## Power and Conflict Poetry – Knowledge Organiser

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, Patri	otism 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 2003Speaker describes shooting a looter dead in Iraq and how it has affected himTo 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 conditionsImagery of cold and warm reflect the delusional mind of a man dying from hypothermiaOwen 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 poen a timeless relevance to all mothers and familiesThere 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 aftermathEnjambment 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) sufferingSemantic 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 soldierRepetition of "but nothing happens" creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotonyPararhymes (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 To Themes: Conflict, Suffering, Reality of War, Patriotism 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.	Pennyson  Tones: Energetic, Tragic, Haunting  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.	Bayonet Charge by Ted Hughes Themes: Conflict, Power, Reality of War, Nature, Bravery 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 enemySteps 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 warHughes dramatises the struggle between a man's thoughts and actions.	Context -Published in 1957, but most-likely set in World War 1Hughes' 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 warfareHe draws a contrast between the idealism of patriotism and the reality of fighting and killing. ("King, honour, human dignity, etcetera")	War Photographer Themes: Conflict, Suffering, Reality of War 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 roomHe appears to be returning to a warzone at the end of the poemDuffy 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.	Tones: Painful, Detached, Angry  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 leaugue / 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 confusedRhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understandingContrasts: imagery of rural England and nightmare war zonesThird 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, Chil Content, Meaning and Purpose -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as shipsThis poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns homeAs he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.	Idhood Tones: Sorrowful, Pitiful  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".	Themes: Conflict, Power, Identity, Protest, Bravery, Child Content, Meaning and Purpose -'Emigree' – a female who is forced to leave their county for political or social reasonsThe 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.	hood   Tones: Mournful, Defiant, Nostalgic   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	Themes: Power, Protest, Identity, Childhood 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 historyBlack history is in italics to emphasise its separateness and to stress its importance.	Tones: Defiant, Angry, Rebellious, Cynical 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 foreverPersonification 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 strongSemantic field of conflict: "Tyrant, tanks, frontiers"	Form and Structure -First personThe last line of each stanza is the same (epistrophe): "sunlight": reinforces the overriding positivity of the city and of the poemThe 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 structureStanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in <i>italic</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 rulesRepetition of "Dem tell me": frustration.

## Ozymandias by Percy Bysshe Shelley My Last Duchess by Robert Browning **Tissue by Imtiaz Dharker** Themes: Power of Nature, Decay, Pride Themes: Power, Pride, Control, Jealousy, Status Tones: Sinister, Bitter, Angry Themes: Power of Nature, Control, Identity Tones: Gentle, Flowing, Ethereal Tones: Ironic, rebellious Content, Meaning and Purpose Context **Content, Meaning and Purpose** Context Content, Meaning and Purpose -The narrator meets a traveller who tells him about a -Shelley was a poet of the 'Romantic period' (late -The Duke is showing a visitor around his large art -Browning was a British poet, and lived in Italy. The -Two different meanings of 'Tissue' (homonyms) are -Imtiaz Dharker was born in Pakistan and grew up in decayed stature that he saw in a desert. 1700s and early 1800s). Romantic poets were collection and proudly points out a portrait of his last poem was published in 1842. explored: firstly, the various pieces of paper that Glasgow. 'Tissue' is taken from a 2006 collection of -The statue was of a long forgotten ancient King: the interested in emotion and the power of nature. wife, who is now dead. He reveals that he was -Browning may have been inspired by the story of an control our lives (holy books, maps, grocery receipts); poems entitles 'The Terrorist at My Table': the arrogant Ozymandias, 'king of kings.' -Shelley also disliked the concept of a monarchy and annoyed by her over-friendly and flirtatious behaviour. Italian Duke (Duke of Ferrara): his wife died in secondly, the tissue of a human body. collection questions how well we know people around -The poem is ironic and one big metaphor: Human the oppression of ordinary people. -He can finally control her by objectifying her and suspicious circumstances and it was rumoured that she -The poet explores the paradox that although paper is power is only temporary – the statue now lays -He had been inspired by the French revolution - wher showing her portrait to visitors when he chooses. had been poisoned. fragile, temporary and ultimately not important, we -This particular poem also questions how well we crumbled in the sand, and even the most powerful the French monarchy was overthrown. - He is now alone as a result of his need for control. allow it to control our lives. understand ourselves and the fragility of humanity. human creations cannot resist the power of nature. -The visitor has come to arrange the Duke's next -Also, although human life is much more precious, it is marriage, and the Duke's story is a subtle warning also fragile and temporary. about how he expects his next wife to behave. Form and Structure Language Form and Structure Language Language Form and Structure -'sneer of cold command': the king was arrogant, this -A sonnet (14 lines) but with an unconventional -'Looking as if she was alive': sets a sinister tone. -Dramatic Monologue, in iambic pentameter. -Semantic field of light: ('Paper that lets light shine -The short stanzas create many layers, which is a key has been recognised by the sculptor, the traveller and structure... the structure is normal until a turning point -'Will't please you sit and look at her?' rhetorical -It is a speech, pretending to be a conversation – he through', 'The sun shines through their borderlines', theme of the poem (layers of paper and the creation of question to his visitor shows obsession with power. then the narrator. (a volta) at Line 9 (..these words appear). This reflects doesn't allow the other person to speak! 'let the daylight break through capitals and human life through layers) -'Look on my works, ye Mighty, and despair.': 'Look' = how human structures can be destroyed or decay. -'she liked whate'er / She looked on, and her looks -Enjambment: rambling tone, he's getting carried away monoliths') emphasises that light is central to life, a -The lack of rhythm or rhyme creates an effect of imperative, stressed syllable highlights commanding -The iambic pentameter rhyme scheme is also went everywhere.': hints that his wife was a flirt. with his anger. He is a little unstable. positive and powerful force that can break through freedom and openness. tone: disrupted or decayed. -'as if she ranked / My gift of a nine-hundred-years--Heavy use of caesura (commas and dashes): stuttering 'tissue' and even monoliths (stone statues). -All stanzas have four lines, except the final stanza -First eight lines (the octave) of the sonnet: the statue ironic – he is telling other 'mighty' kings to admire the old name / With anybody's gift': she was beneath him effect shows his frustration and anger: 'She thanked -'pages smoothed and stroked and turned': gentle which has one line ('turned into your skin'): this line size of his statue and 'despair', however they should is described in parts to show its destruction. in status, and yet dared to rebel against his authority. men, - good! but thanked / Somehow - I know not verbs convey how important documents such as the focuses on humans, and addresses the reader directly -'I gave commands; Then all smiles stopped together': to remind us that we are all fragile and temporary. really despair because power is only temporary. -Final two lines: the huge and immortal desert is how' Koran are treated with respect. -'Fine slips [...] might fly our lives like paper kites': this 'The lone and level sands stretch far away.': the described to emphasise the insignificance of human euphemism for his wife's murder. -Dramatic Irony: the reader can read between the lines -Enjambment between lines and stanzas creates an effect of freedom and flowing movement. desert is vast, lonely, and lasts far longer than a statue. -'Notice Neptune, though / Taming a sea-horse': he and see that the Duke's comments have a much more simile suggests that we allow ourselves to be points out another painting, also about control. sinister undertone. controlled by paper. Extract from The Prelude: Stealing the Boat by William Wordsworth Storm on the Island by Seamus Heaney **London by William Blake** Tones: Angry, Dark, Rebellious Themes: Power of Nature, Fear, Childhood Tones: Confident > Dark / Fearful > Reflective Tones: Dark, Violent, Anecdotal Themes: Power, Inequality, Loss, Anger Themes: Power of Nature. Fear Content, Meaning and Purpose Content, Meaning and Purpose Context Content, Meaning and Purpose Context Context -The story of a boy's love of nature and a night-time -Published shortly after his death, The Prelude was a -The narrator describes how a rural island community -Seamus Heaney was Northern Irish, he died in 2013. -The narrator is describing a walk around London and -The poem was published in 1794, and time of great adventure in a rowing boat that instils a deeper and very long poem (14 books) that told the story of -This poem was published in 1966 at the start of 'The poverty is many parts of London. prepared for a coming storm, and how they were how he is saddened by the sights and sounds of William Wordsworth's life. -William Blake was an English poet and artist. Much of fearful respect for the power of nature. confident in their preparations. Troubles' in Northern Ireland: a period of deep unrest -At first, the boy is calm and confident, but the sight of -This extract is the first part of a book entitled -When the storm hits, they are shocked by its power: and violence between those who wanted to remain -The poem also addresses the loss of innocence and his work was influenced by his radical political views: a huge mountain that comes into view scares the boy 'Introduction – Childhood and School-Time'. its violent sights and sounds are described, using the the determinism of inequality: how new-born infants he believed in social and racial equality. part of the UK and those who wanted to become part and he flees back to the shore. -Like Percy Shelley, Wordsworth was a romantic poet of Ireland. -This poem is part of the 'Songs of Experience' metaphor of war. are born into poverty. -He is now in awe of the mountain and now fearful of and so his poetry explores themes of nature, human -The final line of the poem reveals their fear of -The first eight letters of the title spell 'Stormont': this -The poem uses rhetoric (persuasive techniques) to collection, which focuses on how innocence is lost and is the name of Northern Ireland's parliament. The the power of nature which are described as 'huge and emotion and how humans are shaped by their nature's power convince the reader that the people in power society is corrupt. mighty forms, that do not live like living men.' interaction with nature. poem might be a metaphor for the political storm that (landowners, Church, Government) are to blame for -He also questioned the teachings of the Church and was building in the country at the time. the decisions of Government. -We should respect nature and not take it for granted. this inequality. Form and Structure Form and Structure Language Form and Structure -Sensory language creates an immersive effect: visual -'One summer evening (led by her)': 'her' might be -Written in blank verse and with lots of enjambment: -A dramatic monologue, there is a first-person narrator -First person narrative – creates a sense that it is a -'Nor are there trees which might prove company': nature personified – this shows his love for nature. this creates a conversational and anecdotal tone. imagery ('Marks of weakness, marks of woe') and ('I) who speaks passionately about what he sees. the island is a lonely, barren place. -'an act of stealth / And troubled pleasure': confident, -The regular rhythm and enjambment add to the effect -Violent verbs are used to describe the storm: -'We' (first person plural) creates a sense of aural imagery ('cry of every man') -Simple ABAB rhyme scheme: reflects the unrelenting but the oxymoron suggests he knows it's wrong; of natural speech and a personal voice. 'pummels', 'exploding', 'spits'. community, and 'You' (direct address) makes the -'mind-forged manacles': they are trapped in poverty. misery of the city, and perhaps the rhythm of his feet -Semantic field of war: 'Exploding comfortably' (also forebodes the troubling events that follow. -The extract can be split into three sections, each with reader feel immersed in the experience. -Rhetorical devices to persuade: repetition ('In as he trudges around the city. 'nothing but the stars and grey sky': emptiness of sky. a different tone to reflect his shifting mood: an oxymoron to contrast fear/safety); 'wind dives and -The poem can split into three sections: every..'); emotive language ('infant's cry of fear'). -First two stanzas focus on people; third stanza focuses Lines 1-20: (rowing) carefree and confident strafes invisibly' (the wind is a fighter plane); 'We are on the institutions he holds responsible; fourth stanza -'the horizon's bound, a huge peak, black and huge': Confidence: 'We are prepared:' (ironic) -Criticises the powerful: 'each chartered street' the image of the mountain is more shocking (contrast). Lines 21-31: (the mountain appears) dark and fearful bombarded by the empty air' (under ceaseless attack). The violence of the storm: 'It pummels your house' everything is owned by the rich; 'Every black'ning returns to the people – they are the central focus. Lines 32-44: (following days) reflective and troubled Fear: 'it is a huge nothing that we fear.' **church appals'** - the church is corrupt: **'the hapless** -'Upreared its head' and 'measured motion like a -This also reinforces the metaphor of war / troubles. living thing': the mountain is personified as a powerful -Contrasts in tone: 'lustily I dipped my oars into the 'spits like a tame cat turned savage': simile compares -There is a turning point (a volta) in Line 14: 'But no:'. soldier's sigh / Runs in blood down palace walls' -This monosyllabic phrase, and the caesura, reflects the soldier's suffer and die due to the decisions of those in beast, but calm - contrasts with his own inferior panic. silent lake' versus 'I struck and struck again' and 'with the nature to an animal that has turned on its owner. 'There hung a darkness': lasting effects of mountain. trembling oars I turned'. final calm before the storm. power, who themselves live in palaces. Key themes and connections: poems that you might choose to compare Language for comparison **Assessment Objectives** Poetic Techniques LANGUAGE STRUCTURE Ensure that your answer covers all of these **Metaphor** – comparing one thing to another Stanza – a group of lines in a poem. Power of Nature When poems have similarities areas: Simile – comparing two things with 'like' or 'as' **Repetition** – repeated words or phrases A01 Similarly, ... Pride and Power Personification - giving human qualities to the non-**Enjambment** – a sentence or phrase that runs onto the Tissue Storm on the Island • Write a response related to the key word in of Man Both poems convey / address... Ozymandias the question. Imagery – language that makes us imagine a sight Both poets explore / present... Caesura – using punctuation to create pauses or stops. Extract from The Prelude 2 My Last Duchess Use comparative language to explore both (visual), sound (aural), touch (tactile), smell or taste. **Contrast** – opposite concepts/feelings in a poem. This idea is also explored in... Kamikaze poems. **Tone** – the mood or feeling created in a poem. **Juxtaposition** – contrasting things placed side by side. In a similar way, ... Oxymoron – a phrase that contradicts itself. Pathetic Fallacy – giving emotion to weather in order Use a range of evidence to support your Likewise, ... to create a mood within a text. **Anaphora** – when the first word of a stanza is the response and to show the meaning of the Bravery The Emigree Irony – language that says one thing but implies the same across different stanzas. poems. opposite eg. sarcasm. **Epistrophe** – when the final word of a stanza is the When poems have differences AO2 Identity Colloquial Language – informal language, usually same across different stanzas. Although... Comment on the effect of the language in creates a conversational tone or authentic voice. Volta – a turning point in a poem. Charge of the Light Brigade Whereas... your evidence, including individual words. Onomatopoeia – language that sounds like its FORM Bayonet Charge Checking Out Me History Whilst... Identify any use of poetic techniques and meaning. **Speaker** – the narrator, or person in the poem. explain their effects. Alliteration – words that are close together start with Free verse – poetry that doesn't rhyme. In contrast, ...

AO3

What might the poet's intentions have been

Comment on the historical context - when

was the poem published and what impact

might it have had then, and today?

when they wrote the poem?

**Blank verse** – poem in iambic pentameter, but with no

Rhyming couplet – a pair of rhyming lines next to each

Meter – arrangement of stressed/unstressed syllables.

**Monologue** – one person speaking for a long time.

Sonnet – poem of 14 lines with clear rhyme scheme.

other.

the same letter or sound.

**Sibilance** – the repetition of *s* or *sh* sounds.

Consonance - repetition of consonant sounds.

Assonance – the repetition of similar vowel sounds

**Plosives** – short burst of sound: t, k, p, d, q, or b sound

Reality of Conflict

War Photographe

Exposure

Suffering

Inequality and /

Anaer

London

Conversely, ...

Unlike...

On the other hand, ...

On the contrary, ...