

## Knowledge Organiser: Power and Conflict poetry.

Poet: Poem	Context	Writer's Intent	Themes	Methods	Comparison poems
<b>Ted Hughes</b>  <i>Bayonet Charge</i>	<ul style="list-style-type: none"> <li>Set in World War 1.</li> <li>Hughes' father had survived the battle of Gallipoli</li> <li>Idealism of patriotism and the reality of fighting and killing.</li> </ul>	<ul style="list-style-type: none"> <li>He may have wished to draw attention to the hardships of trench warfare.</li> <li>Wanted to illustrate the false patriotism associated with war.</li> </ul>	<b>Conflict, Power, Reality of War, Nature, Bravery, Patriotism</b>	<ol style="list-style-type: none"> <li>The poem starts 'in medias res': in the middle of the action, to convey shock and pace.</li> <li>Enjambment maintains the momentum of the charge</li> <li>Time stands still in the second stanza to convey the soldier's bewilderment and reflective thoughts.</li> <li>Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.</li> </ol>	<b>Reality of war</b> Charge of the Light Brigade Poppies <b>Suffering</b> War Photographer Remains Exposure
<b>Alfred Lord Tennyson</b>  <i>Charge of the Light Brigade</i>	<ul style="list-style-type: none"> <li>Many British soldiers died due to a blunder in delivering orders.</li> <li>-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.</li> </ul>	<ul style="list-style-type: none"> <li>As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light</li> <li>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".</li> <li>It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.</li> </ul>	<b>Conflict, Suffering, Reality of War, Patriotism</b>	<ol style="list-style-type: none"> <li>This is a ballad, a form of poetry to remember historical events.</li> <li>6 verses, each representing 100 men who took part.</li> <li>First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive.</li> <li>Dactylic dimeter (HALF-a league / DUM-de-de) mirrors the sound of horses galloping and increases the poem's pace.</li> <li>Repetition 'six hundred' at the end of each stanza (epistrophe) emphasises huge loss.</li> </ol>	<b>Reality of war</b> Bayonet Charge Poppies
<b>Wilfred Owen</b>  <i>Exposure</i>	<ul style="list-style-type: none"> <li>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</li> <li>Of his work, Owen said: "My theme is war and the pity of war".</li> </ul>	<ul style="list-style-type: none"> <li>Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty.</li> <li>Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.</li> <li>Owen wanted to draw attention to the suffering, monotony and futility of war.</li> </ul>	<b>Conflict, Suffering, Nature, Reality of War, Patriotism</b>	<ol style="list-style-type: none"> <li>Contrast of Cold&gt;Warm&gt;Cold imagery conveys Suffering&gt;Delusions&gt;Death of the hypothermic soldier.</li> <li>Repetition of "but nothing happens" creates circular structure implying never ending suffering</li> <li>Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony.</li> <li>Pararhymes (half rhymes) ("nervous / knife us") only barely hold the poem together, like the men</li> </ol>	<b>Suffering</b> War Photographer Remains Bayonet Charge
<b>Simon Armitage</b>  <i>Remains</i>	<ul style="list-style-type: none"> <li>"These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind." Simon Armitage</li> <li>Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003.</li> </ul>	<ul style="list-style-type: none"> <li>Speaker describes shooting a looter dead in Iraq and how it has affected him.</li> <li>To show the reader that mental suffering can persist long after physical conflict is over.</li> </ul>	<b>Conflict, Suffering, Reality of War</b>	<ol style="list-style-type: none"> <li>Monologue, told in the present tense to convey a flashback (a symptom of PTSD).</li> <li>First four stanzas are set in Iraq; last three are at home, showing the aftermath.</li> <li>Enjambment between lines/stanzas conveys conversational tone; gives a fast pace, especially when conveying the horror of killing</li> <li>Repetition of 'Probably armed, Possibly not' conveys guilt and bitterness.</li> </ol>	<b>Suffering</b> War Photographer Bayonet Charge Exposure
<b>Carol Ann Duffy</b>  <i>War Photographer</i>	<ul style="list-style-type: none"> <li>Duffy was inspired to write this poem by her friendship with a war photographer.</li> <li>Like Tennyson and Ted Hughes, Duffy was the Poet Laureate.</li> </ul>	<ul style="list-style-type: none"> <li>The challenge faced by these people whose job requires them to record terrible, events without being able to help.</li> <li>The location is ambiguous and therefore universal: ("Belfast. Beirut. Phnom Penh.")</li> <li>Conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines.</li> </ul>	<b>Conflict, Suffering, Reality of War</b>	<ol style="list-style-type: none"> <li>Enjambment – reinforces the sense that the world is out of order and confused.</li> <li>Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding.</li> <li>Contrasts: imagery of rural England and nightmare war zones.</li> <li>Third stanza: A specific image – and a memory – appears before him.</li> </ol>	<b>Suffering</b> Remains Bayonet Charge Exposure

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<p><b>Jane Weir</b></p> <p><b><i>Poppies</i></b></p>	<ul style="list-style-type: none"> <li>The conflict is deliberately ambiguous to give the poem a timeless relevance to all mothers and families</li> <li>Set around the time of the Iraq and Afghan wars</li> </ul>	<ul style="list-style-type: none"> <li>There are hints of a critical tone; about how soldiers can become intoxicated by the glamour of war: “a blockade of yellow bias” and “intoxicated”.</li> <li>Offers an alternative interpretation of bravery in conflict: doesn’t focus on a soldier but on the mother, who is left behind and must cope with his death.</li> </ul>	<p><b>Bravery, Reality of War, Suffering, Childhood</b></p>	<ol style="list-style-type: none"> <li>This is an Elegy, a poem of mourning.</li> <li>Strong sense of form despite the free verse, stream of consciousness addressing her son directly – poignant</li> <li>No rhyme scheme makes it melancholic while enjambment gives it an anecdotal tone.</li> <li>Nearly half the lines have caesura – she is trying to hold it together but can’t speak fluently as she is breaking inside.</li> </ol>	<p><b>Reality of war</b></p> <p>Charge of the Light Brigade Bayonet Charge Exposure</p>
<p><b>Beatrice Garland</b></p> <p><b><i>Kamikaze</i></b></p>	<ul style="list-style-type: none"> <li>Cowardice or surrender was a great shame in wartime Japan.</li> <li>In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships.</li> </ul>	<ul style="list-style-type: none"> <li>To surrender meant shame for you and your family, and rejection by society. Garland explores that theme: “he must have wondered which had been the better way to die”.</li> </ul>	<p><b>Conflict, Power, Patriotism, Shame, Nature, Childhood</b></p>	<ol style="list-style-type: none"> <li>Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society.</li> <li>The first five stanzas are ordered (whilst he is on his set mission).</li> <li>Only full stop is at the end of Stanza Five: he has made his decision to turn back.</li> <li>Final two stanzas are in italics and have longer lines to represent the fallout of his decision: life has shifted and will not be the same.</li> <li>Direct speech (“My mother never spoke again”) gives the poem a personal tone</li> </ol>	<p><b>Pride and Power of Man</b></p> <p>My Last Duchess Bravery Poppies Charge of the Light Brigade Bayonet charge</p>
<p><b>Seamus Heaney</b></p> <p><b><i>Storm on the Island</i></b></p>	<ul style="list-style-type: none"> <li>Seamus Heaney was Northern Irish, he died in 2013.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Heaney uses the storm as a metaphor for The Troubles in Ireland.</li> <li>Heaney describes how they felt they were prepared but were overwhelmed by the magnitude of power.</li> <li>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</li> </ul>	<p><b>Power of Nature, Fear</b></p>	<ol style="list-style-type: none"> <li>Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone.</li> <li>‘We’ (first person plural) creates a sense of community, and ‘You’ (direct address) makes the reader feel immersed.</li> <li>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.’</li> <li>There is a turning point (a volta) in Line 14: ‘But no:’. The monosyllabic phrase, and caesura, reflects the final calm before the storm.</li> </ol>	<p><b>Power of Nature</b></p> <p>Extract from <i>The Prelude</i> Ozymandias Tissue <b>Fear</b> The Emigrée Extract from <i>The Prelude</i></p>
<p><b>Carol Rumens</b></p> <p><b><i>The Emigrée</i></b></p>	<ul style="list-style-type: none"> <li>Written in 1993</li> <li>‘Emigrée’ – a female who is forced to leave their country for political or social reasons.</li> <li>Increasingly relevant to many people in current world climate</li> </ul>	<ul style="list-style-type: none"> <li>The poet explores the power of place and home as formative in shaping a person’s identity.</li> <li>The personification of the home country creates an emotional relationship.</li> <li>The poet may have been wanting to highlight the plight of displaced persons.</li> </ul>	<p><b>Conflict, Power, Identity, Protest, Bravery, Childhood</b></p>	<ol style="list-style-type: none"> <li>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 lots of full-stops – conveys feeling of entrapment.</li> <li>“My city hides behind me”: it is vulnerable and – despite the fact that she had to flee – she is strong.</li> <li>Semantic field of conflict: “Tyrant, tanks, frontiers”</li> </ol>	<p><b>Fear</b></p> <p>Storm on the Island Extract from <i>The Prelude</i> <b>Identity</b> Checking Out Me History Kamikaze</p>
<p><b>John Agard</b></p> <p><b><i>Checking Out Me History</i></b></p>	<ul style="list-style-type: none"> <li>John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s.</li> <li>His poetry challenge racism and prejudice.</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Black history is quoted to emphasise its separateness and to stress its importance.</li> </ul>	<p><b>Power, Protest, Identity, Childhood</b></p>	<ol style="list-style-type: none"> <li>Dramatic monologue, with a dual structure.</li> <li>Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in italics to represent separateness and rebellion).</li> <li>Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history).</li> <li>The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent a rejection of the rules.</li> <li>Repetition of “Dem tell me”: frustration.</li> </ol>	<p><b>Identity</b></p> <p>The Emigrée <b>Inequality and anger</b> London</p>



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<b>Imtiaz Dharker</b>  <i>Tissue</i>	<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.</li> <li>Also, although human life is much more precious, it is also fragile and temporary.</li> </ul>	<b>Power of Nature, Control, Identity</b>	<ol style="list-style-type: none"> <li>The short stanzas create many layers, which is a key theme of the poem (layers of paper/ the creation of human life through layers)</li> <li>Lack of rhythm/rhyme but with enjambment creates the effect of freedom and openness.</li> <li>All stanzas have four lines, except the final stanza which has one line ('turned into your skin'): this line focuses on humans, and addresses the reader, reminding us we are fragile and temporary.</li> </ol>	<b>Power of Nature</b> Ozymandias Storm on the Island Extract from <i>The Prelude</i>
<b>William Blake</b>  <i>London</i>	<ul style="list-style-type: none"> <li>The poem was published in 1794, a time of great poverty in many parts of London.</li> <li>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.</li> <li>He also questioned the teachings of the Church and the decisions of Government.</li> </ul>	<ul style="list-style-type: none"> <li>The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.</li> <li>The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality</li> </ul>	<b>Power, Inequality, Loss, Anger</b>	<ol style="list-style-type: none"> <li>A dramatic monologue, there is a first-person narrator ('I') who speaks passionately about what he sees.</li> <li>Simple ABAB rhyme scheme: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city.</li> <li>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.</li> </ol>	<b>Inequality and anger</b> Checking Out Me History Suffering Remains Bayonet Charge Exposure
<b>Percy Bysshe Shelley</b> <i>Ozymandias</i>	<ul style="list-style-type: none"> <li>Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.</li> <li>Shelley also disliked the concept of a monarchy and the oppression of ordinary people.</li> <li>He had been inspired by the French revolution – when the French monarchy was overthrown.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>	<b>Power of Nature, Decay, Pride</b>	<ol style="list-style-type: none"> <li>A sonnet (14 lines) a poetic form usually associated with love for a person – could be a reference to Ozymandias' love of himself.</li> <li>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 decayed. The iambic pentameter rhyme scheme is also disrupted or decayed.</li> <li>First octave of the sonnet: the statue is described in parts to show its destruction.</li> <li>Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.</li> </ol>	<b>Power of Nature</b> Storm on the Island Extract from <i>The Prelude</i> Tissue
<b>Robert Browning</b>  <i>My Last Duchess</i>	<ul style="list-style-type: none"> <li>Browning was a British poet, and lived in Italy. The poem was published in 1842.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>To illustrate the power of men within a patriarchal society and to highlight the ease at which money and status allows power to be abused.</li> </ul>	<b>Power, Pride, Control, Jealousy, Status</b>	<ol style="list-style-type: none"> <li>Dramatic Monologue, in iambic pentameter.</li> <li>It is a speech, pretending to be a conversation – he doesn't allow the other person to speak.</li> <li>Enjambment: rambling tone, he's getting carried away with his anger.</li> <li>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'</li> </ol>	<b>Pride and Power of Man</b> Ozymandias Tissue Kamikaze
<b>William Wordsworth</b>  <i>Extract from The Prelude</i>	<ul style="list-style-type: none"> <li>Published shortly after his death, The Prelude the story of William Wordsworth's life.</li> <li>This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'.</li> <li>Wordsworth was a romantic poet and so his poetry explores themes of nature, and human emotion.</li> </ul>	<ul style="list-style-type: none"> <li>The writer's intent is to illustrate the loss of innocence and childhood – childish confidence gives way to the understanding of one's own insignificance in the world.</li> <li>The power of nature in comparison to the individual is a key concept for Wordsworth and is illustrated the reiteration of how huge the mountain is and reference to the sky's expanse.</li> </ul>	<b>Power of Nature, Fear, Childhood</b>	<ol style="list-style-type: none"> <li>First person narrative – creates a sense that it is a personal poem.</li> <li>The regular rhythm and enjambment add to the effect of natural speech and a personal voice.</li> <li>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</li> <li>Contrasts in tone: 'lustily I dipped my oars into the silent lake' versus 'I struck and struck again' and 'with trembling oars I turned'</li> </ol>	<b>Power of Nature</b> Storm on the Island Ozymandias Tissue

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Key Word Glossary			
Word	Definition	Example	Word in Action
<b>Metaphor</b>	comparing one thing to another	The storm in Storm on the Island	
<b>Simile</b>	comparing two things with 'like' or 'as'		
<b>Personification</b>	giving human qualities to the nonhuman	<i>My city hides behind me</i> – The Emigrée	
<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 eg. sarcasm.		
<b>Colloquial</b>	informal language, usually creates a conversational tone or authentic voice.	<i>And one of them legs it up the road</i> - Remains	
<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 s or sh sounds.		
<b>Assonance</b>	the repetition of similar vowel sounds		
<b>Consonance</b>	repetition of consonant sounds		
<b>Plosives</b>	short burst of sound: t, k, p, d, g, or b sound.	<i>King of kings</i> - Ozymandias	
<b>Stanza</b>	a group of lines in a poem		
<b>Repetition</b>	repeated words or phrases	<i>Probably armed, possibly not</i> - Remains	
<b>Enjambment</b>	a sentence or phrase that runs onto the next line.		
<b>Caesura</b>	using punctuation to create pauses or stops	<i>We are prepared: we build our houses squat</i> – Storm on the Island	
<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.	<i>The six hundred</i> – Charge of the Light Brigade.	
<b>Volta</b>	a turning point in a 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		

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