



Name:

Teacher name:

Class:

LITERATURE:

POETRY- PAPER 2 SECTION B

Top: Convincing

High: Thoughtful 3-5 developed points

Mid: Clear understanding - answers the question

Low mid: Some explanation- begins to answer

Low: Some understanding- Re-tells the events of the poems

Bottom: Little

AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations **AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate. AO3 Show understanding of the relationships between texts and the contexts in which they were written.**

Level Band	30 mark question	AO1 Use of comparison	AO1 Use of quotations	AO2 Use of terminology and effect of techniques	AO3 Analysis of ideas, perspectives and context
6 Top	26-30	Critical, exploratory, conceptualised	Judicious, precise	Judicious, analysed	Convincing, critical uses terminology judiciously
5 High	21-25	Thoughtful, developed	Apt, integrated	Examined, effective	Thoughtful consideration
4 Mid	16-20	Clear, explained	Effective, supportive	Clear, understanding	Clear understanding
3 Low mid	11-15	Some explained	References to support, range	Explained, identified effects	Some understanding of implicit ideas
2 Low	6-10	Supported, relevant	Comments on references	Some references terminology, identifies methods	Some awareness of implicit ideas
1 Bottom	1-5	Simple, relevant	Reference to relevant detail(s)	Possibly uses terminology, awareness of choices	Simple comment on explicit ideas
0	0	No work worthy of any marks			

Revision Tracker

As you revise each poem, track your progress of how confident you feel about your knowledge of that poem.

POEM	OK	GOT IT	NAILED IT
Ozymandias			
London			
The Prelude			
My Last Duchess			
The Charge of the Light Brigade			
Exposure			
Storm on the Island			
Bayonet Charge			
Remains			
Poppies			
War Photographer			
Tissue			
The Emigrée			
Checking Out Me History			
Kamikaze			

A list of useful terms to use in your analysis

adjective,
atmosphere,
attitudes,
authentic direct speech,
bias (what is present or omitted),
biblical noun,
chronologically,
descriptive nouns,
dialogue,

direct address,
distant and formal mode of address,
extended list,
foregrounding or emphasis,
foreshadowing,
humour,
hyperbole,
increased tension,
interrogatives,
level of selectivity of information

list of verbs,
lists three consecutive verbs in order,
motif,
noun,
present participles,
pronoun,
second person direct address,
single complex sentence,
structural device of time,
third person perspective,
time lapse,
time reference,
tone of the writing,
tone,
use of image to reinforce meaning,
verb phrase,

alliteration,
complex sentence,
compound sentence,
conjunction,
descriptions,
detached,
details the facts,
direct testimony,
Effective vocabulary,
emotive adjectives,

emotive assertions,
empathise,
experiential,
extended list,
factual language,
focusses,
further narrowing down of focus,
general moral point,
humorous,
humour,

journal, questions,
juxtaposition,
list of events,
list of nouns,
listing the details,
motif recurs throughout,
moves from the specific,
noun phrase,
one sentence paragraph
one-sided view,
personal language,
positive points of view,
quotations,
repetition of the conjunction,

repetition,
reporting,
repulsive description,
rhetorical and emotional argument,
rhetorical question,
short but dramatic narrative,
singular event to a wider,
speech is punctuated,
structural effect is the pause,
symbolise,
tension subsides,
tone,
varied list,
violent phrase,
violent use of language,

Ozymandias

1. WHO TELLS US THIS STORY?
2. WHAT IS THE ATTITUDE OF THE PERSONA TOWARDS OZYMANDIAS?
3. WHAT EVENT WOULD HAVE IMPACTED UPON PUBLIC FEELING TOWARDS ANCIENT FOREIGN LEADERS, AND HOW DID IT ALTER THE INTERPRETATION OF THE POEM IN 1818?

OZYMANDIAS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

London

1. HOW AND WHY DOES THE POET INCORPORATE BIBLICAL IMAGERY INTO THE POEM?
2. WHAT IMPACT DOES THE SENSE DESCRIPTION HAVE IN STANZA TWO?
3. SEPARATE THE POEM INTO POSITIVE AND NEGATIVE WORDS: WHAT DO YOU OBSERVE ABOUT THE SPLIT?



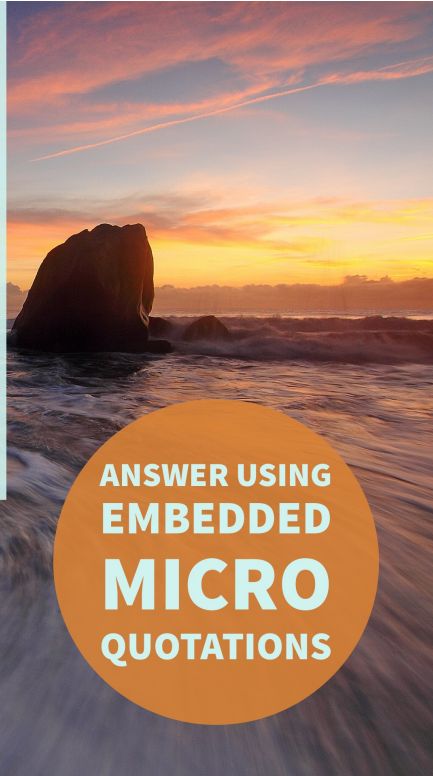
LONDON

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

The Prelude

1. EXPLAIN THE IMPORTANCE OF THE FOLLOWING: BLANK VERSE, EPIC, AUTOBIOGRAPHICAL.
2. HOW DOES THE POET CREATE A CONVERSATIONAL TONE?
3. WHAT IS THE EFFECT OF THE NATURAL IMAGERY IN THE POEM?



ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

PRELUDE

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

My Last Duchess

1. HOW DOES THE SECOND PERSON ADDRESS IMPACT UPON THE AUDIENCE'S REACTION?
2. EXPLAIN THE SIGNIFICANCE OF THE FOLLOWING: DRAMATIC MONOLOGUE, UNRELIABLE NARRATOR, INCREASING UNEASE.
3. HOW DOES THE GREEK MYTHOLOGICAL ALLUSION IMPACT UPON THE AUDIENCE'S UNDERSTANDING OF THE PERSONA?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

MY LAST DUCHESS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

The Charge of the Light Brigade

1. FIND ALL THE POSITIVE WORDS USED TO DESCRIBE THE SOLDIERS.
2. WHAT EVIDENCE IS THERE TO SUGGEST THAT THE SOLDIER'S LIVES ARE CONSIDERED EXPENDABLE?
3. FIND ALL OF THE VERBS IN THE POEM- WHAT DO YOU NOTICE WHEN YOU CONSIDER THEM AS A COLLECTIVE?

THE CHARGE OF THE LIGHT BRIGADE

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Exposure

1. HOW DOES THE FINAL LINE OF EACH STANZA REVEAL THE PERSONA'S FEELINGS?
2. HOW DOES THE POET CONVEY THE PERSONA'S SENTIMENT THAT WAR AND DEATH ARE INEVITABLE?
3. HOW DOES THE WEATHER REFLECT THE PERSONA'S FEELINGS OF DESPAIR?



EXPOSURE

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Storm on the Island

1. HOW DOES THE PERSPECTIVE ALTER THE AUDIENCE'S REACTION TO THE POEM?
2. WHAT IS THE OVERRIDING SENTIMENT TOWARDS THE STORM EXPRESSED BY THE PERSONA?
3. HOW IS NATURE PRESENTED?

STORM ON THE ISLAND

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Bayonet Charge

1. WHAT IS THE CONNECTION BETWEEN THE SOLDIER AND THE HARE?
2. HOW MANY COLOURS CAN YOU SEE MENTIONED? WHAT IS THEIR SIGNIFICANCE?
3. WHAT IS THE SIGNIFICANCE OF THE ALLUSION TO ASTROLOGY?

BAYONET CHARGE

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Remains

1. FIND ALL THE WORDS AND PHRASES THAT **COULD BE CONSIDERED** CLICHES- WHAT DOES THIS TELL US ABOUT THE PERSONA?
2. HOW DOES THE USE OF COLLECTIVE NOUNS CREATE A SENSE OF DIVISION IN THE POEM?
3. HOW DOES THE TURNING POINT SURPRISE THE READER, AND WHY MIGHT THE POET HAVE CHOSEN TO STRUCTURE THE POEM IN THIS WAY?

REMAINS

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Poppies



ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

1. HOW AND WHY DOES THE POET USE TIME TO BEGIN THE POEM?
2. HOW DOES THE PERSONA CONVEY THE FRICTION BETWEEN HER AND HER SON?
3. IN WHAT WAY DOES THE MOTHER'S GRIEF LINK TO THE DRESSMAKING IMAGERY? FIND ALL EXAMPLES OF DRESSMAKING IMAGERY.

POPPIES

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

War Photographer

1. HOW MANY LOCATIONS ARE MENTIONED IN THE POEM? WHAT IS THE SIGNIFICANCE OF THESE SHIFTS IN PLACE?
2. HOW DOES THE TURNING POINT SURPRISE THE READER? WHY HAS THE POET DECIDED TO REVEAL THIS SHIFT IN OPINION AT THIS POINT IN THE POEM?
3. WHAT CLUES ARE THERE THAT THE PERSONA HAS BEEN TRAUMATISED BY WHAT THEY HAVE WITNESSED?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

WAR
PHOTOGRAPHER

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Tissue

1. HOW DOES THE PERSONA CONVEY THE IDEA THAT TISSUE/PAPER IS BOTH POWERFUL AND FRAGILE?
2. IDENTIFY AND COMMENT ON THE EFFECT OF THE EXTENDED METAPHOR OF THE POEM.
3. IN THE LAST STANZA, WHAT DIFFERENT INTERPRETATIONS COULD THERE BE OF THE PERSONA'S FEELINGS TOWARDS "YOUR SKIN"?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

TISSUE

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

The Emigrée

1. WHAT IS THE SIGNIFICANCE OF THE DEFINITE ARTICLE IN THE TITLE OF THE POEM?

2. HOW DOES THE PERSONA PERCEIVE THEMSELVES?

3. HOW WOULD YOU DESCRIBE THE OVERALL TONE OF THE POEM?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

THE EMIGRÉE

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Checking Out Me History

1. WHY HAS THE POET CHOSEN TO WRITE THE PERSONA'S IDEAS IN NON-STANDARD ENGLISH?
2. HOW DOES THE STRUCTURE OF THE POEM REFLECT THE PERSONA'S PRIDE IN HIS HISTORY?
3. HOW DOES THE PERSONA FEEL ABOUT HIS OWN CULTURE?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

CHECKING
OUT ME
HISTORY

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Kamikaze

1. ALTHOUGH THE PILOT DOESN'T COMPLETE HIS MISSION, WHAT IS HIS FATE AT THE END OF THE POEM?
2. WHAT IS THE CONNECTION BETWEEN THE FISH AND THE PLANE?
3. HOW DOES THIS PERSPECTIVE CHALLENGE THE READER'S PRECONCEPTIONS?

ANSWER USING
EMBEDDED
MICRO
QUOTATIONS

KAMIKAZE

Poet	
Date published:	
Type of power/conflict	
Four Key Quotations	

Narrative viewpoint Repeated symbols Sentence structure and punctuation Opening and Closing Semantic field Rhythm Timeframe	How the sentence structures or specific punctuation reflect feelings or emotions within the text. How does it change or develop?	Are there groups of words that belong to a particular semantic field? What difference does this make to the atmosphere of the text?
Considering how the <u>narrative choice</u> enhances the meaning of the text overall. WHY do we hear the 'story' from that perspective?	Analysing STRUCTURE could be...	Can you identify a rhythm to the text? Is it written in a particular style or form?
Analysing how a repeated symbol (motif), idea of theme runs through a whole text.	Looking at the <u>opening</u> and <u>closing</u> lines to see how they are connected. What impact do they have on the reader?	Is the timeline straightforward, or is there a flash back or flash forward? Does the event occur in the distant past, recent past or does it describe an ongoing event? Why would this matter?

PERSONIFICATION METAPHOR SIMILE ALLITERATED SOUND REPETITION CONTRAST ONOMATOPOEIA ASSONANCE	Look out for words that can have more than one meaning. What further ideas or images could they create?	Which specific emotion are you encouraged to feel as a result of the words used?
Identify the specific techniques that have been used in the text. Consider what impact they have upon the tone?	Analysing LANGUAGE could be...	Choose adjectives, adverbs, verbs and nouns to explore-how do these words suggest what the character or setting is like?
Consider the language a character uses in his or her speech. Is it timid? Authoritative? Apologetic? Something else? What might this reveal about their character?	Which words help you identify the tone or mood of the character? How do the words imply his or her feelings or attitude? What are the reasons why?	RHETORIC EMOTIVE LANGUAGE MODAL VERBS DIRECT ADDRESS PREPOSITIONS IMPERATIVE VERBS HYPERBOLE

WHAT POEM AM I?

I'M IN BATTLE.

"And his foot
hung like /
Statuary in
mid stride."

GREEN HEDGE
YELLOW HARE
BLUE CRACKLING AIR

WHAT POEM AM I?

I HAVE COMMISSIONED
EXPENSIVE STATUES AND
ARTWORK.

"and all and
each / Would
draw from her
alike the
approving
speech,"

IAMBIC PENTAMETER
DRAMATIC MONOLOGUE
RHYMING COUPLETS

WHAT POEM AM I?

I'M TO BE FEARED! DARE
NOT CROSS ME!

"I met a
stranger from
an antique
land,"

TRUNKLESS LEGS
DESSERT
INSCRIPTION

WHAT POEM AM I?

I LOVE MY SON, IT'S SO HARD TO
SEE HIM GROW UP.

"An
ornamental
stitch,"

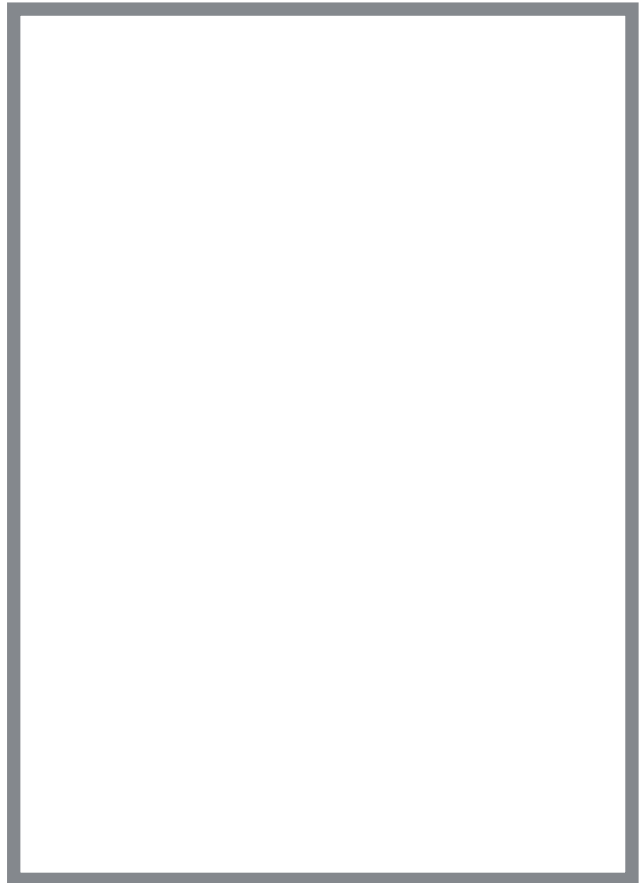
TREASURE CHEST
SCHOOL UNIFORM
WAR MEMORIAL

"an ornamental stitch"

- DRESS MAKING SEMANTIC FIELD
- METAPHOR
- ORNAMENTAL: DECORATIVE, BEAUTIFUL, HAND STITCHED

1. How is the language indicative of the feelings of the mother?
2. What does the reader then think of the mother?
3. What does the reader think of the wider conflict?

POPPIES

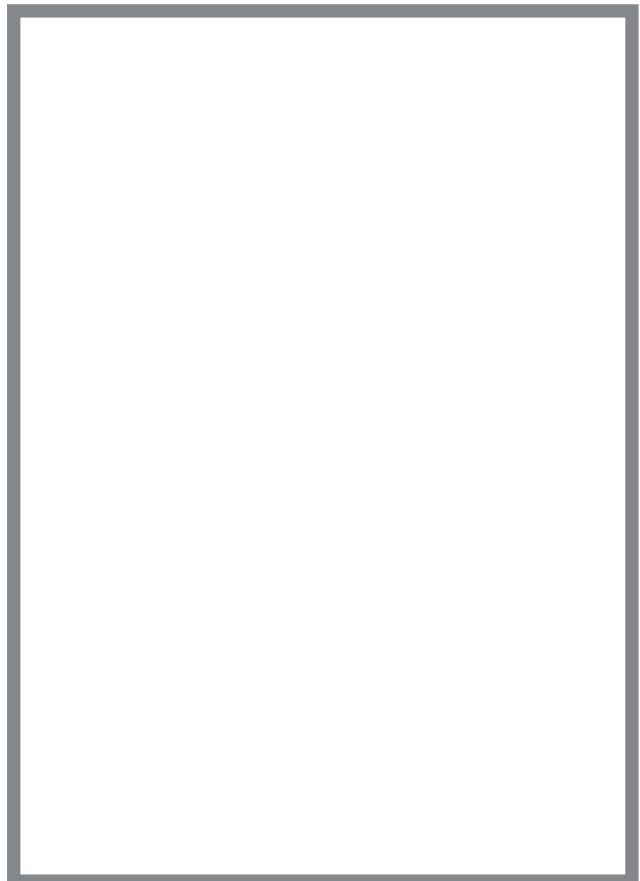


"cold clockwork"

- ALLITERATION OF HARD CONSONANTS
- METAPHOR
- FATALISTIC, PREDETERMINED FATE

1. How is the language indicative of the feelings of the soldier?
2. What does the reader then think of the soldier?
3. What does the reader think of the wider conflict?

**BAYONET
CHARGE**

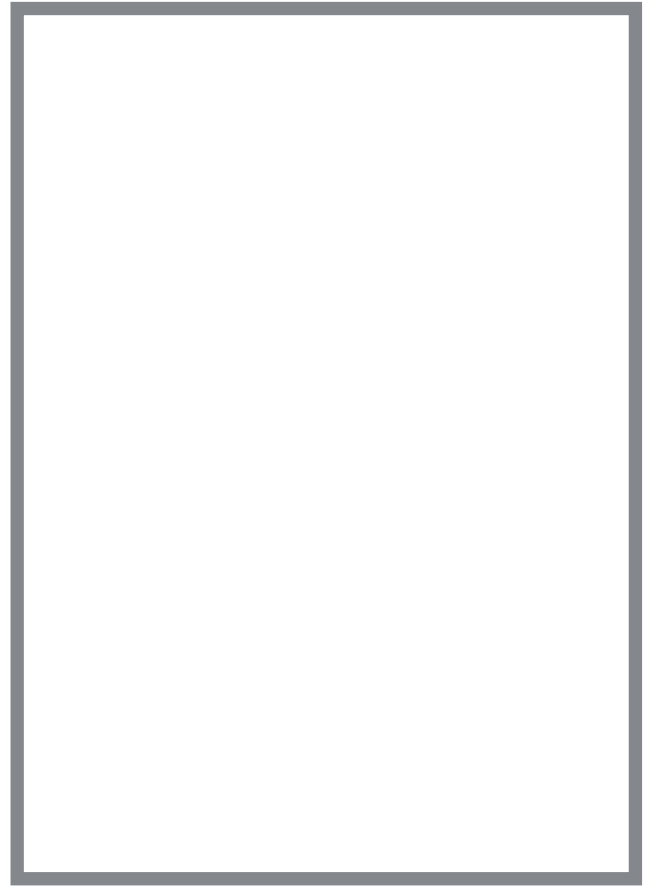


"colossal wreck"

- CONTRAST AND JUXTAPOSITION
- EMOTIVE ADJECTIVE USE
- VIVID IMAGERY

1. How is the language indicative of the feelings of the persona towards Ozymandias?
2. What does the reader then think of Ozymandias?
3. What does the reader think of the wider conflict?

OZYMANDIAS

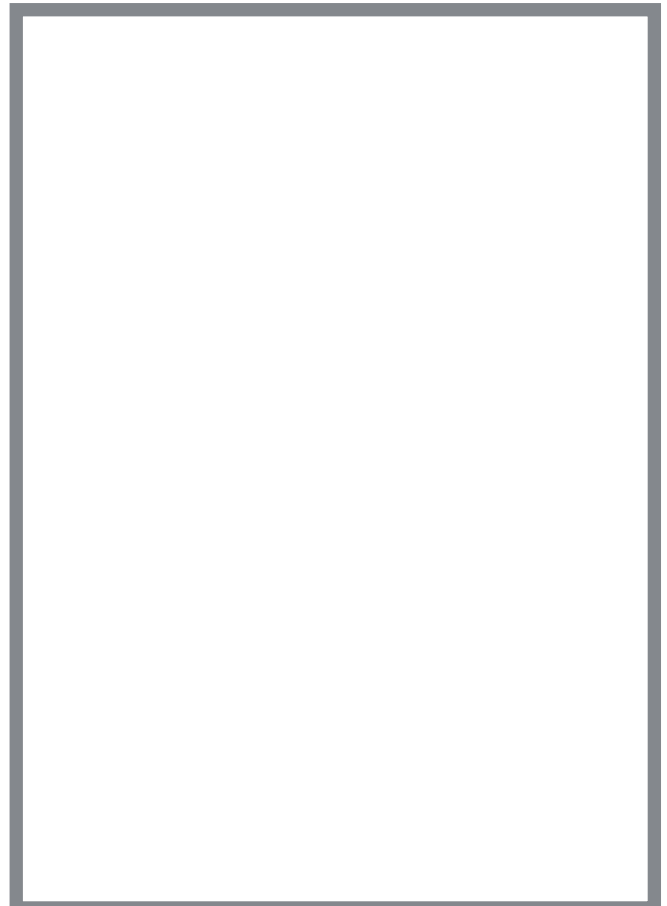


"neptune...taming a seahorse"

- MYTHOLOGICAL ALLUSION
- PARALLEL
- POWER OF MAN OVER ANIMALS

1. How is the language indicative of the feelings of the Duke?
2. What does the reader then think of the Duke?
3. What does the reader think of the wider conflict?

MY LAST DUCHESS



MY LAST DUCHESS ON TRIAL



You need **FIVE** quotations to prove the Duke's guilt.

You must find: motive, evidence of controlling behaviour, evidence of martial problems, opportunity, and evidence of future intention to repeat offence.

1...2...3...**QUOTATIONS!**

You have 3 minutes to do a quotation drop on Poppies, Ozymandias, and My Last Duchess

Remember: we're not looking for you to re-tell the 'story' we want quotations that will explore language, structure and themes!

DOT TO DOT

Make a connection to join up these four poems going from poem to poem

**My Last
Duchess**

Ozymandias

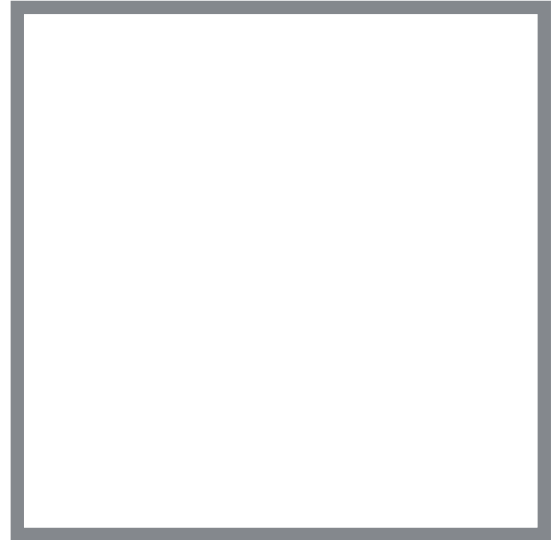
Poppies

**Bayonet
Charge**



In 'Charge of the Light Brigade' how does the poet use sound to recreate the atmosphere of the battle?

Don't forget:
Use terminology
when justifying
your ideas

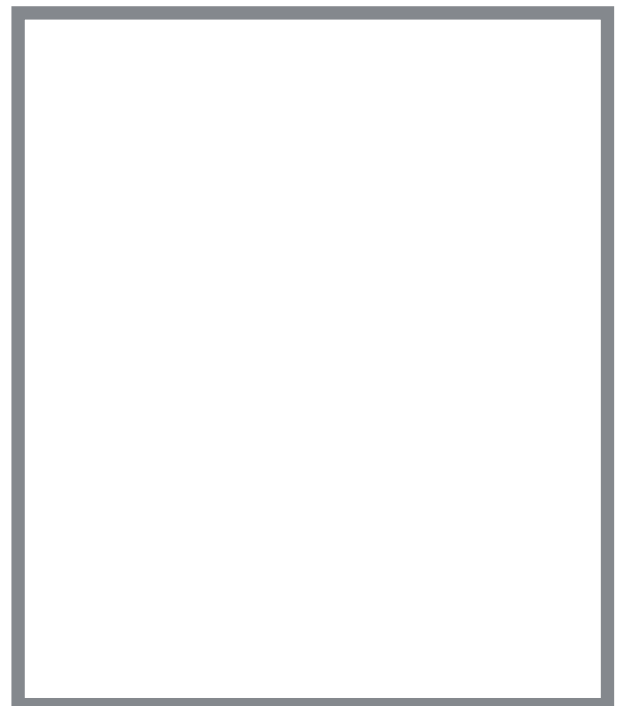


"DEM TELL ME
BOUT DE DISH RAN
AWAY WITH DE SPOON/
BUT DEM NEVER TELL ME BOUT
NANNY DE MAROON"

TERM
+
ATTITUDE
+
IMPACT

SEARCH 'STORM ON THE ISLAND' FOR ALL THE VERBS

- Can you put them in groups? What patterns do you see?
- Consider sentence structure- what difference does where the verb appears make?



'REMAINS'

'STORM ON THE ISLAND'

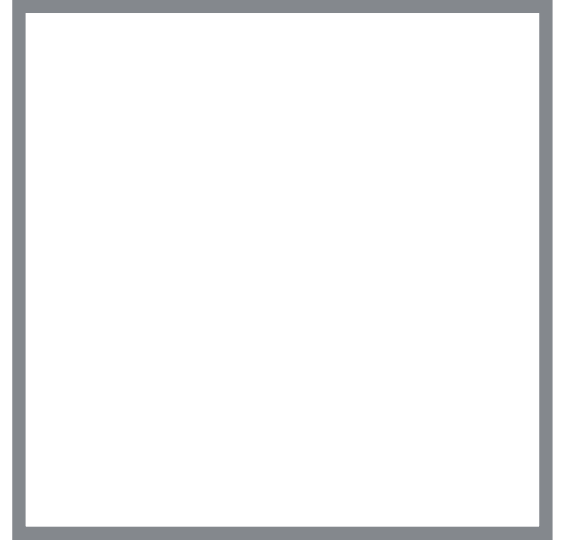
• First person

narrative structure

• Use of collective

pronoun "we"

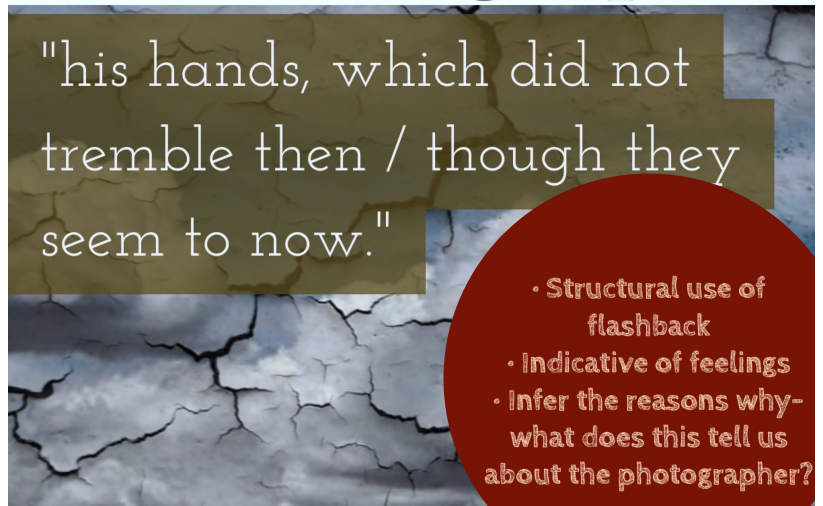
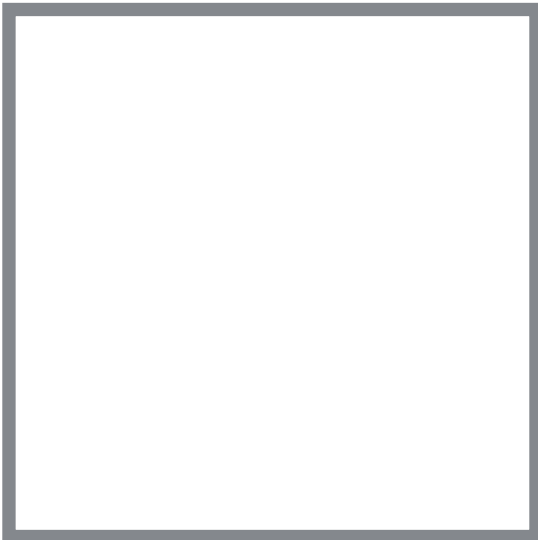
HOW DOES THE SAME STRUCTURE CREATE A DIFFERENT ATMOSPHERE OR TONE?



War Photographer

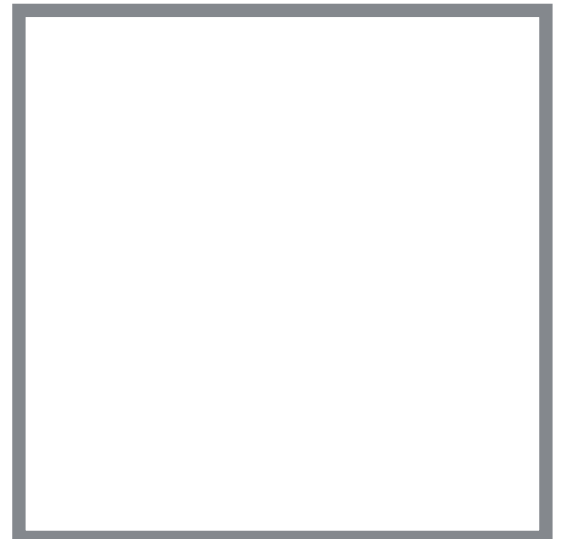
"his hands, which did not tremble then / though they seem to now."

- Structural use of flashback
- Indicative of feelings
- Infer the reasons why- what does this tell us about the photographer?



From the aeroplane he stares impassively at where he earns his living and they do not care.

Comparing these closing lines to the opening lines- what two sorts of conflict appear in this poem?



TISSUE
REMAINS
POPIES

WHAT DO THESE TITLES ALL
HAVE IN COMMON?
LOOK DEEPER
THAN JUST 'THEY'RE
ALL ONE WORD'

5 MINUTE
CHALLENGE

Empty rectangular box for notes or answers.

EMIGRÉE

How does
this word
connote
different
associations
compared
to immigrant,
refugee or
ex patriot?

5 MINUTE
CHALLENGE

Empty rectangular box for notes or answers.

*"I met a traveller...who
said:"*

"I wander through"

*"That's my last
Duchess"*

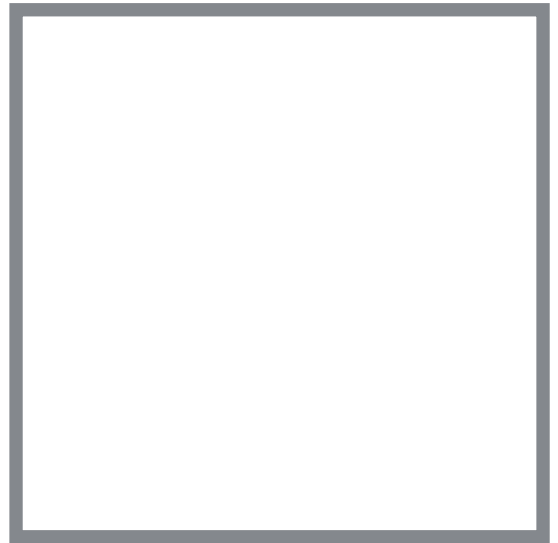
**5 MINUTE
CHALLENGE**

1. What poems do these first lines come from?
2. Why does it matter who tells the story?
3. What is the difference between these first person narrations?

**BAYONET CHARGE
REMAINS**

Enjambment features in both-how do the feelings differ? How are they similar?

5 MINUTE CHALLENGE



AQA Power and Conflict Poems

War	Powerful People	Conflicted society/places
The Charge of the Light Brigade Exposure Bayonet Charge Poppies War Photographer Kamikaze	Ozymandias My Last Duchess Remains The Prelude	Tissue Checking Out Me History The Emigrée Storm on the Island London

TASKS

1. Could you recategorise these poems? You could use 2, 3, 4 or more different categories. Consider: dates written, perspective, gender of poet etc
2. Do you agree with the poems that have been put in each category? Are there any poems that could appear in both? Which ones and why.
3. Challenge yourself to recall ONE quotation from every poem. Further challenge- can you make a structural, language or symbolic comment about each quotation?

<p>15-20 Band 4 Clear understanding</p>	<p>21-25 Band 5 Thoughtful developed consideration</p>	<p>26-30 Band 6 Convincing critical analysis and exploration</p>
<p>AO1 • Clear comparison • Effective use of references to support explanation</p> <p>AO2 • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader</p> <p>AO3 • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</p>	<p>AO1 • Thoughtful, developed comparison • Apt references integrated into interpretation(s)</p> <p>AO2 • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader</p> <p>AO3 • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</p>	<p>AO1 • Critical, exploratory comparison • Judicious use of precise references to support interpretation(s)</p> <p>AO2 • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader</p> <p>AO3 • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</p>
<p>In Ozymandias, the persona describes a statue that is in the desert and is now destroyed. "Sneer" this word shows the person that the statue was based on was a nasty man, and not a good ruler. This is similar to 'My Last Duchess' where the persona describes his wife as "liking everything equally". Both poems show power in a nasty way.</p>	<p>In the poem 'Ozymandias' the persona describes a ruler who has led with fear. The statue that remains has a "sneer" of "cold command" on its face. These harsh alliterate consonants emphasise the cruelty of Ozymandias, and amplify the fear his subjects must have lived in. Similarly, the Duke of 'My Last Duchess' also caused his wife to live in fear when he "gave commands" to his wife. The verb "commands" suggests that he had power over his wife, and that it wasn't an equal relationship.</p>	<p>Both Ozymandias and My Last Duchess present an image of power that has been corrupted. Ozymandias was a tyrannical ruler, who told his subjects to "look on my works...and despair". This instruction is ironic, now that the statue has fallen in the dirt and his kingdom "antique". In contrast, the Duke of 'My Last Duchess' continues his tyrannical reign over women, as after the death of his last, he will replace her. Both presentations of power demonstrate corruption, but only Ozymandias has fallen.</p>

Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Percy Bysshe Shelley

Compare the ways poets present the power of the natural world in 'Storm on the Island' and in one other poem from 'Power and conflict'.

Storm on the Island

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean - leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear
Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo,
We are bombarded with the empty air.
Strange, it is a huge nothing that we fear.

Seamus Heaney

Compare the ways poets present ideas about the conflict of war in 'Bayonet Charge' and in one other poem from 'Power and conflict'.

Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

Ted Hughes

Compare the ways poets present ideas about the conflict amongst people in 'London' and in one other poem from 'Power and conflict'.

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

William Blake

Analysing Language

Stop using Empty Phrases!

Start to Explain your Ideas!

~~The writer uses language to emphasise.
This makes the reader want to read on.
The language is effective.
This creates an image in the readers mind.
The writer uses a technique to have an effect on the reader.
The writer uses collective nouns.~~

The language creates a sense of...
This writer uses...to imply/suggest/reinforce
The tone of the word '...' indicates that...
The phrase '...' creates the impression of...because...
The writer's use of '...' emphasises the idea that...
The repeated collective noun injects a...tone into the...

	Power of nature	Power of humans	Conflict	Loss and absence	Memory	Emotion - Anger	Emotion - Guilt	Emotion - Fear	Emotion - Pride	Identity	Individual experiences
Ozymandias	Green	Blue							Red		
London		Blue		Orange		Black			Red		
The Prelude	Green				Yellow			Purple	Red		Teal
My Last Duchess		Blue			Yellow				Red	Pink	
Charge of the Light Brigade			Red							Pink	
Exposure	Green		Red	Orange							
Storm on the Island	Green	Blue						Purple			
Bayonet Charge			Red					Purple			Teal
Remains			Red		Yellow		Grey				Teal
Poppies			Red	Orange	Yellow			Purple		Pink	Teal
War Photographer			Red		Yellow	Black	Grey				Teal
Tissue	Green	Blue								Pink	
The Emigree				Orange	Yellow					Pink	Teal
Kamikaze	Green		Red	Orange	Yellow					Pink	Teal
Checking Out Me History		Blue				Black				Pink	

Spelling and Vocabulary for 'Poetry: Power and Conflict'

Overt/Covert	Military	Pious	humourless	Bleak
Covet	Admonition	Reflective	Humorous	Kinaesthetic
Instigated	Perseverance	Embittered	Scathing	Pastoral
Acquired	Humanity	Remorseful	Sincere	Religious
Machiavellian	Sacrifice	Despondent	Lecturing	Decay/ decomposition
Involuntary	Sanctimonious	Disillusioned	derogatory	Morbid
Observer	Selfless	Lament	Flippant	Threatening
Passive	Collateral damage	Eulogistic	patronising	Animalistic
Sought	Brutality	Erudite	dismissive	Resilience
Reluctance	Forfeit	Nonchalant	Condemning	Perseverance