_\_\_ in 19th century London
- ‘Manacles’ c\_\_\_\_\_ r\_\_\_\_\_ and control
- ‘Mind-forged’ suggests that these s\_\_\_\_\_ are p\_\_\_\_\_ and result from religious, e\_\_\_\_\_, social and political control as well as the a\_\_\_\_\_ of the poor

# **‘How the chimney-sweeper cry every blackning church appalls’**

- The chimney sweep symbolises the abuse of innocence as they show child exploitation
- Their cry metaphorically blackens the church as they claim to provide help for the poor but are complicit in the exploitation of them and therefore is sullied or ‘blackened’

# **‘How the chimney-sweeper c\_\_ every blackning c\_\_\_\_\_ appalls’**

- The chimney sweep s\_\_\_\_\_ the abuse of innocence as they show child e\_\_\_\_\_
- Their cry m\_\_\_\_\_ blackens the church as they claim to provide help for the poor but are complicit in the e\_\_\_\_\_ of them and therefore is sullied or ‘blackened’

**'How the c\_\_\_\_\_ -s\_\_\_\_\_ c\_\_\_\_\_  
every blackning c\_\_\_\_\_ appalls'**

- The chimney sweep s\_\_\_\_\_ the a\_\_\_\_\_ of innocence as they show child e\_\_\_\_\_
- Their cry m\_\_\_\_\_ b\_\_\_\_\_ the church as they claim to provide help for the poor but are complicit in the e\_\_\_\_\_ of them and therefore is s\_\_\_\_\_ or 'blackened'

# ‘Runs in blood down palace walls’

- The metaphor here shows how Blake believes it is the aristocracy and nobility who are responsible for the deaths of the poor soldiers who are sent to defend them.
- It is the ‘hapless soldiers’ who are the victims, while the upper classes continue to benefit.

# ‘Runs in b\_\_\_\_\_ down palace w\_\_\_\_\_’

- The m\_\_\_\_\_ here shows how Blake believes it is the a\_\_\_\_\_ and nobility who are responsible for the deaths of the poor soldiers who are sent to defend them.
- It is the ‘h\_\_\_\_\_ soldiers’ who are the victims, while the upper classes continue to b\_\_\_\_\_.

# 'R\_\_\_\_\_ in b\_\_\_\_\_ down palace w\_\_\_\_\_'

- The m\_\_\_\_\_ here shows how Blake believes it is the a\_\_\_\_\_ and n\_\_\_\_\_ who are r\_\_\_\_\_ for the deaths of the poor soldiers who are sent to defend them.
- It is the 'h\_\_\_\_\_ soldiers' who are the v\_\_\_\_\_, while the upper classes continue to b\_\_\_\_\_.

# **‘There was once a country... I left it as a child but my memory of it is sunlight clear’**

- This sounds like a fairy tale, as if the country she comes from doesn’t really exist. The ellipsis echoes this idea.
- The metaphor of ‘sunlight’ shows how positively the speaker thinks of their country. She is nostalgic when thinking of her home country.

**‘There was once a c\_\_\_\_\_... I left it as a child  
but my memory of it is s\_\_\_\_\_ clear’**

- This sounds like a fairy tale, as if the country she comes from doesn’t really e\_\_\_\_\_. The e\_\_\_\_\_ echoes this idea.
- The m\_\_\_\_\_ of ‘sunlight’ shows how p\_\_\_\_\_ the speaker thinks of their country. She is n\_\_\_\_\_ when thinking of her home country.

**'There was o\_\_\_\_\_ a c\_\_\_\_\_... I left it as a child  
but my m\_\_\_\_\_ of it is s\_\_\_\_\_ clear'**

- This sounds like a fairy tale, as if the country she comes from doesn't really e\_\_\_\_\_. The e\_\_\_\_\_ e\_\_\_\_\_ this idea.
- The m\_\_\_\_\_ of 'sunlight' shows how p\_\_\_\_\_ the speaker thinks of their country. She is n\_\_\_\_\_ when thinking of her home country.

# **‘That child’s vocabulary I carried here like a hollow doll...banned by the state’**

- The simile evokes shows that her mother tongue is ‘hollow’ and therefore incomplete.
- As a means of control, the government have banned the language, which means a part of the speaker’s identity is also banned.

**'That child's v\_\_\_\_\_ I carried here like a  
h\_\_\_\_\_ doll...banned by the state'**

- The s\_\_\_\_\_ evokes shows that her mother tongue is 'hollow' and therefore incomplete.
- As a means of control, the g\_\_\_\_\_ have banned the language, which means a part of the speaker's i\_\_\_\_\_ is also banned.

**'That child's v\_\_\_\_\_ I carried here like a  
h\_\_\_\_\_ doll...b\_\_\_\_\_ by the state'**

- The s\_\_\_\_\_ evokes shows that her m\_\_\_\_\_ tongue is 'hollow' and therefore i\_\_\_\_\_.
- As a means of c\_\_\_\_\_, the g\_\_\_\_\_ have banned the l\_\_\_\_\_, which means a part of the speaker's i\_\_\_\_\_ is also banned.

**‘it may be at war, it may be sick with tyrants,  
but I am branded by impression of sunlight’**

- The country is personified and shown as a helpless victim of those who have invaded or claimed power.
- The metaphor ‘branded’ shows the permanence of the positive memory, again reinforced by the repetition

**'it may be at war, it may be sick with t\_\_\_\_\_,  
but I am b\_\_\_\_\_ by impression of sunlight'**

- The country is p\_\_\_\_\_ and shown as a helpless victim of those who have invaded or claimed power.
- The m\_\_\_\_\_ 'branded' shows the p\_\_\_\_\_ of the positive memory, again reinforced by the repetition

**'it may be at war, it may be sick with t\_\_\_\_\_,  
but I am b\_\_\_\_\_ by i\_\_\_\_\_ of sunlight'**

- The country is p\_\_\_\_\_ and shown as a helpless victim of those who have i\_\_\_\_\_ or claimed power.
- The m\_\_\_\_\_ 'branded' shows the p\_\_\_\_\_ of the positive memory, again reinforced by the r\_\_\_\_\_

# ‘We are prepared: we build our houses squat’

- The collective pronoun ‘we’ suggests that the community are united in their battle against nature. This is emphasised by the repetition. It takes all of them to survive communally. It could also refer to the ‘we vs them’ mentality in Ireland at the time.
- The adjective ‘squat’ shows that the houses are low to the ground; the community has to be **resourceful** to face the wrath of nature.

# **'We are p\_\_\_\_\_: we build our houses squat'**

- The c\_\_\_\_\_ pronoun 'we' suggests that the community are united in their battle against nature. This is emphasised by the r\_\_\_\_\_. It takes all of them to survive communally. It could also refer to the 'we vs them' m\_\_\_\_\_ in Ireland at the time.
- The a\_\_\_\_\_ 'squat' shows that the houses are low to the ground; the community has to be r\_\_\_\_\_ to face the wrath of nature.

# **'We are p\_\_\_\_\_: we build our h\_\_\_\_\_ squat'**

- The c\_\_\_\_\_ pronoun 'we' suggests that the community are united in their battle against nature. This is e\_\_\_\_\_ by the r\_\_\_\_\_. It takes all of them to survive c\_\_\_\_\_. It could also refer to the 'we vs them' m\_\_\_\_\_ in Ireland at the time.
- The a\_\_\_\_\_ 'squat' shows that the houses are low to the ground; the community has to be r\_\_\_\_\_ to face the w\_\_\_\_ of nature.

# **‘blows full Blast:’**

- Heaney uses plosives to emphasise the danger and aggression that nature has. The use of the violent ‘blast’ likens nature to a bomb and alludes to ‘The Troubles’, showing the impact of the storm.

# ‘blows full B\_\_\_\_\_:’

- Heaney uses p\_\_\_\_\_ to emphasise the danger and aggression that nature has. The use of the v\_\_\_\_\_ ‘blast’ likens nature to a bomb and a\_\_\_\_\_ to ‘The Troubles’, showing the impact of the storm.

**'b\_\_\_\_\_ full B\_\_\_\_\_:'**

- Heaney uses p\_\_\_\_\_ to emphasise the danger and a\_\_\_\_\_ that nature has. The use of the v\_\_\_\_\_ 'blast' likens nature to a bomb and a\_\_\_\_\_ to 'The Troubles', showing the i\_\_\_\_\_ of the storm.

# **‘Spits like a tame cat turned savage’**

- The simile compares the tumultuous sea to an uncontrollable animal. It shows that the sea can be calm and placid, but also dangerous, and that mankind should not underestimate the power of nature.
- The ‘tame cat’ is now ‘savage’ perhaps showing that friends are now enemies in the Troubles in Ireland.

# **‘Spits like a t\_\_\_\_\_ cat turned s\_\_\_\_\_’**

- The s\_\_\_\_\_ compares the tumultuous sea to an u\_\_\_\_\_ animal. It shows that the sea can be calm and placid, but also dangerous, and that mankind should not u\_\_\_\_\_ the power of nature.
- The ‘tame cat’ is now ‘savage’ perhaps showing that friends are now e\_\_\_\_\_ in the Troubles in Ireland.

**'S\_\_\_\_\_ like a t\_\_\_\_\_ cat turned s\_\_\_\_\_'**

- The s\_\_\_\_\_ compares the t\_\_\_\_\_ sea to an u\_\_\_\_\_ animal. It shows that the sea can be calm and placid, but also dangerous, and that m\_\_\_\_\_ should not u\_\_\_\_\_ the power of nature.
- The 'tame cat' is now 'savage' perhaps showing that f\_\_\_\_\_ are now e\_\_\_\_\_ in the Troubles in Ireland.

# **‘with an unswerving line, I fixed my view upon the summit of the craggy ridge’**

- The adjective ‘unswerving’ and the verb ‘fixed’ convey the determination and confidence the speaker feels at the start of his journey.
- That he focuses on the ‘summit’ (very top) of the peak highlights the ambition to conquer nature.

**'with an u\_\_\_\_\_ line, I fixed my view  
upon the s\_\_\_\_\_ of the craggy ridge'**

- The a\_\_\_\_\_ 'unswerving' and the verb 'fixed' convey the d\_\_\_\_\_ and confidence the speaker feels at the start of his journey.
- That he focuses on the 'summit' (very top) of the peak h\_\_\_\_\_ the ambition to conquer nature.

**'with an u\_\_\_\_\_ line, I fixed my v\_\_\_\_\_  
upon the s\_\_\_\_\_ of the craggy ridge'**

- The a\_\_\_\_\_ 'unswerving' and the v\_\_\_\_\_ 'fixed' convey the d\_\_\_\_\_ and c\_\_\_\_\_ the speaker feels at the start of his journey.
- That he focuses on the 'summit' (very top) of the peak h\_\_\_\_\_ the ambition to conquer n\_\_\_\_\_.

# **‘A huge peak, black and huge’**

- The reference to ‘black’ conveys danger, and the formidable power of the peak and of nature.
- The repetition almost suggests that the speaker is so intimidated and overcome by nature, they are lost for words. ‘Huge’ is the only adjective they can muster.

# 'A h\_\_\_\_ peak, b\_\_\_\_\_ and huge'

- The reference to 'black' conveys d\_\_\_\_\_, and the formidable power of the peak and of nature.
- The r\_\_\_\_\_ almost suggests that the speaker is so intimidated and overcome by nature, they are lost for words. 'Huge' is the only a\_\_\_\_\_ they can muster.

# 'A h\_\_\_\_ peak, b\_\_\_\_ and huge'

- The reference to 'black' conveys d\_\_\_\_\_, and the f\_\_\_\_\_ power of the peak and of nature.
- The r\_\_\_\_\_ almost suggests that the speaker is so i\_\_\_\_\_ and overcome by n\_\_\_\_\_, they are lost for words. 'Huge' is the only a\_\_\_\_\_ they can muster.

# **‘o’er my thoughts there hung a darkness’**

- There is a juxtaposition between the beginning and the ending of the poem. Wordsworth at the beginning was ‘fixed’ in his determination. But after experiencing the power of nature, he is troubled by a ‘darkness’ that plagues his thoughts.

**'o'er my t\_\_\_\_\_ there hung a d\_\_\_\_\_'**

- There is a j\_\_\_\_\_ between the beginning and the ending of the poem. Wordsworth at the beginning was 'fixed' in his d\_\_\_\_\_. But after experiencing the power of nature, he is troubled by a 'darkness' that p\_\_\_\_\_ his thoughts.

**'o'er my t\_\_\_\_\_ there h\_\_\_\_\_ a d\_\_\_\_\_'**

- There is a j\_\_\_\_\_ between the beginning and the ending of the poem. Wordsworth at the beginning was 'fixed' in his d\_\_\_\_\_. But after e\_\_\_\_\_ the power of nature, he is t\_\_\_\_\_ by a 'darkness' that p\_\_\_\_\_ his thoughts.

# **‘Maps too. The sun shines through their borderlines’**

- The caesura here forces the reader to stop and consider the idea of maps.
- Image of the sun conveys the positive connotations of nature and that nature cannot be controlled by ‘borderlines’.
- The land being divided by invisible ‘borderlines’ by human beings is questioned by Dharker, who suggests that ink on a map put there by people can be the source of many problems

**'Maps too. The sun s\_\_\_\_\_ through their  
b\_\_\_\_\_'**

- The c\_\_\_\_\_ here forces the reader to stop and consider the idea of maps.
- Image of the sun conveys the positive c\_\_\_\_\_ of nature and that nature cannot be controlled by 'borderlines'.
- The land being divided by i\_\_\_\_\_ 'borderlines' by human beings is questioned by Dharker, who suggests that ink on a map put there by people can be the source of many problems

**'Maps too. The sun s\_\_\_\_\_ through their  
b\_\_\_\_\_'**

- The c\_\_\_\_\_ here forces the reader to stop and c\_\_\_\_\_ the idea of maps.
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- The land being divided by i\_\_\_\_\_ 'borderlines' by human beings is questioned by Dharker, who suggests that ink on a map put there by people can be the source of many problems

# **‘and what was paid by credit card might fly our lives like paper kites’**

- Here Dharker suggests that we are not actually in control of our lives as it is nature that has more control and our lives are just ‘paper kites’
- This simile shows that we prioritise the things we buy, but they are not the important things, and we should not let something so minor have so much control over us.

**'and what was p\_\_\_\_ by credit card might fly  
our lives like paper k\_\_\_\_\_'**

- Here Dharker suggests that we are not actually in c\_\_\_\_\_ of our lives as it is n\_\_\_\_\_ that has more control and our lives are just 'paper kites'
- This s\_\_\_\_\_ shows that we prioritise the things we buy, but they are not the important things, and we should not let something so minor have so much control over us.

**'and what was p\_\_\_\_ by c\_\_\_\_ card might fly  
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# **‘turned into your skin’**

- Dharker puts this line separate to all others to convey that the influence of humanity can outlast things like collapsed buildings.
- She uses direct address of ‘your’ to ask the reader to think about the impression they leave on the world

# ‘t\_\_\_\_\_ into your skin’

- Dharker puts this line s\_\_\_\_\_ to all others to convey that the influence of humanity can outlast things like collapsed buildings.
- She uses d\_\_\_\_\_ address of ‘your’ to ask the reader to think about the impression they leave on the world

**'t\_\_\_\_\_ into your s\_\_\_\_\_'**

- Dharker puts this line s\_\_\_\_\_ to all others to convey that the i\_\_\_\_\_ of humanity can outlast things like c\_\_\_\_\_ buildings.
- She uses d\_\_\_\_\_ address of 'your' to ask the reader to think about the i\_\_\_\_\_ they leave on the world