# Knowledge Organiser: Power and Conflict Poetry

## The Anthology

| Poet: Poem | Writer's Intent | Poet: Poem | Writer's Intent |
|---|---|---|---|
| **William Blake 'London'** | The poem centres on a speaker walking through London, commenting on the filth and corruption he sees. | **Jane Weir 'Poppies'** | A mother recalls caring for her son and reminisces about his childhood before it is implied that he has died in conflict. |
| **Percy Shelly 'Ozymandias'** | The poem concerns the discovery of a semi-destroyed and decaying statue of Ramesses II and shows how power deteriorates. | **Imitaz Dhakar 'Tissue'** | Tissue paper is used as an extended metaphor for life to show that although fragile, humans have power to change things. |
| **Robert Browning 'My Last Duchess'** | The poem is about a Duke, who has supposedly killed his first wife. He displays a painting of his dead wife in his house. | **Beatrice Garland 'Kamikaze'** | A daughter reflects on her relationship to her father who was a Kamikaze pilot and did not to complete his suicide mission. |
| **Alfred Tennyson 'The Charge of the Light Brigade'** | A brigade of soldiers march to their deaths. They charge heroically but few survive. | **Carol Rumens 'The Emigree'** | The poem is about somebody who had to leave their country as a child to be safe. |
| **Wilfred Owen 'Exposure'** | The speaker describes the terrifying experience of a night in the trenches in the WWI. This shows the trauma experienced. | **William Wordsworth 'Prelude'** | Wordsworth's childhood memory where he steals a boat and rows it to the middle of a lake. A mountain by the lake grows far bigger than he thought it. He returns claiming the experience has changed how he sees nature. |
| **Ted Hughes 'Bayonet Charge'** | Hughes depicts a soldier for a few seconds, desperately charging into battle. | | |
| **Simon Armitage 'Remains'** | The poem explores the repercussions of war for individuals (PTSD). | **John Agard 'Checking Out Me History'** | The speaker is recounting historical figures he was, and wasn't, taught about as a child. |
| **Carol Ann Duffy 'War Photographer'** | A war photographer contemplates his job realising the public does not care about the issues. | **Seamus Heaney 'Storm on the Island'** | Heaney's poem is about a community of islanders preparing for a storm, investigating the battle of nature vs man. |

## Key Ideas

| Cluster | Explanation | Connected Poems |
|---|---|---|
| **Power of Humans** | The poems in this cluster focus on humans and the power they possess and what harm that power can inflict on others. | London Ozymandias My Last Duchess |
| **Reality of Conflict** | The poems in this cluster focus on showing the horrors of war as they are for those who are fighting without any grandeur or glorification. | Charge of the Light Brigade Exposure Bayonet Charge Remains |
| **Memory** | The poems in this cluster focus on the memories people are left with after war. Be that of lost loved ones or of what they have seen and done. | War Photographer Poppies Kamikaze Remains |
| **Loss and Absence** | The poems in this cluster focus on the grief people feel when things – people and places – are taken away. | The Emigree Poppies Kamikaze |
| **Power of Nature** | The poems in this cluster focus on nature and the power that it possesses. They show the damage it can cause and the awe it can inspire. | Exposure Prelude Storm on the Island Tissue |
| **Identity** | The poems in this cluster explore identity, how this is constructed by themselves and others and can change. | Checking out Me History Tissue The Emigree |

## Question Requirements

| Anthology Question | Unseen Question | Unseen Comparison |
|---|---|---|
| Compare two poems from the anthology. One is given, one remembered. Must be compared in the clusters. Idea/ concept based comparison. Context needs to be used. | Exploration of one unseen poem. Idea/ concept based response. No need to use context. | Compare two unseen poems – one you have already looked at. Can use ideas already explored. Methods based comparison. |

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| Key Word Glossary | | | |
|---|---|---|---|
| **Word** | **Definition** | **Example** | **Word in Action** |
| **Acrostic** | A poem, word puzzle, or other composition in which certain letters in each line form a word or words. | Heaney uses an **acrostic** to link the storm to the Troubles in Ireland. | |
| **Alliteration** | The repetition of the same consonant sound, often at the beginning of words. | Shelley uses **alliteration** of "boundless and bare/lone and level" to stretch out the sound and demonstrate destruction over time. | |
| **Assonance** | The repetition of a vowel sound for emphasis. | | |
| **Caesura** | A rhythmical pause within a line of poetry expressed in writing by a piece of punctuation. | Weir uses **caesura** to demonstrate the speaker's heightened emotions. | |
| **Dramatic monologue** | A poem in which an imagined speaker addresses a silent listener, usually not the reader. | Blake's *London* is a **dramatic monologue**. | |
| **Emotive language** | Word choice which is used to evoke emotion in the reader. | Duffy's use of **emotive language** evokes horror in the reader. | |
| **Enjambment** | The overlapping of a sentence onto the following line, usually to emphasise a word or phrase at the start of a line or verse. | Heaney uses lots **enjambement** to create a conversational tone. | |
| **Iambic Pentameter** | A line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable. | Browning uses **iambic pentameter** in *My Last Duchess*. | |
| **Imagery** | Visually descriptive language. | Hughes uses **imagery** to depict the reality of war. | |
| **Juxtaposition** | When two or more ideas, images, words etc. are placed side by side to develop comparisons and contrasts. | Duffy **juxtaposes** the imagery of rural England and the nightmare of war zones. | |
| **Onomatopoeia** | The use of a word that sounds like its meaning. | Remains uses **onomatopoeia** to make the memories vivd. | |
| **Oxymoron** | A figure of speech in which apparently contradictory terms appear in conjunction. | Heaney uses **oxymoron** to show how war appears part of everyday life – the abnormal has become normal. | |
| **Metaphor** | A comparison in which one thing is said to be another. | Dhakar uses tissue as a **metaphor** for the fragility of life. | |
| **Personification** | The attribution of human feelings, emotions, or sensations to an inanimate object. | Rumens **personifies** the personas home country to show the personal relationship the persona has with it. | |
| **Polyphonic** | Producing or involving many sounds or voices. | *Ozymandias* is **polyphonic** as it has multiple voices: the persona, the traveler, Ozymandias. | |
| **Quatrain** | A stanza of four lines, especially one having alternate rhymes. | *Tissue* is mainly written in **quatrains**. | |
| **Repetition** | A literary device which repeats the same word or phrase a few times to make it memorable. | Armitage's use of **repetition** conveys the speaker's guilt. | |
| **Rhyme scheme** | The pattern of a poem's rhyme, often identified using letters e.g. ABABCC. | Blake uses an alternating **rhyme scheme**. | |

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| Rhythm | A strong, regular repeated pattern of movement or sound. | Tennyson uses **rhythm** to mimic the action in Charge of the Light Brigade. | |
|---|---|---|---|
| Semantic Field | A set of related items, for example verbs of perception. | Dharker uses the **semantic field** of light in *Tissue*. | |
| Simile | A comparison that uses 'like' or 'as'. | Heaney uses the **simile** to describe Ireland as a savage cat implying the need of the country to defend itself | |
| Sonnet | A poem that has 14 lines and a particular pattern of rhyme ABAB CDCD EFEF GG) | Shelley's poem *Ozymandias* is a **sonnet**. | |
| Syntax | The arrangement of words and phrases to create sentences in a language. | Agard's **syntax** shows the speaker's creole heritage. | |
| Volta | A turning point in a poem. | There is a **volta** in the final lines of Ozymandias. | |