

| Poem       | Conflict   | Power   | 5 Key Quotations with Brief Explanation     |   | Structure  | Context   | Key words  |
|------------|--|---|---|---|--|---|--|
| Ozymandias | Conflict between the great power of a past warrior and its present state of decay. | Human power doesn't last forever. Nature is more powerful than man.             | Two vast and trunkless legs                 | Vast shows the grand scale of the original statue. This contrasts with 'trunkless' which highlights the scale of the decay.                       | The sonnet rhyme scheme is irregular, perhaps symbolic of the broken statue itself which is no longer perfect.                                 | It acts as a warning to anyone who thinks they are immortal that power won't last. Also a romantic poet who believed in the power of nature.                | <ul style="list-style-type: none"> <li>Arrogance</li> <li>Art</li> <li>Corrupt</li> <li>Fleeting</li> <li>Insignificance</li> <li>Nature</li> <li>Oppressive</li> <li>Political power</li> <li>Power</li> <li>Pride</li> <li>Temporary</li> <li>Time</li> <li>Tyranny</li> </ul>   |
|            |  |   | Sneer of cold command                       | This line suggests Ozymandias was arrogant, condescending and patronising towards the people who he ruled over.                                   |  |   |  |
|            |  |   | Nothing beside remains                      | The short phrase sums up how man's power does not last forever because it is consumed by nature's immeasurable power.                             |  |   |  |
|            |  |   | Look on my works ye Mighty and despair!     | The words on the pedestal are now ironic as there is no one there to view the statue.   |  |   |  |
|            |  |   | Colossal wreck boundless and bare           | The oxymoron colossal wreck sums up how the great statue has been destroyed By nature over time   |  |   |  |
| Prelude    | Conflict between man and nature: nature proves it is more powerful.                | The power and beauty of nature to make man feel overwhelmed and insignificant.  | An act of stealth and troubled pleasure     | This line suggests the speaker felt excitement and guilt when he stole the boat,  | As the journey progresses poem becomes rougher. 'And' is repeated to give a breathless feel. The volta marks a shift in tone half way through. | This romantic poet believed in the power and beauty of nature and its capacity to overwhelm man's power.  | <ul style="list-style-type: none"> <li>Arrogance</li> <li>Awe</li> <li>Carefree</li> <li>Confidence</li> <li>Fear</li> <li>Haunting</li> <li>Industrialisation</li> <li>Intimidation</li> <li>Nature</li> <li>Overwhelming</li> <li>Pastoral</li> <li>Power</li> <li>Reflection</li> <li>Respect</li> <li>Threatening</li> <li>Troubled</li> <li>Unexpected</li> </ul> |
|            |  |   | Huge peak, black and huge                   | This line marks the shift in the poem (volta) when nature becomes dominant and threatening.   |  |   |  |
|            |  |   | O'er my thoughts there hung a darkness      | The metaphor 'hung a darkness' conveys how the speaker was affected by the event for a long time afterwards. He has lost his innocence.           |  |   |  |
| London     | Conflict between the rich and poor who are controlled by society.                  | The abuse of power in Victorian England and the lack of power amongst the poor. | Where the chartered Thames does flow        | A river is normally a symbol of freedom but chartered suggests London is a city of restriction and confinement.                                   | The regular rhyme scheme reflects the regular walking pace of the narrator as he walks around the city.  | Set during the industrial revolution at a time when there was a revolution in France. Blake is criticising the government and the compliance of the people. | <ul style="list-style-type: none"> <li>Anger</li> <li>Change</li> <li>Corruption</li> <li>Critical</li> <li>Despair</li> <li>Equality</li> <li>Hopelessness</li> <li>Mimics</li> <li>Misery</li> <li>Rebellion</li> <li>Relentless</li> <li>Repetitive</li> <li>Revolution</li> <li>Society</li> <li>Trapped</li> </ul>  |
|            |  |   | The mind-forged manacles I hear             | The metaphor suggests the city controls people's minds.   |  |   |  |
|            |  |   | Every black'ning church appals              | This quote suggests the polluting influence of the church. Blake was particularly critical of the efforts of the church to support the poor.      |  |   |  |
|            |  |   | The hapless soldiers sigh                   | The soldiers are portrayed as fighting a pointless war. This contrasts with the stereotypical heroic image of soldiers.                           |  |   |  |
| Poppies    | Conflict from perspective of mother left behind when son goes to war.              | The powerless of the mother who must deal with her son's departure to war.      | Crimped petals, spasms of paper red         | The word 'spasms', 'crimped' and 'red' to describe the poppies connote the violence and destruction of war.                                       | The poem uses a lot of enjambment to enhance the idea of natural tone and the mother's voice.  | The poem is focused on the idea of poppies as symbols of memorial and explores the feelings of those who lose their loved ones to war.                      | <ul style="list-style-type: none"> <li>Ambiguous</li> <li>Anxious</li> <li>Childhood</li> <li>Chronological</li> <li>Domestic</li> <li>Emotional</li> <li>Fear</li> <li>Fearful</li> <li>Freedom</li> <li>Innocent</li> <li>Lonely</li> <li>Loss</li> <li>Maternal</li> <li>Non-combatants</li> <li>Separation</li> <li>Strength</li> </ul>                            |
|            |  |   | The world overflowing like a treasure chest | The simile suggests the soldier felt excited about the idea of going out to war and discovering a new world of possibilities.                     |  |   |  |
|            |  |   | A single dove flew from the pear tree       | This metaphor could refer to the son going to heaven. A pear tree normally symbolises a long life but it seems the son's life has been cut short. |  |   |  |

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|                            |   |  |   |   |   |   | <ul style="list-style-type: none"> <li>Tactile</li> </ul>   |
| <b>Remains</b>             | Explores the long term effects that conflict in war has on a soldier.                 | A soldier's power or lack of power over his own memories and experiences of war. | <b>Probably armed, possibly not</b><br><b>We got sent out to tackle looters</b><br><b>He's here in my head when I close my eyes</b><br><b>His bloody life in my bloody hands</b>                | This line is repeated to show that the speaker cannot move on or have closure after killing the man because he isn't sure if he was armed or not.<br>Colloquialisms are used to try and downplay the memory: 'Tackle' links to a game of rugby and 'sent out' suggests he was merely following orders.<br>This line shows how the soldier's dreams are haunted by seeing an image of the dead man over and over again.<br>This line uses repetition of bloody to show how the soldier's life has been affected so much by the guilt he feels after killing the man. | Enjambment shows the painful memories run on and on in his mind. The chaotic structure reflects his chaotic mind.   | This poem highlights the problem of post-traumatic stress disorder in soldiers.   | <ul style="list-style-type: none"> <li>Alone</li> <li>Anecdotal</li> <li>Colloquial</li> <li>Confession</li> <li>Desensitised</li> <li>Gory</li> <li>Graphic</li> <li>Guilt</li> <li>Haunted</li> <li>Mental health</li> <li>Personal</li> <li>Psychological</li> <li>Responsible</li> <li>Suffering</li> <li>Uncertainty</li> <li>Veterans</li> <li>Vivid</li> <li>Vulnerable</li> </ul> |
| <b>Storm on the Island</b> | The conflict between man and nature can be read as an allegory of political conflict. | The power of the weather to instill fear into man.                               | <b>We are prepared: we build our houses squat</b><br><b>Spits like a tamed cat turned savage</b><br><b>Exploding comfortably down on the cliffs</b><br><b>It is a huge nothing that we fear</b> | The people on the island are shown to be well prepared for any attack from the weather through the word choices and short concise phrases.<br>This simile marks a change in tone when the weather suddenly becomes violent. The enjambment across stanzas highlights the sudden shift.<br>This oxymoron conveys how the poet sees nature as both comfortable and violent.<br>This line suggests people fear the weather when really they should have nothing to fear.   | Present tense suggests the storm is occurring now. Enjambment helps add to the conversational tone.                 | The poet was born on an isolated storm-battered island which acts as a metaphor for the stormy political troubles in Ireland.     | <ul style="list-style-type: none"> <li>Calm</li> <li>Confidence</li> <li>Danger</li> <li>Familiarity</li> <li>Fear</li> <li>Forceful</li> <li>Frightening</li> <li>Helplessness</li> <li>Intangible</li> <li>Overwhelming</li> <li>Powerful</li> <li>Powerless</li> <li>Safety</li> <li>Stormont</li> <li>Strength</li> <li>Warlike</li> </ul>  |
| <b>War Photographer</b>    | Conflict between a warzone and rural England.   | The powerful war images contrast with the detached way they are consumed.        | <b>Spools of suffering set out in ordered rows</b><br><b>Did not tremble then but seem to now</b><br><b>He stares impassively...and they do not care</b>  | This line shows how the photographer brings order to the chaos in the images when he develops them<br>This line shows the speaker only fully appreciates the extent of the suffering when he returns to the quiet of home.<br>This line links to how the speaker feels his job is pointless as people who see his pictures in the news are desensitised to violence.  | The regular 4 line structure reflects the order he is giving to the chaos in the photos.                            | The poet is bitter about the indifferent way in which people view modern warfare through newspapers.                              | <ul style="list-style-type: none"> <li>Alone</li> <li>Anger</li> <li>Apathy</li> <li>Contrast</li> <li>Detachment</li> <li>Duty</li> <li>Frustration</li> <li>Guilt</li> <li>Haunted</li> <li>Horror</li> <li>Inevitability</li> <li>Mental health</li> <li>Non-combatants</li> <li>Pain</li> <li>Powerless</li> <li>Psychological</li> <li>Reverence</li> </ul>                          |
| <b>My Last Duchess</b>     | Conflict between how the speaker presents himself & who he actually is.               | Browning is criticising the absolute power the speaker had over his wife.        | <b>My Last Duchess...looking as if she were alive</b><br><b>I gave commands then all smiles stopped</b><br><b>Notice Neptune though taming a sea horse</b>                                      | 'last' implies the speaker is seeking a new wife while the simile implies the speaker prefers the portrait to the real woman because it can be controlled.<br>The line 'I gave commands' is an indirect way of saying he had his wife killed off to stop her from smiling at others.<br>The fact the speaker points out another work of art near the portrait shows the speaker views the duchess as just an object rather than a real person.  | Rhyming couplets and iambic pentameter mirrors the Duke's controlling nature. Caesura reflects his anger with wife. | Based on The Duke of Ferrara from the Italian Renaissance to indirectly criticise hidden sin and patriarchy in the Victorian era. | <ul style="list-style-type: none"> <li>Abuse</li> <li>Arrogance</li> <li>Art</li> <li>Confession</li> <li>Control</li> <li>Corruption</li> <li>Flirtatious</li> <li>Innocent</li> <li>Jealousy</li> <li>Material possessions</li> <li>Patriarchal</li> <li>Pride</li> <li>Reputation</li> <li>Sinister</li> <li>Status</li> </ul>   |

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|                                    |  |   |   |  |  |   | <ul style="list-style-type: none"> <li>Tyrannical</li> </ul>  |
| <b>Exposure</b>                    | Conflict between man and the cruel weather in a warzone.           | Nature is more powerful and deadly than bullets and shells.                           | <b>Merciless iced east winds knife us</b>             | The personification and sibilance emphasises the brutality of the weather in the trenches.   | The 5 <sup>th</sup> line in each stanza creates an anti-climax. The half-rhyme reflects how unsettled the soldiers are.                                    | The poet wanted to truthfully show the real conditions for soldiers on the trenches.  | <ul style="list-style-type: none"> <li>Bleak</li> <li>Boredom</li> <li>Contemplation</li> <li>Enemy</li> <li>Expose</li> <li>Exposed</li> <li>Frustration</li> <li>Helpless</li> <li>Honest</li> <li>Hopelessness</li> <li>Monotony</li> <li>Pain</li> <li>Progression</li> <li>Realistic</li> <li>Repetitive</li> <li>Suffering</li> <li>Vulnerable</li> </ul>             |
|                                    |  |   | <b>Mad gusts tugging on the wire</b>                  | This personification also emphasises how threatening and unpredictable the weather conditions are for the soldiers.                                |  |   |   |
|                                    |  |   | <b>Pale flakes with fingering stealth</b>             | Pale flakes is a soft image showing the beauty of the snow which contrasts with the sinister and menacing way it attacks the soldiers              |  |   |   |
|                                    |  |   | <b>But nothing happens</b>                            | This line is repeated 5 times to create a sense of anti-climax as the soldiers are constantly on the edge awaiting an attack that doesn't occur.   |  |   |   |
| <b>Charge of the Light Brigade</b> | The bravery of the soldiers and the stupidity of the mission.      | The powerful military rhythm matches the rhythm of marching drums.                    | <b>Into the valley of death rode the six hundred</b>  | This line uses Biblical imagery links the soldier's death with religious sacrifice.  | It has a military rhyme similar to the sound of marching drums of horse hooves to convey the soldiers' mindless journey to their death. (Dactylic dimeter) | Tennyson is both honouring the bravery of the soldiers while also criticising the mistakes made by the generals in misinterpreting the command. | <ul style="list-style-type: none"> <li>Admiration</li> <li>Battle</li> <li>Chaos</li> <li>Commemoration</li> <li>Defenceless</li> <li>Glory</li> <li>Hellish</li> <li>Heroism</li> <li>Horror</li> <li>Impending doom</li> <li>Inevitability</li> <li>Patriotism</li> <li>Remembrance</li> <li>Retreat</li> <li>Violence</li> </ul>   |
|                                    |  |   | <b>Stormed at with shot and shell</b>                 | The sibilance emphasises the pain and violence that the soldiers had to face.  |  |   |   |
|                                    |  |   | <b>Theirs not to reason why theirs but to do</b>      | The parallel phrasing shows the soldiers' only job was to fight and it was not their position to question which links to the pointlessness of war. |  |   |   |
| <b>Tissue</b>                      | Conflict is caused by holding onto unimportant things too tightly. | We cling too tightly to power and should build more things with paper-like qualities. | <b>Paper that lets the light shine through</b>        | Paper is a man-made material. Immediately the poet establishes the idea nature (the light of the sun) is more powerful than man.                   | The enjambment and irregular line lengths mirror the chaotic and unpredictable nature of the world today.  | The poems comes from a collection called 'The Terrorist at my table' in which she comments on global issues facing the world.                   | <ul style="list-style-type: none"> <li>Art</li> <li>Clarity</li> <li>Complex</li> <li>Constructs</li> <li>Control</li> <li>Creation</li> <li>Fragile</li> <li>Freedom</li> <li>Human experience</li> <li>Humanity</li> <li>Man-made</li> <li>Money</li> <li>Permanent</li> <li>Powerful</li> <li>Precious</li> <li>Restrictions</li> <li>Temporary</li> <li>Time</li> </ul> |
|                                    |  |   | <b>Maps too. The sun shines through.</b>              | Maps are humans way of controlling nature but nature (the sun) is stronger and ignores boundaries between countries,                               |  |   |   |
|                                    |  |   | <b>Fly our lives like paper kites</b>                 | This simile links to how our lives are tied and controlled by paper (in the form of money) but this power can easily fly away.                     |  |   |   |
|                                    |  |   | <b>Raise a structure never meant to last</b>          | Here the poet is saying we should build more things that share the disposable qualities of paper so we don't hold too tightly to them.             |  |   |   |
| <b>Bayonet Charge</b>              | The conflict involved in rushing out of the trenches to attack.    | The powerful and raw emotions involved in rushing out from the trenches.              | <b>Suddenly he awoke and was running</b>              | The first line of the poem uses in medias res to reflect the confusion of the soldier who finds himself suddenly awake in a war zone.              | Enjambment adds to the chaos of the battlefield. The chaotic structure reflects the chaotic nature of going into no-man's-land.                            | This poem looks at the dehumanising impact of leaving the trenches into no-man's-land.  | <ul style="list-style-type: none"> <li>Anonymous</li> <li>Confusion</li> <li>Critical</li> <li>Desperation</li> <li>Disorientated</li> <li>Frantic</li> <li>Humanity</li> <li>Ideals</li> <li>Instinct</li> <li>Pain</li> <li>Patriotism</li> <li>Questioning</li> <li>Struggling</li> <li>Terror</li> <li>Universal figure</li> <li>Violence</li> </ul>                    |
|                                    |  |   | <b>He lugged a rifle numb as a smashed arm</b>        | This simile suggests the soldier's gun makes him feel powerless not powerful and links to the indescribable horror of war.                         |  |   |   |
|                                    |  |   | <b>The patriotic tear...sweating like molten iron</b> | This image suggests the panic of fighting in a war overwhelms any notions of patriotism and 'molten iron' links to hell.                           |  |   |   |
|                                    |  |   | <b>A yellow hare that rolled like a flame</b>         | The 'yellow hare' is a symbol of nature's continued presence on the battlefield. 'Yellow' has connotations of cowardice.                           |  |   |   |
|                                    |  |   | <b>His terror's touchy dynamite</b>                   | The last line of the poem is ominous and violent to emphasise the indescribable horror of war could  |  |   |   |

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|-------------------------|--|--|--|--|--|---|--|
|                         |  |  |  | reawaken at any time.  |  |   | <ul style="list-style-type: none"><li>• Vivid</li></ul>  |
| Checking out me History | Conflict between what we are taught and not taught by society.                       | This poem rebels against the way powerful black figures from history are marginalised. | Bandage up me eye with me own history        | This metaphor suggests the speaker feels he was blinded from learning about his own Caribbean cultural identity at school.   | The irregular verse and colloquial language mirrors the drum beat of Caribbean music.  | The poem looks at how history is taught and the conflict between fact and truths which is sometimes obscured by race or gender.                         | <ul style="list-style-type: none"><li>• Admiration</li><li>• Anger</li><li>• Awareness</li><li>• Celebration</li><li>• Celebratory</li><li>• Childish</li><li>• Colonialism</li><li>• Contrast</li><li>• Empire</li><li>• Frustration</li><li>• Heritage</li><li>• History</li><li>• Identity</li><li>• Power</li><li>• Power</li><li>• Pride</li><li>• Resentment</li><li>• Trivialise</li></ul>    |
|                         |  |  | Dem tell me bout Dick Whittington and he cat | By mentioning the nursery rhyme Dick Whittington the speaker is suggesting the history he got told at school was trivial and unimportant.                                  |  |   |  |
|                         |  |  | Nanny see-far woman of mountain dream        | When describing the black figures from history, the poet uses poetic images of nature to help emphasise their value and achievements.                                      |  |   |  |
|                         |  |  | I carving out me identity                    | This metaphor uses the verb 'carving' to show his struggle to assert his own Caribbean identity in a world ruled by white people.  |  |   |  |
| Emigree                 | Conflict between childhood memories of a place and adult understanding.              | The power of childhood memories of a place can negatively affect people in adulthood.  | I am branded by an impression of sunlight    | The word branded suggests the speaker has been permanently marked or scarred by her memories of the place where she grew up. "Sunlight" implies light and hope in contrast | The lack of a consistent line structure or rhyme reflects the speaker's confusing feelings about the city.   | The poet bases many of the ideas on examples of emigration from countries like the Middle East where people are fleeing corruption.                     | <ul style="list-style-type: none"><li>• Beautiful</li><li>• Certainty</li><li>• Childlike</li><li>• Displaced</li><li>• Idealised</li><li>• Innocent</li><li>• Memory</li><li>• Nostalgia</li><li>• Positive</li><li>• Protect</li><li>• Protective</li><li>• Reminisce</li><li>• Rose-tinted</li><li>• Threat</li><li>• Tyranny</li><li>• Unwavering</li><li>• Vitality</li><li>• Wistful</li></ul> |
|                         |  |  | I comb its hair and love its shining eyes    | The metaphor suggests she nurtures the memory of her childhood like a childhood toy suggesting an unhealthy obsession.   |  |   |  |
|                         |  |  | They accuse me of being dark                 | This threatening image suggests she feels uncomfortable and paranoid in the new regime.  |  |   |  |
| Kamikaze                | Conflict between the rules and honour of society and the desire to return to family. | The power of the Japanese government and the power of family.                          | A one way journey into history               | This metaphor elevates the importance of his mission and reminds the reader the pilot was not supposed to return home.   | Uses italics for an aside to maybe show the daughter speaking to her own children after reflecting on the way she treated her own father. 1 <sup>st</sup> and 3 <sup>rd</sup> person narrative to contrast personal feelings with the story. | It was considered a great honour in Japan to die for your country. The pilot in this poem returns home and is therefore rejected by his family forever. | <ul style="list-style-type: none"><li>• Absence</li><li>• Beauty</li><li>• Choice</li><li>• Consequences</li><li>• Decision</li><li>• Duty</li><li>• Empathy</li><li>• Failure</li><li>• Honour</li><li>• Irony</li><li>• Nature</li><li>• Ostracised</li><li>• Patriotism</li><li>• Personal</li><li>• Pride</li><li>• Regret</li><li>• Shame</li><li>• Shunned</li></ul>                           |
|                         |  |  | A green-blue translucent sea                 | The colourful image of nature evokes the cosy feeling of his Japanese home and may be one of the reasons why he decides to turn back his plane.                            |  |   |  |
|                         |  |  | 'shaven head full of powerful incantations'  | This line suggests the pilot had been indoctrinated by the Japanese government in order to carry out the mission.  |  |   |  |
|                         |  |  | Which had been the better way to die         | The speaker wonders if the pilot wished he'd not turned back and actually carried out his suicide mission.   |  |   |  |

