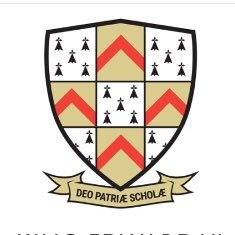
Power and Conflict Poetry – Knowledge Organiser

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| **Remains by Simon Armitage** | | | **Exposure by Wilfred Owen** | | | **Poppies by Jane Weir** | | |
| **Themes:** Conflict, Suffering, Reality of War | | **Tones:** Tragic, Haunting, Anecdotal | **Themes:** Conflict, Suffering, Nature, Reality of War, Patriotism | | **Tones:** Tragic, Haunting, Dreamy | **Themes:** Bravery, Reality of War, Suffering, Childhood | | **Tones:** Tender, Tragic, Dreamy, Bitter |
| **Content, Meaning and Purpose**  -Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003.  -Speaker describes shooting a looter dead in Iraq and how it has affected him.  -To show the reader that mental suffering can persist long after physical conflict is over. | **Context**  -“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” *Simon Armitage*  -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war. | | **Content, Meaning and Purpose**  -Speaker describes war as a battle against the weather and conditions.  -Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.  -Owen wanted to draw attention to the suffering, monotony and futility of war. | **Context**  -Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier.  - Of his work, Owen said: “My theme is war and the pity of war”.  -Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: “**not loath, we lie out here**” shows that he was not  bitter about his suffering. | | **Content, Meaning and Purpose**  -A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death.  -The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war. | **Context**  -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a **timeless relevance** to all mothers and families.  -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: “**a blockade of yellow bias**” and **“intoxicated**”. | |
| **Language**  -“**Remains**” - the images and suffering remain.  -“**Legs it up the road**” - colloquial language = authentic voice  -“**Then he's carted off in the back of a lorry**” – reduction of humanity to waste or cattle  -“**he’s here in my head when I close my eyes / dug in behind enemy lines**” – metaphor for a war in his head; the PTSD is entrenched.  -“**his bloody life in my bloody hands**” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt. | **Form and Structure**  -Monologue, told in the present tense to convey a  **flashback** (a symptom of PTSD).  -First four stanzas are set in Iraq; last three are at home, showing the aftermath.  -Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing  -Repetition of ‘**Probably armed, Possibly not**” conveys guilt and bitterness. | | **Language**  **-**“**Our brains ache**” physical (cold) suffering and mental (PTSD or shell shock) suffering.  **-**Semantic field of weather: weather is the enemy.  -“**the merciless iced east winds that knive us…**” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending).  -Repetition of pronouns ‘**we’ and ‘our’** – conveys togetherness and collective suffering of soldiers.  -**‘mad gusts tugging on the wire**’ – personification | **Form and Structure**  **-**Contrast of Cold>Warm>Cold imagery coveys Suffering>Delusions>Death of the hypothermic soldier.  -Repetition of “**but nothing happens**” creates circular structure implying never ending suffering  -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony.  -Pararhymes (half rhymes) (“**nervous / knife us**”) only barely hold the poem together, like the men. | | **Language**  **-**Contrasting semantic fields of home/childhood (**“cat hairs”, “play at being Eskimos”, “bedroom”**) with war/injury (**“blockade”, bandaged”, “reinforcements”**)  -Aural (sound) imagery: “**All my words**  **flattened, rolled, turned into felt**” shows pain and inability to speak, and “**I listened, hoping to hear your playground voice catching on the wind**” shows longing for dead son.  -“**I was brave, as I walked with you, to the front door”**: different perspective of bravery in conflict. | **Form and Structure**  -This is an **Elegy**, a poem of mourning.  -Strong sense of form despite the **free verse**, stream of consciousness addressing her son directly – poignant  -No rhyme scheme makes it melancholic  -Enjambment gives it an anecdotal tone.  -Nearly half the lines have caesura – she is trying to hold it together, but can’t speak fluently as she is breaking inside.  -Rich texture of time shifts, and visual, aural and touch imagery. | |
| **Charge of the Light Brigade by Alfred, Lord Tennyson** | | | **Bayonet Charge by Ted Hughes** | | | **War Photographer** | | |
| **Themes:** Conflict, Suffering, Reality of War, Patriotism | | **Tones:** Energetic, Tragic, Haunting | **Themes:** Conflict, Power, Reality of War, Nature, Bravery, Patriotism | | **Tones:** Bewildered, Desperate, Dreamy | **Themes:** Conflict, Suffering, Reality of War | | **Tones:** Painful, Detached, Angry |
| **Content, Meaning and Purpose**  - Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War  -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley.  -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner.  -It is a celebration of the men’s courage and devotion to their country, symbols of the might of the British Empire. | **Context**  -As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: propaganda.  -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: **“Someone had blunder’d”**.  -This was a controversial point to make in Victorian times when blind devotion to power was expected. | | **Content, Meaning and Purpose**  -Describes the terrifying experience of ‘going over the top’: fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy.  -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war.  -Hughes dramatises the struggle between a man's thoughts and actions. | **Context**  **-**Published in 1957, but most-likely set in World War 1.  -Hughes’ father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare.  -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. (“**King, honour, human dignity, etcetera”**) | | **Content, Meaning and Purpose**  **-**Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room.  -He appears to be returning to a warzone at the end of the poem.  -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war. | **Context**  -Like Tennyson and Ted Hughes, Duffy was the Poet Laureate.  -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects.  -The location is ambiguous and therefore universal:  **(“Belfast. Beirut. Phnom Penh.”)** | |
| **Language**  **-“Into the valley of Death”**: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience.  -**“jaws of Death”** and **“mouth of Hell”**: presents war as an animal that consumes its victims.  -“**Honour the Light Brigade/Noble six hundred**”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group.  -“**shot and shell”**: sibilance creates whooshing sounds of battle. | **Form and Structure**  -This is a ballad, a form of poetry to remember historical events – we should remember their courage.  -6 verses, each representing 100 men who took part.  -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive.  -Dactylic dimeter (**HALF-a league / DUM-de-de)** mirrors the sound of horses galloping and increases the poem’s pace.  -Repetition of ‘**the six hundred’** at the end of each  stanza (epistrophe) emphasises huge loss. | | **Language**  **“The patriotic tear that brimmed in his eye Sweating like molten iron”**: his sense of duty (tear) has now turned into the hot sweat of fear and pain.  “**cold clockwork of the stars and nations”**: the soldiers are part of a cold and uncaring machine of war.  **“his foot hung like statuary in midstride.”**: he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality.  **“a yellow hare that rolled like a flame And crawled in a threshing circle”**: impact of war on nature – the hare  is distressed, just like the soldiers | **Form and Structure**  -The poem starts ‘in medias res’: in the middle of the action, to convey shock and pace.  -Enjambment maintains the momentum of the charge.  -Time stands still in the second stanza to convey the soldier’s bewilderment and reflective thoughts.  -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion. | | **Language**  **“All flesh is grass”**: Biblical reference that means all human life is temporary – we all die eventually.  **“He has a job to do”**: like a soldier, the photographer has a sense of duty.  **“running children in a nightmare heat”**: emotive imagery with connotations of hell.  **“blood stained into a foreign dust”**: lasting impact of war – links to Remains and ‘blood shadow’.  **“he earns a living and they do not care”**: ‘they’ is ambiguous – it could refer to readers or the wider  world. | **Form and Structure**  -Enjambment – reinforces the sense that the world is out of order and confused.  -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding.  -Contrasts: imagery of rural England and nightmare war zones.  -Third stanza: A specific image – and a memory – appears before him. | |
| **Kamikaze by Beatrice Garland** | | | **The Emigree by Carol Rumens** | | | **Checking Out Me History by John Agard** | | |
| **Themes:** Conflict, Power, Patriotism, Shame, Nature, Childhood | | **Tones:** Sorrowful, Pitiful | **Themes:** Conflict, Power, Identity, Protest, Bravery, Childhood | | **Tones:** Mournful, Defiant, Nostalgic | **Themes:** Power, Protest, Identity, Childhood | | **Tones:** Defiant, Angry, Rebellious, Cynical |
| **Content, Meaning and Purpose**  -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships.  -This poem explores a kamikaze pilot’s journey towards battle, his decision to return, and how he is shunned when he returns home.  -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back. | **Context**  -Cowardice or surrender was a great shame in wartime Japan.  -To surrender meant shame for you and your family, and rejection by society: **“he must have wondered which had been the better way to die”**. | | **Content , Meaning and Purpose**  **-**‘Emigree’ – a female who is forced to leave their county for political or social reasons.  -The speaker describes her memories of a home city that she was forced to flee. The city is now **“sick with tyrants”**.  -Despite the cities problems, her positive memories of the place cannot be extinguished. | **Context**  -Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance.  -Increasingly relevant to many people in current world climate | | **Content, Meaning and Purpose**  -Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history.  -Black history is in italics to emphasise its separateness and to stress its importance. | **Context**  -John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s.  -His poetry challenge racism and prejudice.  -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem. | |
| **Language**  -The Japanese word **‘kamikaze’ means ‘divine wind’** or ‘heavenly wind’, and has its origin in a heaven-sent storm that scattered an invading fleet in 1250.  -“**dark shoals of fish flashing silver**”: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance.  - **“they treated him as though he no longer existed”**: cruel irony – he chose to live but now must live as though he is dead.  -**“was no longer the father we loved”**: the pilot was forever affected by his decision. | **Form and Structure**  **-**Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society.  **-**The first five stanzas are ordered (whilst he is flying on his set mission).  -Only full stop is at the end of Stanza Five: he has made his decision to turn back.  -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same.  -Direct speech (**“My mother never spoke again”**) gives the poem a personal tone. | | **Language**  **-**“**I left it as a child**”: ambiguous meaning – either she left when *she* was a child or the city was a child (it was vulnerable and she feels a responsibility towards it).  -**“I am branded by an impression of sunlight”**: imagery of light - it will stay with her forever.  -Personification of the city: **“I comb its hair and love**  **its shining eyes”** (she has a maternal love for the city) and **“My city takes me dancing”** (it is romantic and passionate lover)  **-“My city hides behind me”**: it is vulnerable and – despite the fact that she had to flee – she is strong.  -Semantic field of conflict: **“Tyrant, tanks, frontiers”** | **Form and Structure**  **-**First person.  -The last line of each stanza is the same (epistrophe): **“sunlight”**: reinforces the overriding positivity of the city and of the poem.  -The first two stanzas have lots of enjambment – conveys freedom. The final stanza has lots of full-stops  – conveys that fact that she is now trapped. | | **Language**  **-**Imagery of fire and light used in all three stanzas regarding black historic figures: **“Toussaint de beacon”, “Fire-woman”, “yellow sunrise”.**  -Uses non-standard phonetic spelling (**“Dem tell me wha dem want”,** to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.  -**“I carving out me identity”**: metaphor for the painful struggle to be heard, and to find his identity. | **Form**  -Dramatic monologue, with a dual structure.  -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in *italics* to represent separateness and rebellion).   * Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). * The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could   represent the narrator’s rejection of the rules.  -Repetition of **“Dem tell me”**: frustration. | |

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| **Ozymandias by Percy Bysshe Shelley** | | | **My Last Duchess by Robert Browning** | | | **Tissue by Imtiaz Dharker** | | |
| **Themes:** Power of Nature, Decay, Pride | | **Tones:** Ironic, rebellious | **Themes:** Power, Pride, Control, Jealousy, Status | | **Tones:** Sinister, Bitter, Angry | **Themes:** Power of Nature, Control, Identity | | **Tones:** Gentle, Flowing, Ethereal |
| **Content, Meaning and Purpose**  -The narrator meets a traveller who tells him about a decayed stature that he saw in a desert.  -The statue was of a long forgotten ancient King: the arrogant Ozymandias, **‘king of kings.’**  -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature. | **Context**  -Shelley was a poet of the ‘Romantic period’ (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.  -Shelley also disliked the concept of a monarchy and the oppression of ordinary people.  -He had been inspired by the French revolution – when the French monarchy was overthrown. | | **Content, Meaning and Purpose**  **-**The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour.  -He can finally control her by objectifying her and showing her portrait to visitors when he chooses.  - He is now alone as a result of his need for control.  -The visitor has come to arrange the Duke’s next marriage, and the Duke’s story is a subtle warning  about how he expects his next wife to behave. | **Context**  **-**Browning was a British poet, and lived in Italy. The poem was published in 1842.  **-**Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned. | | **Content, Meaning and Purpose**  **-**Two different meanings of *‘Tissue’* (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body.  -The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.  -Also, although human life is much more precious, it is also fragile and temporary. | **Context**  -Imtiaz Dharker was born in Pakistan and grew up in Glasgow. ‘Tissue’ is taken from a 2006 collection of poems entitles ‘The Terrorist at My Table’: the  collection questions how well we know people around us.  -This particular poem also questions how well we understand ourselves and the fragility of humanity. | |
| **Language**  **-**‘**sneer of cold command**’: the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.  -**‘Look on my works, ye Mighty, and despair.’**: ‘*Look’ =* imperative, stressed syllable highlights commanding tone;  ironic – he is telling other ‘mighty’ kings to admire the size of his statue and ‘despair’, however they should really despair because power is only temporary.  **‘The lone and level sands stretch far away.’**: the desert is vast, lonely, and lasts far longer than a statue. | **Form and Structure**  -A sonnet (14 lines) but with an unconventional structure… the structure is normal until a turning point (a volta) at Line 9 (..these words appear). This reflects how human structures can be destroyed or decay.  -The iambic pentameter rhyme scheme is also disrupted or decayed.  -First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction.  -Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride. | | **Language**  **-‘Looking as if she was alive’**: sets a sinister tone.  **-**‘**Will’t please you sit and look at her?**’ rhetorical question to his visitor shows obsession with power.  -**‘she liked whate’er / She looked on, and her looks went everywhere.’:** hints that his wife was a flirt.  **-**‘**as if she ranked / My gift of a nine-hundred-years- old name / With anybody’s gift’**: she was beneath him in status, and yet dared to rebel against his authority.  **-**‘**I gave commands; Then all smiles stopped together**’: euphemism for his wife’s murder.  -**‘Notice Neptune, though / Taming a sea-horse**’: he points out another painting, also about control. | **Form and Structure**  **-**Dramatic Monologue, in iambic pentameter.  -It is a speech, pretending to be a conversation – he doesn’t allow the other person to speak!  -Enjambment: rambling tone, he’s getting carried away with his anger. He is a little unstable.  -Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: **‘She thanked men, – good! but thanked / Somehow – I know not how’**  **-**Dramatic Irony: the reader can read between the lines and see that the Duke’s comments have a much more  sinister undertone. | | **Language**  -Semantic field of light: (**‘Paper that lets light shine**  **through’, ‘The sun shines through their borderlines’, ‘let the daylight break through capitals and**  **monoliths’**) emphasises that light is central to life, a positive and powerful force that can break through ‘tissue’ and even monoliths (stone statues).  -‘**pages smoothed and stroked and turned’**: gentle verbs convey how important documents such as the Koran are treated with respect.  -**‘Fine slips […] might fly our lives like paper kites’**: this simile suggests that we allow ourselves to be  controlled by paper. | **Form and Structure**  -The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through layers)  -The lack of rhythm or rhyme creates an effect of freedom and openness.  -All stanzas have four lines, except the final stanza which has one line (‘**turned into your skin’**): this line  focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary.  -Enjambment between lines and stanzas creates an effect of freedom and flowing movement. | |
| **Extract from The Prelude: Stealing the Boat by William Wordsworth** | | | **Storm on the Island by Seamus Heaney** | | | **London by William Blake** | | |
| **Themes:** Power of Nature, Fear, Childhood | | **Tones:** Confident > Dark / Fearful > Reflective | **Themes**: Power of Nature, Fear | | **Tones:** Dark, Violent, Anecdotal | **Themes:** Power, Inequality, Loss, Anger | | **Tones:** Angry, Dark, Rebellious |
| **Content, Meaning and Purpose**  -The story of a boy’s love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature.  -At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore.  -He is now in awe of the mountain and now fearful of the power of nature which are described as ‘**huge and mighty forms, that do not live like living men.’**  **-**We should respect nature and not take it for granted. | **Context**  -Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of  William Wordsworth’s life.  -This extract is the first part of a book entitled ‘Introduction – Childhood and School-Time’.  -Like Percy Shelley, Wordsworth was a romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature. | | **Content, Meaning and Purpose**  **-**The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations.  -When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war.  -The final line of the poem reveals their fear of nature’s power | **Context**  -Seamus Heaney was Northern Irish, he died in 2013.  -This poem was published in 1966 at the start of ‘The Troubles’ in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland.  -The first eight letters of the title spell ‘Stormont’: this is the name of Northern Ireland’s parliament. The poem might be a metaphor for the political storm that  was building in the country at the time. | | **Content, Meaning and Purpose**  -The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty.  -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.  -The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for  this inequality. | **Context**  -The poem was published in 1794, and time of great poverty is many parts of London.  -William Blake was an English poet and artist. Much of his work was influenced by his radical political views: he believed in social and racial equality.  -This poem is part of the ‘Songs of Experience’ collection, which focuses on how innocence is lost and society is corrupt.  -He also questioned the teachings of the Church and  the decisions of Government. | |
| **Language**  **-**‘**One summer evening (led by her)**’: ‘her’ might be nature personified – this shows his love for nature.  -‘**an act of stealth / And troubled pleasure**’: confident, but the oxymoron suggests he knows it’s wrong; forebodes the troubling events that follow.  **-**‘**nothing but the stars and grey sky**’: emptiness of sky.  -‘**the horizon’s bound, a huge peak, black and huge**’: the image of the mountain is more shocking (contrast).  -‘**Upreared its head’** and **‘measured motion like a living thing**’: the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic.  -**‘There hung a darkness’**: lasting effects of mountain. | **Form and Structure**  -First person narrative – creates a sense that it is a personal poem.  -The regular rhythm and enjambment add to the effect of natural speech and a personal voice.  -The extract can be split into three sections, each with a different tone to reflect his shifting mood:  Lines 1-20: (rowing) carefree and confident  Lines 21-31: (the mountain appears) dark and fearful Lines 32-44: (following days) reflective and troubled  -Contrasts in tone: ‘**lustily I dipped my oars into the**  **silent lake’** versus **‘I struck and struck again’** and **‘with trembling oars I turned’**. | | **Language**  -**‘Nor are there trees which might prove company’**: the island is a lonely, barren place.  -Violent verbs are used to describe the storm:  **‘pummels’, ‘exploding’, ‘spits’.**  -Semantic field of war: **‘Exploding comfortably’** (also an oxymoron to contrast fear/safety); **‘wind dives and strafes invisibly’** (the wind is a fighter plane); **‘We are bombarded by the empty air’** (under ceaseless attack).  -This also reinforces the metaphor of war / troubles.  -**‘spits like a tame cat turned savage’**: simile compares the nature to an animal that has turned on its owner. | **Form and Structure**  -Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone.  -‘We’ (first person plural) creates a sense of  community, and ‘You’ (direct address) makes the reader feel immersed in the experience.  -The poem can split into three sections: Confidence: **‘We are prepared:’** (ironic)  The violence of the storm: **‘It pummels your house’**  Fear**: ‘it is a huge nothing that we fear.’**  -There is a turning point (a volta) in Line 14: **‘But no:’**. This monosyllabic phrase, and the caesura, reflects the final calm before the storm. | | **Language**  **-**Sensory language creates an immersive effect: visual imagery (**‘Marks of weakness, marks of woe’**) and aural imagery (**‘cry of every man’**)  -**‘mind-forged manacles’**: they are trapped in poverty.  -Rhetorical devices to persuade: repetition (**‘In every..’**); emotive language (**‘infant’s cry of fear’**).  **-**Criticises the powerful: **‘each chartered street’** – everything is owned by the rich; **‘Every black’ning church appals’** - the church is corrupt; **‘the hapless soldier’s sigh / Runs in blood down palace walls’** –  soldier’s suffer and die due to the decisions of those in  power, who themselves live in palaces. | **Form and Structure**  -A dramatic monologue, there is a first-person narrator (‘I) who speaks passionately about what he sees.  -Simple ABAB rhyme scheme: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city.  -First two stanzas focus on people; third stanza focuses on the institutions he holds responsible; fourth stanza returns to the people – they are the central focus. | |
| **Key themes and connections: poems that you might choose to compare** | | | **Language for comparison** | **Assessment Objectives** | | **Poetic Techniques** | | |
|  | | | ***When poems have similarities***  Similarly, …  Both poems convey / address… Both poets explore / present… This idea is also explored in…  In a similar way, … Likewise, …  ***When poems have differences***  Although… Whereas… Whilst…  In contrast, … Conversely, …  On the other hand, … On the contrary, …  Unlike… | Ensure that your answer covers all of these areas:  **AO1**   * Write a response related to the key word in the question. * Use comparative language to explore both poems. * Use a range of evidence to support your response and to show the meaning of the poems.   **AO2**   * Comment on the effect of the language in your evidence, including individual words. * Identify any use of poetic techniques and explain their effects.   **AO3**   * What might the poet’s intentions have been when they wrote the poem? * Comment on the historical context – when was the poem published and what impact   might it have had then, and today? | | ***LANGUAGE***  **Metaphor** – comparing one thing to another  **Simile** – comparing two things with ‘like’ or ‘as’ **Personification** – giving human qualities to the non- human  **Imagery** – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste. **Tone** – the mood or feeling created in a poem.  **Pathetic Fallacy** – giving emotion to weather in order to create a mood within a text.  **Irony** – language that says one thing but implies the opposite *eg. sarcasm.*  **Colloquial Language** – informal language, usually creates a conversational tone or authentic voice. **Onomatopoeia** – language that sounds like its meaning.  **Alliteration** – words that are close together start with the same letter or sound.  **Sibilance** – the repetition of *s* or *sh* sounds. **Assonance** – the repetition of similar vowel sounds **Consonance** – repetition of consonant sounds.  **Plosives** – short burst of sound: *t, k, p, d, g,* or *b* sound. | ***STRUCTURE***  **Stanza** – a group of lines in a poem.  **Repetition** – repeated words or phrases  **Enjambment** – a sentence or phrase that runs onto the next line.  **Caesura** – using punctuation to create pauses or stops.  **Contrast** – opposite concepts/feelings in a poem. **Juxtaposition** – contrasting things placed side by side. **Oxymoron** – a phrase that contradicts itself.  **Anaphora** – when the first word of a stanza is the same across different stanzas.  **Epistrophe** – when the final word of a stanza is the same across different stanzas.  **Volta** – a turning point in a poem.  **FORM**  **Speaker** – the narrator, or person in the poem.  **Free verse** – poetry that doesn’t rhyme.  **Blank verse** – poem in iambic pentameter, but with no rhyme.  **Sonnet** – poem of 14 lines with clear rhyme scheme. **Rhyming couplet** – a pair of rhyming lines next to each other.  **Meter** – arrangement of stressed/unstressed syllables.  **Monologue** – one person speaking for a long time. | |