

1/ READ THE POEM

On another occasion, we got sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.

Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,

pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.
Sleep, and he's probably armed, and possibly not.
Dream, and he's torn apart by a dozen rounds.
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-smothered land
or six-feet-under in desert sand,

but near to the knuckle, here and now,
his bloody life in my bloody hands.

-Simon Armitage, published in 2008



'REMAINS'

Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY



5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ ARMITAGE'S MESSAGE

Poem:
Link & quotation:

Poem:
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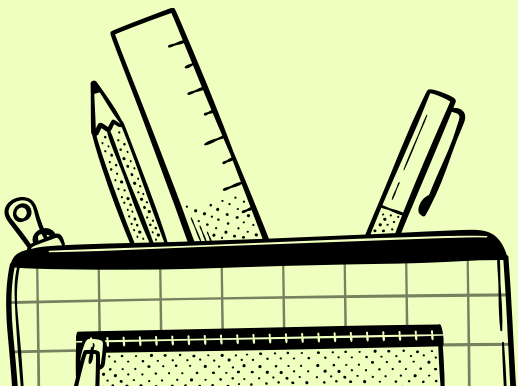
Link & quotation:

Power:

Conflict:

Key words:
criticise educate warn
challenge provoke consider teach

4/ 3 KEY QUOTATIONS & METHODS EXPLORED



1/ READ THE POEM

In his dark room he is finally alone
with spools of suffering set out in ordered rows. The
only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again to
ordinary pain which simple weather can dispel, to fields
which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features faintly
start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval without
words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers. From
the aeroplane he stares impassively at where he earns
his living and they do not care.

- Carol Ann Duffy, published in 1985

'WAR
PHOTOGRAPHER'

Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY

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English

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

Poem:
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Poem:
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6/ DUFFY'S MESSAGE

Power:

Conflict:

Key words:
criticise educate warn
challenge provoke consider teach

4/ 3 KEY QUOTATIONS & METHODS EXPLORED

1/ READ THE POEM

Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

- Ted Hughes, published in 1957



'BAYONET CHARGE'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY

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- ➔
- ➔
- ➔
- ➔



5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ HUGHES' MESSAGE

Poem:

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Poem:

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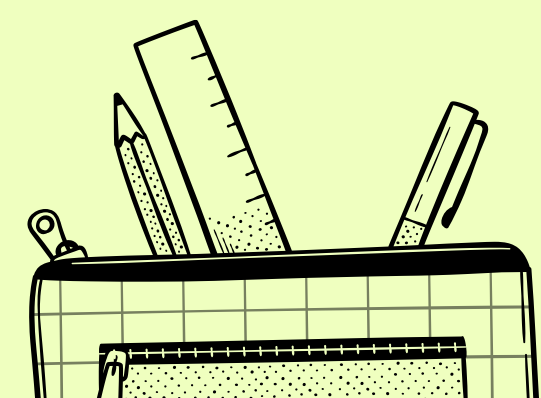
Power:

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criticise educate warn
challenge provoke consider teach

4/ 3 KEY QUOTATIONS & METHODS EXPLORED



1/ READ THE POEM

1.
HALF a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

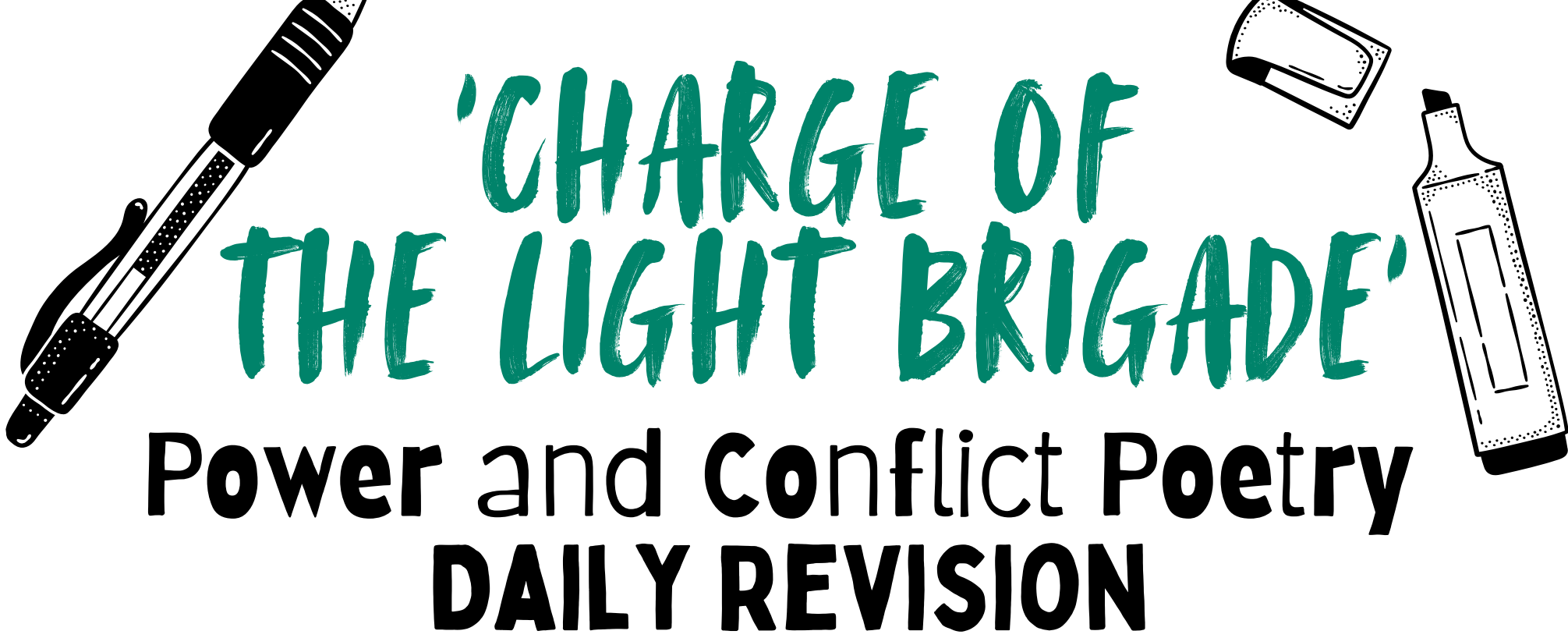
2.
'Forward, the Light Brigade! '
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Their's not to make reply,
Their's not to reason why,
Their's but to do and die:
Into the valley of Death
Rode the six hundred.

3.
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

4.
Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

5.
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

6.
When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!
-Alfred Lord Tennyson

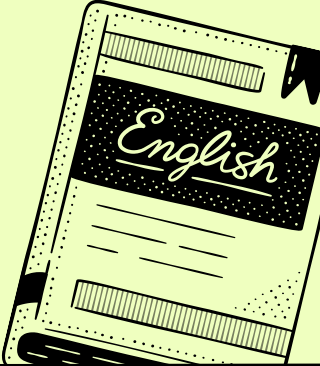


'CHARGE OF
THE LIGHT BRIGADE'
Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY

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5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ TENNYSON'S MESSAGE

Poem:
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Poem:
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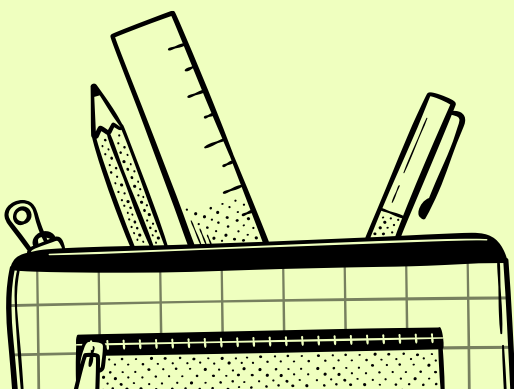
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Power:

Conflict:

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criticise educate warn
challenge provoke consider teach

4/ 3 KEY QUOTATIONS & METHODS EXPLORED



1/ READ THE POEM

Our brains ache, in the merciless iced east winds that knife us ...
Wearied we keep awake because the night is silent ...
Low drooping flares confuse our memory of the salient ...
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire.
Like twitching agonies of men among its brambles.
Northward incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

The poignant misery of dawn begins to grow ...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of gray,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause and renew,
We watch them wandering up and down the wind's nonchalance,
But nothing happens.

Pale flakes with fingering stealth come feeling for our faces--
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors all closed: on us the doors are closed--
We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

To-night, His frost will fasten on this mud and us,
Shrivelling many hands and puckering foreheads crisp.
The burying-party, picks and shovels in their shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

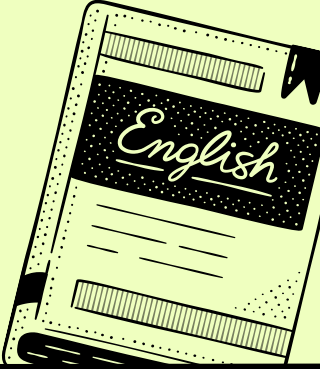
- Wilfred Owen, written 1917



Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY



5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ OWEN'S MESSAGE

Poem:

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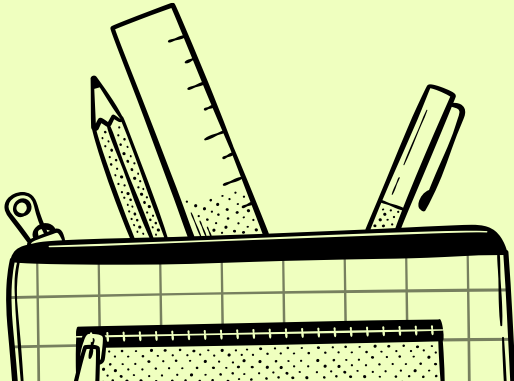
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challenge provoke consider teach

4/ 3 KEY QUOTATIONS &
METHODS EXPLORED



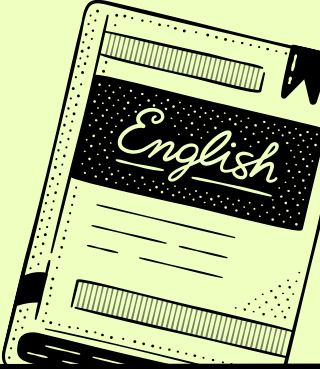
1/ READ THE POEM

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

- William Wordsworth, written 1799, revised 1850.



EXTRACT FROM
'THE PRELUDE'
Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
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4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ WORDSWORTH'S MESSAGE

Poem:

Link & quotation:

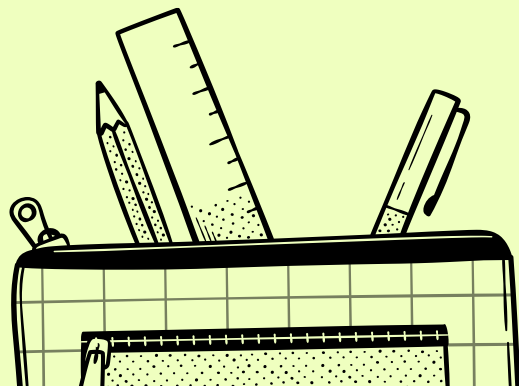
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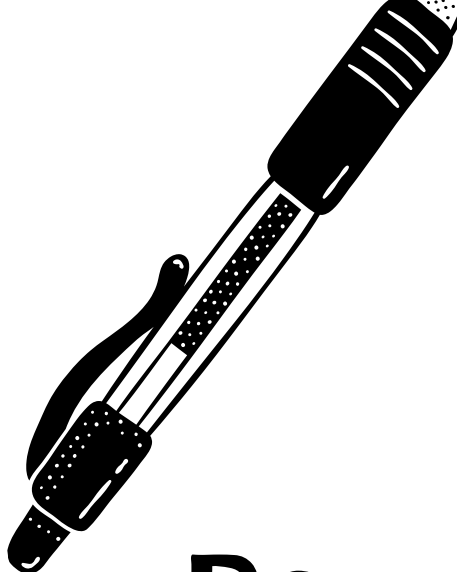
Key words:
criticise educate warn
challenge provoke consider teach



1/ READ THE POEM

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean – leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear
Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo,
We are bombarded with the empty air.
Strange, it is a huge nothing that we fear.

– Seamus Heaney, published in 1966



'STORM ON THE ISLAND'



Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY



5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ HEANEY'S MESSAGE

Poem:
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Poem:
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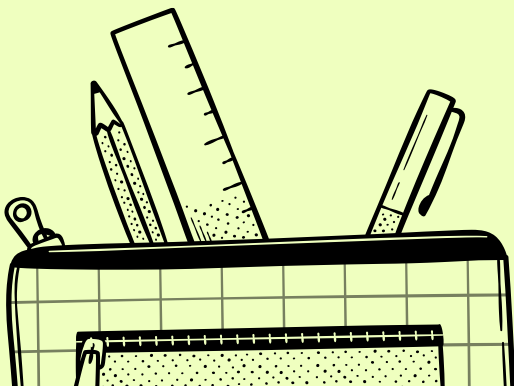
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Power:

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4/ 3 KEY QUOTATIONS & METHODS EXPLORED



1/ READ THE POEM

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
`My name is Ozymandias, King of Kings:
Look on my works, ye mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away".

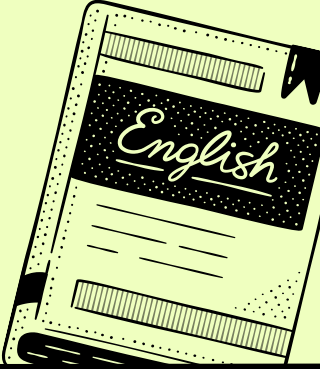
- Percy Shelley, published in 1818



'OZYMANDIAS'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
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4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

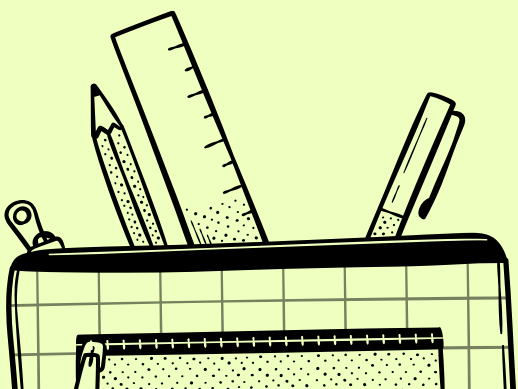
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6/ SHELLEY'S MESSAGE

Power:

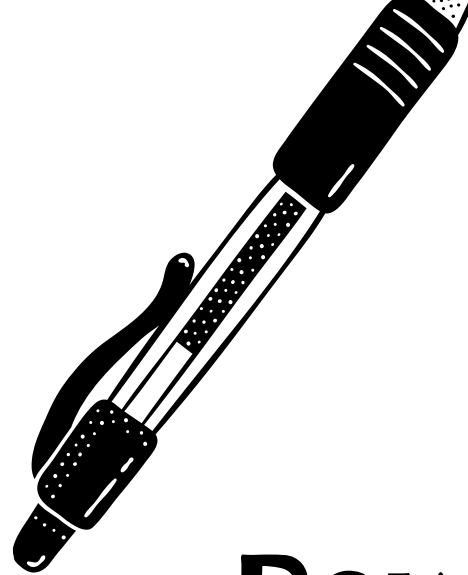
Conflict:

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challenge provoke consider teach



1/ READ THE POEM

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fr Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart---how shall I say?---too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace---all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men,---good! but thanked
Somehow---I know not how---as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech---(which I have not)---to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"---and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
---E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!



'MY LAST DUCHESS'



Power and Conflict Poetry
DAILY REVISION

2/ POEM SUMMARY

3/ KEY VOCABULARY



5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ BROWNING'S MESSAGE

Poem:

Link & quotation:

Poem:

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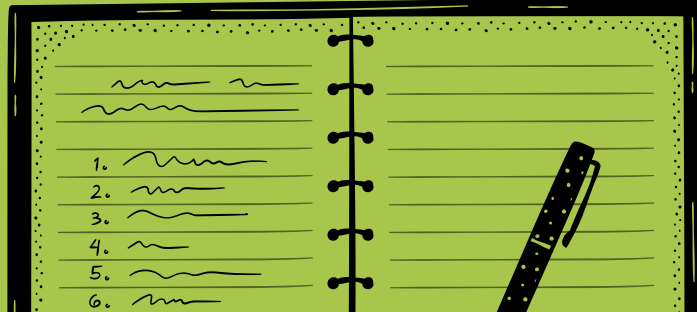
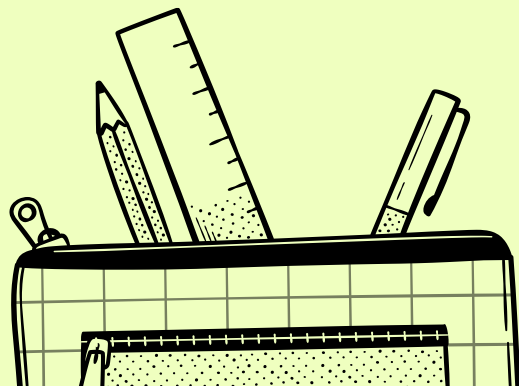
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criticise educate warn
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4/ 3 KEY QUOTATIONS & METHODS EXPLORED

1/ READ THE POEM

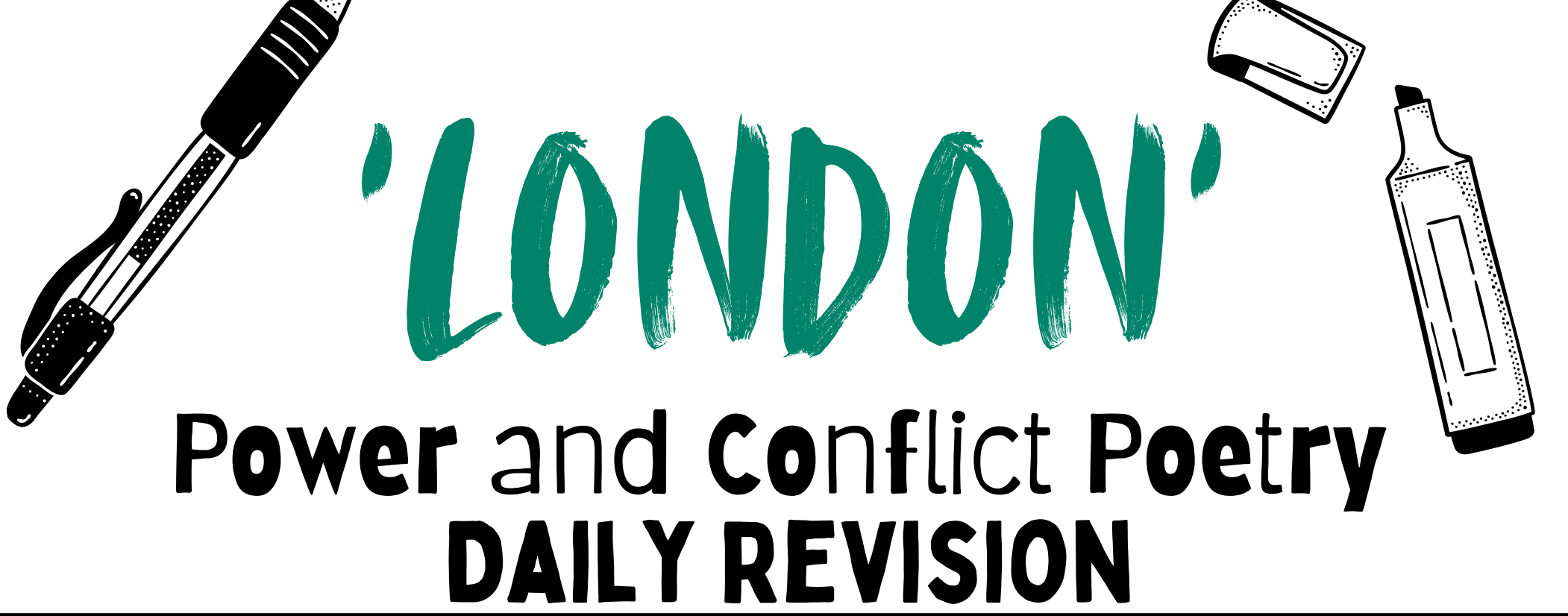
I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every man,
In every infant's cry of fear
In every voice, in every ban,
The mind-forged manacles I hear:

How the chimney-sweeper's cry
Every blackening church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.

But most through midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

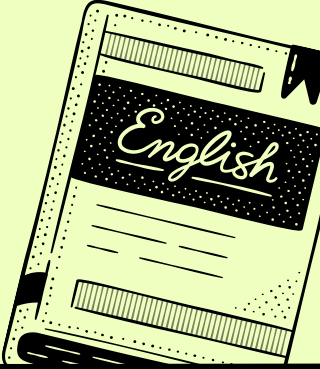
-William Blake, published 1794



'LONDON'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
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5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ BLAKE'S MESSAGE

Poem:

Link & quotation:

Poem:

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Power:

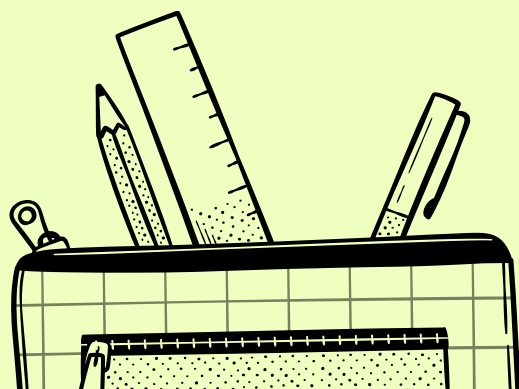
Conflict:

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4/ 3 KEY QUOTATIONS & METHODS EXPLORED



1/ READ THE POEM

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to my own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Touissant L'Ouverture
no dem never tell me bout dat

Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish run away with de spoon
but dem never tell me bout Nanny de maroon

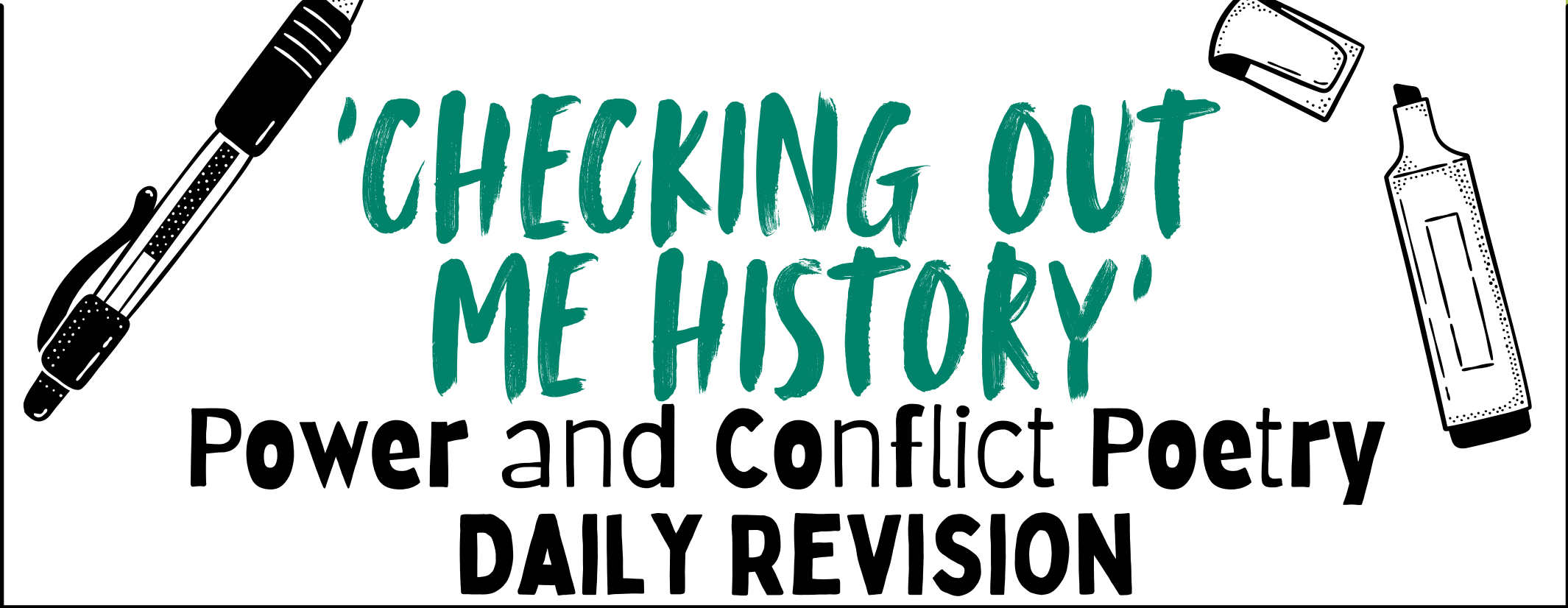
Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying
Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

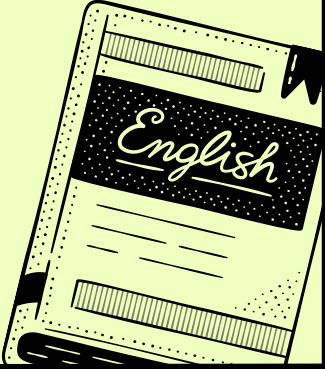
- John Agard, 2005



'CHECKING OUT ME HISTORY'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
	→ → → → → 

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

Poem:

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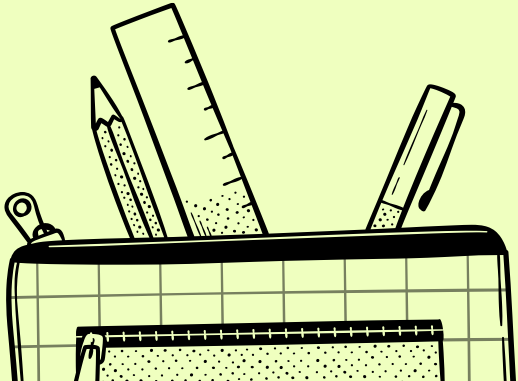
6/ AGARD'S MESSAGE

Power:

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4/ 3 KEY QUOTATIONS & METHODS EXPLORED

1/ READ THE POEM

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

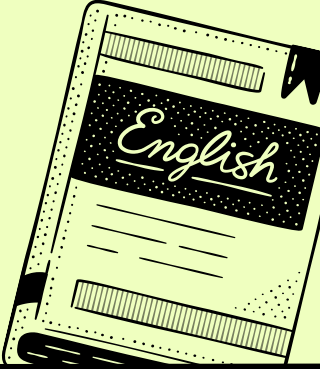
Carol Rumens, 1993



'THE EMIGREEE'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
	→ → → → → 

4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

Poem:

Link & quotation:

Poem:

Link & quotation:

Link & quotation:

Link & quotation:

6/ RUMENS' MESSAGE

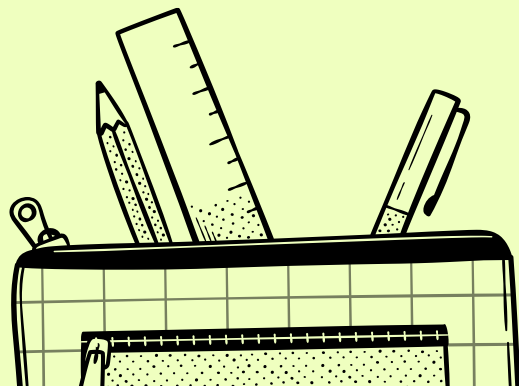
Power:

Conflict:

Key words:

criticise educate warn

challenge provoke consider teach



1/ READ THE POEM

Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
and enough fuel for a one-way
journey into history

but half way there, she thought,
recounting it later to her children,
he must have looked far down
at the little fishing boats
strung out like bunting
on a green-blue translucent sea

and beneath them, arcing in swathes
like a huge flag waved first one way
then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun

and remembered how he
and his brothers waiting on the shore
built cairns of pearl-grey pebbles
to see whose withstood longest
the turbulent inrush of breakers
bringing their father's boat safe

– yes, grandfather's boat – safe
to the shore, salt-sodden, awash
with cloud-marked mackerel,
black crabs, feathery prawns,
the loose silver of whitebait and once
a tuna, the dark prince, muscular, dangerous.

And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him
as though he no longer existed,
only we children still chattered and laughed

till gradually we too learned
to be silent, to live as though
he had never returned, that this
was no longer the father we loved.
And sometimes, she said, he must have wondered
which had been the better way to die.

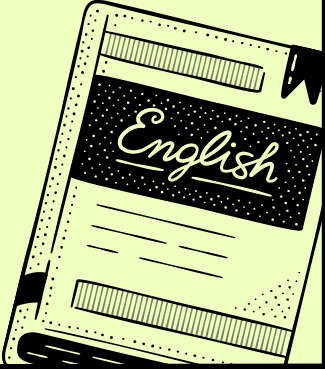
–Beatrice Garland, published in 2013



'KAMIKAZE'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
	→ → → → → 

4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ GARLAND’S MESSAGE

Poem:

Link & quotation:

Poem:

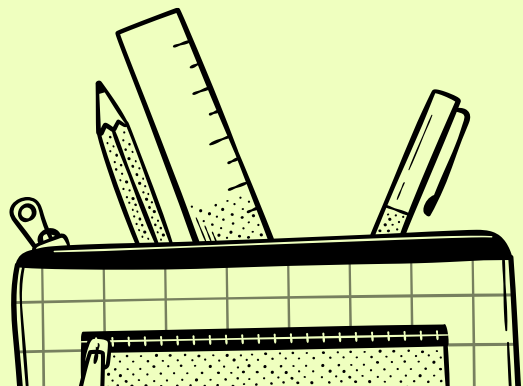
Link & quotation:

Power:

Conflict:

Key words:

criticise educate warn
challenge provoke consider teach



1/ READ THE POEM

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
your playground voice catching on the wind.

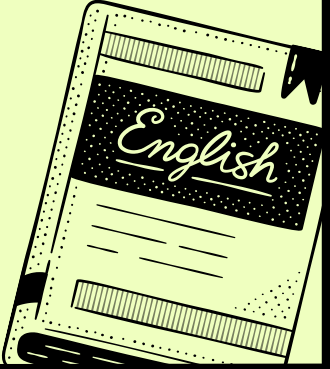
-Jane Weir, published in 2005



'POPPIES'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
	→ → → → → 

4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ WEIR'S MESSAGE

Poem:

Link & quotation:

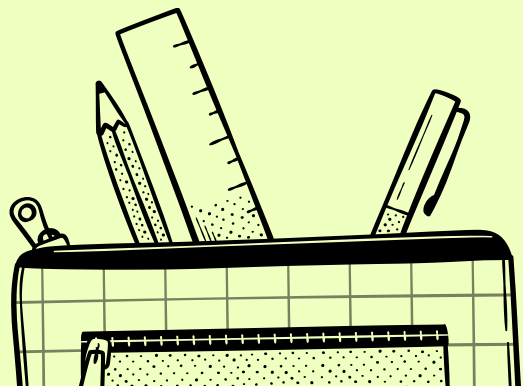
Poem:

Link & quotation:

Power:

Conflict:

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1/ READ THE POEM

Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,

the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,

the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.

An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick

or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

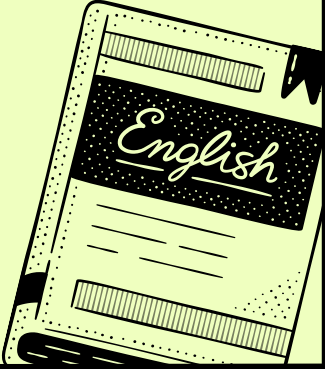
-Imtiaz Dharker, published 2006



'TISSUE'

Power and Conflict Poetry

DAILY REVISION

2/ POEM SUMMARY	3/ KEY VOCABULARY
	→ → → → → 

4/ 3 KEY QUOTATIONS & METHODS EXPLORED

5/ PICK TWO POEMS AND EXPLAIN TWO LINKS WITH QUOTATIONS

6/ DHARKER'S MESSAGE

Poem:

Link & quotation:

Poem:

Link & quotation:

Power:

Conflict:

Key words:
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