

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
l_____ 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 PTSD 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 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 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 suggest 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_____ l_____ 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, crimped petals, spasms of paper red’

- This foreshadows when the mother will have to wear a poppy in remembrance of her son
- ‘Crimped’ 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, crimped
petals, 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_____ 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_____,
crimped 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 knive 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 knive 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 m_ last d_____ painted on the wall l_____ as i_ she were a_____’

- P_____ p_____ ‘my’ suggests o_____ and c_____ over the painting and the duchess
- Duchess and the paintings s_____ – both o_____ to the Duke
- The s_____ ‘as if alive’ is a_____ – it could refer to the r_____ of the p_____ 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 wit 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 wit 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_____ l 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.
- Image of the sun conveys the positive c_____ of nature and that n_____ 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

‘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
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 p_____ the things we buy, but they are not the important things, and we should not let something so m_____ have so much control over us.

‘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