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 notbitter 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 eachstanza (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 hareis 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 widerworld. | **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 warningabout 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’: thecollection 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 moresinister 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 becontrolled 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 linefocuses 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 ofWilliam 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 thatwas 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 forthis 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 andthe 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 confidentLines 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 ofcommunity, 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 inpower, 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. |