

Poetic Structure

WHAT WE RECOMMEND

- We recommend 3 comparative paragraphs, one on language, one on form and one on structure.
- You will have roughly 50 minutes on this question so spending around 15 minutes on each and a few minutes on a conclusion.

OUR TOP TIPS:

- Don't compare one poem at a time- do them together.
- Don't bolt on context. Try including your context in your analysis to weave it in.
- Don't be vague on your analysis, make sure your constantly linking it back to the word from the question (if the word is 'power', constantly refer back to this).
- Your conclusion is not a new chance at stating new points, it should be a summary of your main arguments.

LANGUAGE	STRUCTURE	FORM
- Diction	- Enjambment	- Sonnet
- Semantic field	- Anaphora	- Petrarchan Sonnet
- Plosives	- Caesura	- Rhyming couplets
- Sibilance	- End stops	- Blank verse
- Verbs		- Elegy
- Adverbs		(see our poetic key term sheet for more)
- Abstract nouns		
- Alliteration		
(see our language sheet for more)		

Comparative words

SIMILAR	DIFFERENT
Similarly	However
Alike to	Unlike to
Akin to	This is contrasted by
Likewise	This is the antithesis
Comparably	This juxtaposes
Equally	Contrastingly
Analogously	This is dissimilar
This is parallel	
This closely resembles	

The Structure

Point about both poems (stating similarity or difference)

Evidence, Technique & Analysis for Poem A
(link to reader)

2nd Evidence, Technique & Analysis for Poem A
(link to reader)

Comparative sentence to the second poem

2nd Evidence, Technique & Analysis for Poem B
(link to reader)

**Compare similarity/ difference of both (if compared similarity
before do a difference)**

Sentence starters

**Both 'poem A' and 'poem B' similarly display.../ 'poem A' alike to 'poem B' utilise.../
analogously/ Despite 'poem A' exploring [insert], 'poem B' explores.../ Unlike to
'poem A', 'Poem B'.../ 'poem A' is the antithesis to 'poem B' as...**

**[insert technique and evidence] Symbolising.../ suggesting.../ establishing.../
indicates.../ is emblematic of.../ this implies.../ this conveys.../ this showcases.../ this
highlights.../ this demonstrates.../ this reinforces.../ this compounds...**

**Moreover.../ furthermore.../ However.../ In addition to [insert], the writer.../ this is
compounded by.../ the writer further interrogates.../ this is further depicted**

(any of the comparative words)

**insert technique and evidence] Symbolising.../ suggesting.../ establishing.../
indicates.../ is emblematic of.../ this implies.../ this conveys.../ this showcases.../ this
highlights.../ this demonstrates.../ this reinforces.../ this compounds...**

**Moreover.../ furthermore.../ However.../ In addition to [insert], the writer.../ this is
compounded by.../ the writer further interrogates.../ this is further depicted**

**Despite the difference of [insert], both poets explore.../ Although both poets
[insert], poet A further critiques.../ Analogously the poets explore, however poet A...**

Breaking it down - Model Example

Point about both poems (stating the similarity or difference)

Evidence, Technique + Analysis for poem A

2nd Evidence, Technique + Analysis for poem A (link to reader)

Comparative sentence to the second poem

Evidence, technique + analysis for poem B

2nd Evidence, Technique + Analysis for poem B (link to reader)
Compare similarity/ difference of both (if compared similarity before do a difference)

Both *Poppies* and *War Photographer* explore the emotional difficulties experienced by non-combatants. Weir investigates the maternal anguish of losing a son and the grief of him leaving home, conversely, Duffy interrogates the conflicts and hardships that arise for a War photographer who must exhibit images of agony to a dispassionate audience. Both subjects of Duffy and Weir's poems seem plagued by a preoccupation with war, this is highlighted in the first stanza through the poignant image of "spools of suffering set out in ordered rows" which is reminiscent of war graves. The sibilance is a metaphor for the ways the agonies of war were silenced as the 's' sounds mirror a whispering sound; it portrays how this "suffering" was almost mythicised and made taboo by the apathy of the western world- Duffy cannot comprehend the emotional neglect that pervades photography and the media. The emotive metaphor "a hundred agonies in black and white" compounds this whilst also exposing how the photographer is haunted by his witnessing of trauma. "Agonies" is used as a metonym for the photographs to depict how what may be superficial, elementary "black and white" images for his audience holds much greater meaning for him, he sees behind the image to the pain that it captures. Similarly, the speaker in 'Poppies' appears to have her worldview distorted by allusions to pain, Weir uses a semantic field of conflict to depict the maternal anxiety surrounding her son's vulnerability; "bandaged", "graze", and "spasms" punctuate the poem with a lexis of anguish. This highlighting that the conflict that occurs on battle does not end there, the mothers and family members of the fallen, personified through the speaker, continue to battle this internal conflict and trauma. Furthermore, the maternal anguish is noted when the speaker notes that the poppy is "disrupting a blockade of yellow bias binding around your [her son's] blazer The noun 'blazer' could be dichotomous in what it represents, in a literal sense it may be military uniform, yet a "blazer" could be emblematic of a schoolboy. This could depict the mother's denial, a refusal to accept the ageing and the loss of her son, which is a manifestation of grief. Similarly, to the war photographer, her perception of war is dominated by an association with pain. Both the mother and photographer seem to be haunted by the prospect of agony, it seems their minds have been permanently branded and puppeteered by their exposure to conflict.