Boldon School
INNOVATE: FOCUS: ACHIEVE

Knowledge Organiser

Year 11 English Half Term Three

Power and Conflict Poetry

London by William Blake

Themes: Power, Inequality, Loss, Anger

Tones: Angry, Dark, Rebellious

Content, Meaning and Purpose
-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.

Context
-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.

Language
-Sensory language creates an immersive effect: visual imagery (**'Marks of weakness, marks of woe'**) and aural imagery (**'cry of every man'**)
-**'mind-forged manacles'**: they are trapped in poverty.
-Rhetorical devices to persuade: repetition (**'In every..'**); emotive language (**'infant's cry of fear'**).
-Criticises the powerful: **'each chartered street'** – everything is owned by the rich; **'Every black'ning church appals'** - the church is corrupt; **'the hapless soldier's sigh / Runs in blood down palace walls'** – soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.

Form and Structure
-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.

Try committing some quotations to memory

Tissue by Imtiaz Dharker

Themes: Power of Nature, Control, Identity

Tones: Gentle, Flowing, Ethereal

Content, Meaning and Purpose
-Two different meanings of *'Tissue'* (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.

Context
-Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitles '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.

Language
-Semantic field of light: (**'Paper that lets light shine through', 'The sun shines through their borderlines', 'let the daylight break through capitals and monoliths'**) emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues).
-**'pages smoothed and stroked and turned'**: gentle verbs convey how important documents such as the Koran are treated with respect.
-**'Fine slips [...] might fly our lives like paper kites'**: this simile suggests that we allow ourselves to be controlled by paper.

Form and Structure
-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 (**'turned into your skin'**): 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.

Extension QR Codes – revisit some of the poems you have studied on GCSEpod, Youtube and Bitesize.

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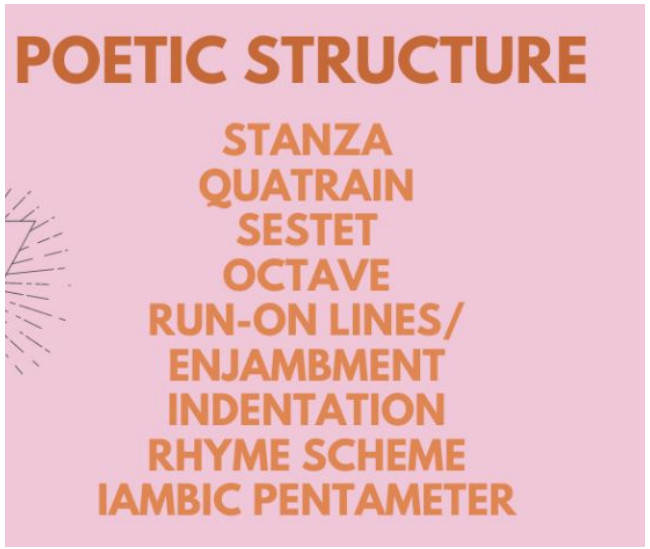
Week Four: Key Vocabulary

Analogy	*A comparison between one thing and another, typically for the purpose of explanation or clarification.*
Rhyming Couplet	*A rhyming pair of successive lines of verse, typically of the same length.*
Quatrain	*A stanza of four lines, especially one having alternate rhymes.*
Assonance	*Resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels.*
Free verse	*Poetry that does not rhyme or have a regular rhythm.*
Pun	*A joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings.*
Diction	*A literary device that allows a writer to carefully choose words and vocabulary to communicate to the reader as well as establish a specific voice or writing style.*
Refrain	*Stop oneself from doing something.*
Anapaest	*A metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable.*
Caesura	*A break between words within a metrical foot or near the middle of a line.*
Dactyl	*A metrical foot consisting of one stressed syllable followed by two unstressed syllables or one long syllable followed by two short syllables.*
Elision	*The omission of a sound or syllable when speaking (as in I'm, let's).*
Iamb	*A metrical foot consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable.*
Sestet	*The last six lines of a sonnet.*
Tercet	*A set or group of three lines of verse rhyming together or connected by rhyme with an adjacent triplet.*

Week Five: Structure



Extension QR Codes

Week Six: Comparative writing

Comparing contexts

You may be asked to compare the contexts of two poems. For a reminder of how to approach this sort of analysis, read the study guide on **'Responding to poetry'**.

As with other areas of comparison, you should comment on more than just the different contexts between two poems. Think about how their contexts relate to each other wherever possible. Try to avoid:

- worrying about some poems having very famous or obvious contexts compared to others - you can consider context in different ways.
- fitting in information without relating this to the comparison of the poems and the focus of the question being asked.