

# Conflict and Power Poetry – Knowledge Organiser

<b>Remains by Simon Armitage</b> <b>Themes:</b> Conflict, Suffering, Reality of War <b>Tones:</b> Tragic, Haunting, Anecdotal		<b>Exposure by Wilfred Owen</b> <b>Themes:</b> Conflict, Suffering, Nature, Reality of War, Patriotism <b>Tones:</b> Tragic, Haunting, Dreamy		<b>Poppies by Jane Weir</b> <b>Themes:</b> Bravery, Reality of War, Suffering, Childhood <b>Tones:</b> Tender, Tragic, Dreamy, Bitter	
<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” <i>Simon Armitage</i> -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -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: <b>“not loath, we lie out here”</b> shows that he was not bitter about his suffering.	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a <b>timeless relevance</b> to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: <b>“a blockade of yellow bias”</b> and <b>“intoxicated”</b> .
<b>Language</b> -“ <b>Remains</b> ” - the images and suffering remain. -“ <b>Legs it up the road</b> ” - colloquial language = authentic voice -“ <b>Then he’s carted off in the back of a lorry</b> ” – reduction of humanity to waste or cattle -“ <b>he’s here in my head when I close my eyes / dug in behind enemy lines</b> ” – metaphor for a war in his head; the PTSD is entrenched. -“ <b>his bloody life in my bloody hands</b> ” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	<b>Form and Structure</b> -Monologue, told in the present tense to convey a <b>flashback</b> (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 <b>‘Probably armed, Possibly not’</b> conveys guilt and bitterness.	<b>Language</b> -“ <b>Our brains ache</b> ” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“ <b>the merciless iced east winds that knife us...</b> ” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns <b>‘we’ and ‘our’</b> – conveys togetherness and collective suffering of soldiers. - <b>‘mad gusts tugging on the wire’</b> – personification	<b>Form and Structure</b> -Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of <b>“but nothing happens”</b> creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) ( <b>“nervous / knife us”</b> ) only barely hold the poem together, like the men.	<b>Language</b> -Contrasting semantic fields of home/childhood ( <b>“cat hairs”, “play at being Eskimos”, “bedroom”</b> ) with war/injury ( <b>“blockade”, “bandaged”, “reinforcements”</b> ) -Aural (sound) imagery: <b>“All my words flattened, rolled, turned into felt”</b> shows pain and inability to speak, and <b>“I listened, hoping to hear your playground voice catching on the wind”</b> shows longing for dead son. - <b>“I was brave, as I walked with you, to the front door”</b> : different perspective of bravery in conflict.	<b>Form and Structure</b> -This is an <b>Elegy</b> , a poem of mourning. -Strong sense of form despite the <b>free verse</b> , 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.
<b>Charge of the Light Brigade by Alfred, Lord Tennyson</b> <b>Themes:</b> Conflict, Suffering, Reality of War, Patriotism <b>Tones:</b> Energetic, Tragic, Haunting		<b>Bayonet Charge by Ted Hughes</b> <b>Themes:</b> Conflict, Power, Reality of War, Nature, Bravery, Patriotism <b>Tones:</b> Bewildered, Desperate, Dreamy		<b>War Photographer</b> <b>Themes:</b> Conflict, Suffering, Reality of War <b>Tones:</b> Painful, Detached, Angry	
<b>Content, Meaning and Purpose</b> - 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.	<b>Context</b> -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: <b>“Someone had blunder’d”</b> . -This was a controversial point to make in Victorian times when blind devotion to power was expected.	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -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. ( <b>“King, honour, human dignity, etcetera”</b> )	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -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: ( <b>“Belfast. Beirut. Phnom Penh.”</b> )
<b>Language</b> -“ <b>Into the valley of Death</b> ”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. -“ <b>jaws of Death</b> ” and “ <b>mouth of Hell</b> ”: presents war as an animal that consumes its victims. -“ <b>Honour the Light Brigade/Noble six hundred</b> ”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group. -“ <b>shot and shell</b> ”: sibilance creates whooshing sounds of battle.	<b>Form and Structure</b> -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 ( <b>HALF-a leaguer / DUM-de-de</b> ) mirrors the sound of horses galloping and increases the poem’s pace. -Repetition of <b>‘the six hundred’</b> at the end of each stanza (epistrophe) emphasises huge loss.	<b>Language</b> -“ <b>The patriotic tear that brimmed in his eye Sweating like molten iron</b> ”: his sense of duty (tear) has now turned into the hot sweat of fear and pain. -“ <b>cold clockwork of the stars and nations</b> ”: the soldiers are part of a cold and uncaring machine of war. -“ <b>his foot hung like statuary in midstride.</b> ”: he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. -“ <b>a yellow hare that rolled like a flame And crawled in a threshing circle</b> ”: impact of war on nature – the hare is distressed, just like the soldiers	<b>Form and Structure</b> -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.	<b>Language</b> -“ <b>All flesh is grass</b> ”: Biblical reference that means all human life is temporary – we all die eventually. -“ <b>He has a job to do</b> ”: like a soldier, the photographer has a sense of duty. -“ <b>running children in a nightmare heat</b> ”: emotive imagery with connotations of hell. -“ <b>blood stained into a foreign dust</b> ”: lasting impact of war – links to Remains and ‘blood shadow’. -“ <b>he earns a living and they do not care</b> ”: ‘they’ is ambiguous – it could refer to readers or the wider world.	<b>Form and Structure</b> -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.
<b>Kamikaze by Beatrice Garland</b> <b>Themes:</b> Conflict, Power, Patriotism, Shame, Nature, Childhood <b>Tones:</b> Sorrowful, Pitiful		<b>The Emigree by Carol Rumens</b> <b>Themes:</b> Conflict, Power, Identity, Protest, Bravery, Childhood <b>Tones:</b> Mournful, Defiant, Nostalgic		<b>Checking Out Me History by John Agard</b> <b>Themes:</b> Power, Protest, Identity, Childhood <b>Tones:</b> Defiant, Angry, Rebellious, Cynical	
<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: <b>“he must have wondered which had been the better way to die”</b> .	<b>Content, Meaning and Purpose</b> -‘Emigree’ – a female who is forced to leave their country for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now <b>“sick with tyrants”</b> . -Despite the cities problems, her positive memories of the place cannot be extinguished.	<b>Context</b> -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	<b>Content, Meaning and Purpose</b> -Represents the voice of a black man who is frustrated by the Eurocentric history curriculum in the UK – which pays little attention to the black history. -Black history is quoted to emphasise its separateness and to stress its importance.	<b>Context</b> -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.
<b>Language</b> -The Japanese word <b>‘kamikaze’</b> means <b>‘divine wind’</b> or ‘heavenly wind’, and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. -“ <b>dark shoals of fish flashing silver</b> ”: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance. - <b>“they treated him as though he no longer existed”</b> : cruel irony – he chose to live but now must live as though he is dead. -“ <b>was no longer the father we loved</b> ”: the pilot was forever affected by his decision.	<b>Form and Structure</b> -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 ( <b>“My mother never spoke again”</b> ) gives the poem a personal tone.	<b>Language</b> -“ <b>I left it as a child</b> ”: ambiguous meaning – either she left when <i>she</i> was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). -“ <b>I am branded by an impression of sunlight</b> ”: imagery of light - it will stay with her forever. -Personification of the city: <b>“I comb its hair and love its shining eyes”</b> (she has a maternal love for the city) and <b>“My city takes me dancing”</b> (it is romantic and passionate lover) -“ <b>My city hides behind me</b> ”: it is vulnerable and – despite the fact that she had to flee – she is strong. -Semantic field of conflict: <b>“Tyrant, tanks, frontiers”</b>	<b>Form and Structure</b> -First person. -The last line of each stanza is the same (epistrophe): <b>“sunlight”</b> : 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.	<b>Language</b> -Imagery of fire and light used in all three stanzas regarding black historic figures: <b>“Toussaint de beacon”, “Fire-woman”, “yellow sunrise”</b> . -Uses non-standard phonetic spelling ( <b>“Dem tell me wcha dem want”</b> ), to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. - <b>“I carving out me identity”</b> : metaphor for the painful struggle to be heard, and to find his identity.	<b>Form</b> -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in <i>italics</i> 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 <b>“Dem tell me”</b> : frustration.

<b>Ozymandias by Percy Bysshe Shelley</b>		<b>My Last Duchess by Robert Browning</b>		<b>Tissue by Imtiaz Dharker</b>	
<b>Themes:</b> Power of Nature, Decay, Pride		<b>Themes:</b> Power, Pride, Control, Jealousy, Status		<b>Themes:</b> Power of Nature, Control, Identity	
<b>Tones:</b> Ironic, rebellious		<b>Tones:</b> Sinister, Bitter, Angry		<b>Tones:</b> Gentle, Flowing, Ethereal	
<b>Content, Meaning and Purpose</b> -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, <b>‘king of kings.’</b> -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.	<b>Context</b> -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.	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -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.	<b>Content, Meaning and Purpose</b> -Two different meanings of <i>‘Tissue’</i> (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.	<b>Context</b> -Imtiaz Dharker was born in Pakistan and grew up in Glasgow. ‘Tissue’ is taken from a 2006 collection of poems entitled ‘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.
<b>Language</b> - <b>‘sneer of cold command’</b> : the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. - <b>‘Look on my works, ye Mighty, and despair.’</b> : <i>‘Look’</i> = 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. <b>‘The lone and level sands stretch far away.’</b> : the desert is vast, lonely, and lasts far longer than a statue.	<b>Form and Structure</b> -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.	<b>Language</b> - <b>‘Looking as if she was alive’</b> : sets a sinister tone. - <b>‘Will’t please you sit and look at her?’</b> rhetorical question to his visitor shows obsession with power. - <b>‘she liked whate’er / She looked on, and her looks went everywhere.’</b> : hints that his wife was a flirt. - <b>‘as if she ranked / My gift of a nine-hundred-years-old name / With anybody’s gift’</b> : she was beneath him in status, and yet dared to rebel against his authority. - <b>‘I gave commands; Then all smiles stopped together’</b> : euphemism for his wife’s murder. - <b>‘Notice Neptune, though / Taming a sea-horse’</b> : he points out another painting, also about control.	<b>Form and Structure</b> -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: <b>‘She thanked men, – good! but thanked / Somehow – I know not how’</b> -Dramatic Irony: the reader can read between the lines and see that the Duke’s comments have a much more sinister undertone.	<b>Language</b> -Semantic field of light: ( <b>‘Paper that lets light shine through’, ‘The sun shines through their borderlines’, ‘let the daylight break through capitals and monoliths’</b> ) emphasises that light is central to life, a positive and powerful force that can break through ‘tissue’ and even monoliths (stone statues). - <b>‘pages smoothed and stroked and turned’</b> : gentle verbs convey how important documents such as the Koran are treated with respect. - <b>‘Fine slips [...] might fly our lives like paper kites’</b> : this simile suggests that we allow ourselves to be controlled by paper.	<b>Form and Structure</b> -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 ( <b>‘turned into your skin’</b> ): 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.

<b>Extract from The Prelude: Stealing the Boat by William Wordsworth</b>		<b>Storm on the Island by Seamus Heaney</b>		<b>London by William Blake</b>	
<b>Themes:</b> Power of Nature, Fear, Childhood		<b>Themes:</b> Power of Nature, Fear		<b>Themes:</b> Power, Inequality, Loss, Anger	
<b>Tones:</b> Confident > Dark / Fearful > Reflective		<b>Tones:</b> Dark, Violent, Anecdotal		<b>Tones:</b> Angry, Dark, Rebellious	
<b>Content, Meaning and Purpose</b> -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 <b>‘huge and mighty forms, that do not live like living men.’</b> -We should respect nature and not take it for granted.	<b>Context</b> -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.	<b>Content, Meaning and Purpose</b> -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	<b>Context</b> -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.	<b>Content, Meaning and Purpose</b> -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.	<b>Context</b> -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.
<b>Language</b> - <b>‘One summer evening (led by her)’</b> : ‘her’ might be nature personified – this shows his love for nature. - <b>‘an act of stealth / And troubled pleasure’</b> : confident, but the oxymoron suggests he knows it’s wrong; forebodes the troubling events that follow. - <b>‘nothing but the stars and grey sky’</b> : emptiness of sky. - <b>‘the horizon’s bound, a huge peak, black and huge’</b> : the image of the mountain is more shocking (contrast). - <b>‘Upreared its head’</b> and <b>‘measured motion like a living thing’</b> : the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. - <b>‘There hung a darkness’</b> : lasting effects of mountain.	<b>Form and Structure</b> -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: <b>‘lustily I dipped my oars into the silent lake’</b> versus <b>‘I struck and struck again’</b> and <b>‘with trembling oars I turned’</b> .	<b>Language</b> - <b>‘Nor are there trees which might prove company’</b> : the island is a lonely, barren place. -Violent verbs are used to describe the storm: <b>‘pummels’, ‘exploding’, ‘spits’</b> . -Semantic field of war: <b>‘Exploding comfortably’</b> (also an oxymoron to contrast fear/safety); <b>‘wind dives and strafes invisibly’</b> (the wind is a fighter plane); <b>‘We are bombarded by the empty air’</b> (under ceaseless attack). -This also reinforces the metaphor of war / troubles. - <b>‘spits like a tame cat turned savage’</b> : simile compares the nature to an animal that has turned on its owner.	<b>Form and Structure</b> -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: <b>‘We are prepared.’</b> (ironic) The violence of the storm: <b>‘It pummels your house’</b> Fear: <b>‘it is a huge nothing that we fear.’</b> -There is a turning point (a volta) in Line 14: <b>‘But no’</b> . This monosyllabic phrase, and the caesura, reflects the final calm before the storm.	<b>Language</b> -Sensory language creates an immersive effect: visual imagery ( <b>‘Marks of weakness, marks of woe’</b> ) and aural imagery ( <b>‘cry of every man’</b> ) - <b>‘mind-forged manacles’</b> : they are trapped in poverty. -Rhetorical devices to persuade: repetition ( <b>‘In every..’</b> ); emotive language ( <b>‘infant’s cry of fear’</b> ). -Criticises the powerful: <b>‘each chartered street’</b> – everything is owned by the rich; <b>‘Every black’ning church appals’</b> - the church is corrupt; <b>‘the hapless soldier’s sigh / Runs in blood down palace walls’</b> – soldier’s suffer and die due to the decisions of those in power, who themselves live in palaces.	<b>Form and Structure</b> -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.

<b>Key themes and connections: poems that you might choose to compare</b>	<b>Language for comparison</b>	<b>Assessment Objectives</b>	<b>Poetic Techniques</b>
	<p><b>When poems have similarities</b> Similarly, ... Both poems convey / address... Both poets explore / present... This idea is also explored in... In a similar way, ... Likewise, ...</p> <p><b>When poems have differences</b> Although... Whereas... Whilst... In contrast, ... Conversely, ... On the other hand, ... On the contrary, ... Unlike..</p>	<p>Ensure that your answer covers all of these areas:</p> <p><b>AO1</b></p> <ul style="list-style-type: none"> <li>Write a response related to the key word in the question.</li> <li>Use comparative language to explore both poems.</li> <li>Use a range of evidence to support your response and to show the meaning of the poems.</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>Comment on the effect of the language in your evidence, including individual words.</li> <li>Identify any use of poetic techniques and explain their effects.</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>What might the poet’s intentions have been when they wrote the poem?</li> <li>Comment on the historical context – when was the poem published and what impact might it have had then, and today?</li> </ul>	<p><b>LANGUAGE</b></p> <p><b>Metaphor</b> – comparing one thing to another <b>Simile</b> – comparing two things with ‘like’ or ‘as’ <b>Personification</b> – giving human qualities to the non-human <b>Imagery</b> – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste. <b>Tone</b> – the mood or feeling created in a poem. <b>Pathetic Fallacy</b> – giving emotion to weather in order to create a mood within a text. <b>Irony</b> – language that says one thing but implies the opposite <i>eg. sarcasm</i>. <b>Colloquial Language</b> – informal language, usually creates a conversational tone or authentic voice. <b>Onomatopoeia</b> – language that sounds like its meaning. <b>Alliteration</b> – words that are close together start with the same letter or sound. <b>Sibilance</b> – the repetition of <i>s</i> or <i>sh</i> sounds. <b>Assonance</b> – the repetition of similar vowel sounds <b>Consonance</b> – repetition of consonant sounds. <b>Plosives</b> – short burst of sound: <i>t, k, p, d, g, or b</i> sound.</p> <p><b>STRUCTURE</b></p> <p><b>Stanza</b> – a group of lines in a poem. <b>Repetition</b> – repeated words or phrases <b>Enjambment</b> – a sentence or phrase that runs onto the next line. <b>Caesura</b> – using punctuation to create pauses or stops. <b>Contrast</b> – opposite concepts/feelings in a poem. <b>Juxtaposition</b> – contrasting things placed side by side. <b>Oxymoron</b> – a phrase that contradicts itself. <b>Anaphora</b> – when the first word of a stanza is the same across different stanzas. <b>Epistrophe</b> – when the final word of a stanza is the same across different stanzas. <b>Volta</b> – a turning point in a poem.</p> <p><b>FORM</b></p> <p><b>Speaker</b> – the narrator, or person in the poem. <b>Free verse</b> – poetry that doesn’t rhyme. <b>Blank verse</b> – poem in iambic pentameter, but with no rhyme. <b>Sonnet</b> – poem of 14 lines with clear rhyme scheme. <b>Rhyming couplet</b> – a pair of rhyming lines next to each other. <b>Meter</b> – arrangement of stressed/unstressed syllables. <b>Monologue</b> – one person speaking for a long time.</p>