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| **Ozymandias by Percy Bysshe Shelley** | | | **Exposure by Wilfred Owen** | | | **Extract from The Prelude: Stealing the Boat by William Wordsworth** | | |
| **Themes:** Power of Nature, Decay, Pride | | **Tones:** Ironic, rebellious | **Themes:** Conflict, Suffering, Nature, Reality of War, Patriotism | | **Tones:** Tragic, Haunting, Dreamy | **Themes:** Power of Nature, Fear, Childhood | | **Tones:** Confident > Dark / Fearful > Reflective |
| **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**  -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**  -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. | |
| **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**  **-**“**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**  **-**‘**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’**. | |
| **Charge of the Light Brigade by Alfred, Lord Tennyson** | | | **Bayonet Charge by Ted Hughes** | | | **Storm on the Island by Seamus Heaney** | | |
| **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**: Power of Nature, Fear | | **Tones:** Dark, Violent, Anecdotal |
| **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**  **-**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. | |
| **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**  -**‘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. | |
| **London by William Blake** | | | **Language for comparison POETIC TECHNIQUES**  LANGUAGE | | | **STRUCTURE FORM** | | |
| **Themes:** Power, Inequality, Loss, Anger | | **Tones:** Angry, Dark, Rebellious |
| **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.  **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. | **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.  **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. | | ***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… | **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. | | **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. | **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. | |