THE CLASS GAME AND HALF-CASTE

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JUST TELL ME WHAT TO DO

POETRY ANTHOLOGY:

- know at least 5 poems really well
    - FORM
    - LANGUAGE
    - STRUCTURE
- all the techniques an author chooses are designed to help you understand the themes and messages of the poem
    - TIP - identify the themes first
- the more a poem adheres to a particular form, very often the more restrictive it has to be
- the less a poem adheres to a particular form, very often the less restrictive it has to be
- Focus on TTECEA paragraphs to ensure you score at least a grade 7
    - TOPIC SENTENCE
    - TECHNICAL TERMINOLOGY
    - EVIDENCE
    - CLOSE ANALYSIS
    - EFFECTS OF AUTHOR'S METHODS ON THE READER
    - AUTHOR'S PURPOSE

UNSEEN POETRY:

OPTION 1	OPTION 2
• Introduction* • Form • Language • Structure • Conclusion*	• Introduction* • Beginning • Language • Ending • Conclusion*

1. Note themes
    a. What is the author saying about those themes?
    b. Remember that literature is universal
2. Note most interesting techniques
    a. pick something that you can write in depth about using the TTECEA structure

MARK SCHEME:

- link your analysis to the **question**
    - focus on the key words in the question

- write **perceptively**
    - explore the deeper meanings of the poem(s)
- write in a **detailed** style
- analyse the **effects** of **author's methods** on the **reader**
- use the **TTECEA** paragraph structure
    - **T**opic sentence
    - **T**echnical terminology
    - **E**vidence (quotes)
    - **C**lose analysis
    - **E**ffects of author's techniques on the reader
    - **A**uthor's purpose* - NOT NECESSARY FOR UNSEEN POETRY
- write **2-3 TTECEA** paragraphs **for every 8-10 marks**
- write **17 words per minute** that you plan to spend writing

Half-caste – John Agard

Category	Information
Form + Effect on Reader	The monologue is written in free verse but with predominantly two and three beat lines, which, together with the frequent repetition, gives it a strong rhythmic pulse. The opening imperatives “Excuse me” and the repeated “Explain yuself” sets the tone of indignation as Agard challenges the listener’s preconceptions of people of mixed ethnicity. This format can make the reader feel directly addressed, thus enhancing the poem's confrontational tone.
Language + Effect on Reader	The poem is written in a form of Caribbean dialect or patois, with unconventional spelling and non-standard grammar. This dialect brings authenticity to the words and ideas of the speaker. The repeated phrases and non-standard grammar challenge the reader's usual perceptions and possibly evoke the feeling of listening to a real, passionate conversation. Phrases like "Explain yuself/wha yu mean/when yu say half-caste” and the occasional swearword in Caribbean slang, such as “ah (I) rass”, further emphasize the author's anger and frustrations.
Structure + Effect on Reader	The poem is primarily written in one long stanza with minimal punctuation, which may suggest that Agard is ranting angrily. However, he uses the repeated phrase “Explain yuself/wha yu mean/when yu say half-caste” as a chorus to break the poem into distinct sections, as he explores the absurdity of the term “half-caste”. This structure can make the reader feel like they're being taken on a journey through different examples and arguments against the concept of 'half-caste'.

Author's Purpose	**Agard's main purpose in this poem is to challenge the term “half-caste” and the stereotypes and discrimination associated with it. He uses examples from art, nature, and music to show the absurdity of categorising or stereotyping people of mixed race as if they were made up of two distinctly different halves. He points out how differences can combine to make a new, wonderful whole that is worthy of celebration.**
Context	**Agard was born in the former British Guiana, moved to England in the 1970s, and became a popular performance poet. His poetry often comments on the social status of immigrants from the Caribbean, and he writes in a version of the local patois. The term "half-caste" is now considered racist, but it was in common use when Agard came to England. The term has associations with racial purity and the caste system in India. The poem "Half-caste" is included in a collection that explores the experience of Caribbean immigrants in England. Agard himself is of mixed ethnicity, which makes his commentary on the term "half-caste" personal and grounded in his own experiences.**

The Class Game – Mary Casey

The Class Game - Mary Casey	
Form + Effect on Reader	**The poem is written in a single stanza of rhyming couplets in trochaic tetrametres, except for three lines towards the end in trimetres. This highly structured form challenges assumptions about education level based on dialect, fostering an appreciation of the complexity behind perceived simplicity.**
Language + Effect on Reader	**The poem uses accent, dialect words, and non-standard grammar to mimic the Liverpudlian accent. This, alongside the sprinkling of rhetorical questions, creates a humorous, mocking tone directed at the middle-class reader. The use of dialect also helps in emphasizing the authenticity of the speaker's background and experiences, fostering empathy and awareness.**

Structure + Effect on Reader	**The question "How can you tell?" acts as a refrain and introduces each example of class discrimination, adding a rhythmic flow to the poem. The switch to trimetres in the final lines speeds up the rhythm, thereby intensifying the defiant tone. This structure highlights the systematic nature of class discrimination and makes the speaker's defiance more impactful.**
Author's Purpose	**Casey's aim is to challenge the reader's assumptions about her social class based on her dialect and personal circumstances. Through this, she confronts the stereotyping of people to demean them, promoting a reflection on societal biases.**
Context	**Mary Casey, a housewife from a socially deprived neighborhood in Liverpool, wrote the poem during a time of significant social and economic hardship in the city. The Cantrill Estate, where she resided, was characterized by high unemployment and crime in the early 1980s, contributing to the context of class struggle depicted in the poem.**

This table summarizes the key aspects of "The Class Game" by Mary Casey and their effects on the reader, as well as the author's purpose and the

GENERAL FORMS

- BALLADS are associated with important tales and histories, things you should never forget because the form has medieval roots where storytellers would use the musicality of the refrain to help others remember the stories they are telling.
- EPIC is a long narrative poem that follows the fate of an individual or tribe; this long narrative form addresses the trials tribulations, heroism, and victories.

- LYRICS are poems in which a single speaker expresses thought and emotion. Originally a composition meant for musical accompaniment. The term refers to a short poem in which the poet, the poet's persona, or another speaker expresses personal feelings.
- ELEGY is a poem of lamentation and mourning for the dead; it can also express a feeling of loss in a broader sense, such as for a way of life or reflection of human morality. It uses formal language and structure also many different emotions can be expressed eg (anger or sadness)
- ODE expresses deep emotions, pays tribute, or celebrates a person, event, or object. The form is designed to elicit powerful emotional and intellectual responses from the reader, often inspiring contemplation and introspection.
- SONNET is a fourteen-line poem of rhyming iambic pentameter which mostly focuses on love but they can have religion and political matters in them.
- DRAMATIC MONOLOGUE is a poem written as a speech by a speaker who is not the poet, it encourages the reader to question the speaker's authority or intention.
- FREE FORM/FREE VERSE poetry is arranged to content and rhetoric and not by rules of metre and rhyme
- NARRATIVE poetry is a form of poetry that tells a story, often making the voices of a narrator and characters as well; the entire story is usually written in metered verse
- INTERIOR MONOLOGUE, in dramatic and nondramatic fiction, narrative technique that exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion.

BALLAD FORM

The ballad form of poetry is a traditional verse narrative that typically tells a story through a combination of simple language, repetition, and a regular meter and rhyme scheme. Ballads are often characterized by their focus on the experiences and emotions of ordinary people, making them highly relatable to a wide audience. This form of poetry has roots in oral storytelling traditions and has been used for centuries to share tales of love, tragedy, adventure, and morality.

Features of ballad form:

1. Narrative structure: Ballads typically tell a story, often focusing on a single dramatic event or theme.
2. Simple language: Ballads use straightforward, everyday language to convey their stories, making them easily accessible to a wide range of readers.
3. Regular meter and rhyme scheme: Ballads often employ a consistent rhythm and rhyme pattern, such as iambic tetrameter or iambic trimeter, with an ABAB or ABCB rhyme scheme.
4. Repetition: Ballads frequently use repetition, both within lines and in the form of refrains (repeated lines or verses), to emphasize key ideas and create a sense of continuity.
5. Dialogue: Ballads often incorporate dialogue between characters, which helps to convey the story and create a sense of immediacy.
6. Focus on ordinary people and experiences: Ballads tend to center on the lives and emotions of everyday individuals, making their stories relatable and engaging.

Purpose of the form:
The ballad form is designed to tell a story in a way that is easy to understand, remember, and share. Ballads often serve to entertain, educate, or convey moral lessons, and their simple language and memorable structure make them

well-suited for oral storytelling and recitation. In addition, the focus on the experiences and emotions of ordinary people allows ballads to evoke empathy and understanding, drawing readers into the narrative.

Emotional impact on the reader:
Ballads often elicit strong emotional responses from readers, as their relatable stories and simple language create a sense of connection and empathy. These emotions can range from joy, love, and triumph to sorrow, loss, and despair, depending on the content of the ballad. Through their evocative storytelling, ballads invite readers to share in the characters' experiences and to consider the broader themes and moral lessons presented.

Effect of emotions on the reader's thoughts:
The emotions aroused by ballads can influence the reader's thoughts and perspectives, encouraging them to reflect on their own lives, experiences, and values. By engaging the reader's emotions, ballads can inspire introspection, promote empathy, and challenge preconceived notions or beliefs.

EPIC FORM

The epic form of poetry is a long, narrative style of poetry that often deals with heroic tales, grand adventures, and the deeds of legendary or historical figures. Epics serve to entertain, inspire, and convey the values and ideals of the culture from which they originate. The form has been employed in various cultures and time periods, demonstrating its timeless appeal and significance.

Features of epic poetry include:

1. Length: Epics are typically lengthy, comprising thousands of lines, as they recount extensive narratives and complex plots.
2. Heroic protagonist: The central character is usually a larger-than-life hero, possessing extraordinary strength, bravery, or intelligence.
3. Vast setting: Epics often span across multiple locations, countries, or even the entire world, as well as different realms, such as the heavens or underworld.
4. Supernatural elements: Gods, deities, and other supernatural beings often play a significant role in the narrative, either assisting or opposing the hero.
5. Elevated style: Epic poetry employs a formal, elevated language and diction, creating a sense of grandeur and importance.
6. Invocation of the muse: Epics often begin with an invocation to a muse or divine being, requesting inspiration and guidance in telling the story.
7. In medias res: Epic narratives frequently start in the middle of the action, with earlier events revealed through flashbacks or the characters' dialogue.

The purpose of the epic form is to entertain, inspire, and preserve cultural values and ideals. By recounting the tales of legendary heroes and their adventures, epics evoke a range of emotions in the reader, such as awe, admiration, fear, and sadness. These emotions encourage the reader to reflect on the hero's journey and the values and morals it represents, fostering a deeper connection to the culture and history of the time.
Some famous examples of epic poetry include:

1. "The Iliad" by Homer - This ancient Greek epic tells the story of the Trojan War, focusing on the Greek hero Achilles and his struggle with anger, pride, and loss.

2. "The Odyssey" by Homer - Another Greek epic, "The Odyssey" follows the hero Odysseus on his long and perilous journey home after the Trojan War.
3. "The Aeneid" by Virgil - This Latin epic recounts the story of Aeneas, a Trojan hero who escapes the fall of Troy and eventually founds the city of Rome.
4. "Beowulf" - This Old English epic poem tells the tale of the eponymous hero Beowulf, who battles the monster Grendel, Grendel's mother, and a fearsome dragon.
5. "Paradise Lost" by John Milton - This 17th-century English epic explores the biblical story of the fall of man, Satan's rebellion against God, and the expulsion of Adam and Eve from the Garden of Eden.
6. "The Divine Comedy" by Dante Alighieri - This Italian epic poem is divided into three parts (Inferno, Purgatorio, and Paradiso) and follows the poet Dante as he journeys through Hell, Purgatory, and Heaven.

These examples showcase the diversity and enduring appeal of the epic form, highlighting its ability to convey complex narratives, cultural values, and profound emotions across different civilizations and historical periods.

LYRIC FORM

The lyric form of poetry is a short, expressive style of poetry that conveys the poet's emotions, thoughts, or personal experiences. Unlike narrative poetry, which tells a story, lyric poetry focuses primarily on the expression of feelings and reflections. The term "lyric" originates from the ancient Greek tradition of performing poetry accompanied by a lyre, a musical instrument similar to a small harp. Over time, the lyric form has evolved and diversified, resulting in a variety of subgenres and styles.

Features of lyric poetry include:

1. Brevity: Lyric poems are generally shorter than narrative or epic poems, often consisting of a single, unified expression of emotion or thought.
2. Subjectivity: Lyric poetry is characterized by its focus on the poet's personal feelings, experiences, and reflections, offering an intimate glimpse into the poet's inner world.
3. Musicality: Lyric poems often feature rhythmic patterns, rhyme schemes, and other musical devices that contribute to the poem's emotional impact and memorability.
4. Figurative language: Lyric poetry frequently employs metaphor, simile, personification, and other figurative language techniques to create vivid imagery and convey complex emotions.
5. Emotional intensity: Lyric poems are often marked by their strong emotional content, exploring themes such as love, grief, loss, joy, and wonder.

The purpose of the lyric form is to express the poet's emotions, thoughts, and personal experiences in a way that resonates with the reader. By sharing their innermost feelings and reflections, lyric poets can evoke powerful emotions in their readers, fostering empathy, introspection, and a deeper understanding of the human experience. The emotions stirred by lyric poetry can affect the reader's thoughts, prompting them to engage with the poem's themes and subject matter on a personal level.

Some famous examples of lyric poetry include:

1. "Sonnet 18" by William Shakespeare - In this renowned love poem, Shakespeare immortalizes his beloved's beauty by comparing her to a summer's day.

2. "Ode to a Nightingale" by John Keats - This Romantic ode explores themes of transience, beauty, and mortality as the poet listens to the song of a nightingale.
3. "Do Not Go Gentle into That Good Night" by Dylan Thomas - This villanelle is a passionate plea from the poet to his dying father, urging him to fight against the approach of death.
4. "The Waste Land" by T.S. Eliot - Although longer than most lyric poems, this modernist masterpiece delves into the disillusionment and despair of the post-World War I era, weaving together various voices and literary allusions.
5. "I Wandered Lonely as a Cloud" by William Wordsworth - Also known as "Daffodils," this poem explores the healing power of nature as the poet recalls a field of golden daffodils that lifted his spirits.

These examples demonstrate the diversity and expressive power of the lyric form, illustrating its ability to evoke strong emotions, engage readers in intimate reflections, and explore universal themes through the poet's personal experiences.

ELEGY FORM

The elegy is a form of poetry that typically mourns the loss of someone or something, such as a deceased person, a lost love, or a bygone era. Elegies are characterized by their somber tone, reflective nature, and often formal structure, exploring themes of grief, loss, and the passage of time. By expressing sorrow and lamentation, elegies aim to provide comfort and catharsis to both the poet and the reader.

Features of elegy poetry include:

1. Themes of loss and mourning: Elegies address the pain of loss, whether it be the death of a loved one, the end of a relationship, or the passage of time.
2. Reflective and introspective tone: Elegies often delve into the poet's thoughts and emotions, contemplating the nature of life, death, and the human experience.
3. Formal structure: Many elegies adhere to specific metrical and rhyme patterns, such as iambic pentameter or the use of couplets, which can lend a sense of solemnity and formality to the poem.
4. Praise and admiration: Elegies often pay tribute to the person or thing being mourned, celebrating their virtues and lamenting their absence.
5. Consolation and solace: Although elegies typically begin with expressions of grief and sorrow, they often conclude with a message of consolation or hope, offering comfort to both the poet and the reader.

The purpose of the elegy is to express grief and mourning for a loss, while also providing a means of healing and consolation for both the poet and the reader. By exploring themes of loss, sorrow, and the passage of time, elegies can evoke powerful emotions in readers, helping them to confront their own feelings of grief and loss. These emotions can affect the reader's thoughts, encouraging them to reflect on the transience of life, the inevitability of death, and the importance of cherishing the memories of those who have passed away.

Some famous examples of elegies include:

1. "Lycidas" by John Milton - This pastoral elegy mourns the death of Milton's friend Edward King, exploring themes of grief, the fleeting nature of life, and the hope of eternal life.

2. "Elegy Written in a Country Churchyard" by Thomas Gray - This meditative poem reflects on the lives of the humble rural folk buried in the churchyard, contemplating the universal themes of mortality, social equality, and the passage of time.
3. "In Memoriam A.H.H." by Alfred Lord Tennyson - This extended elegy is a series of lyric poems that mourn the death of Tennyson's close friend Arthur Henry Hallam, exploring themes of grief, faith, and the nature of human existence.
4. "Adonais" by Percy Bysshe Shelley - This elegy is a tribute to the poet John Keats, lamenting his untimely death and celebrating his enduring poetic legacy.
5. "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman - This elegy mourns the assassination of President Abraham Lincoln, using the imagery of lilacs as a symbol of mourning and regeneration.

Through their expressions of grief, reflection, and consolation, elegies offer a powerful means of exploring themes of loss and mourning, providing comfort and catharsis to both the poet and the reader.

SONNET FORM

The sonnet is a form of poetry that typically consists of 14 lines, with a strict metrical and rhyme structure. The sonnet has been a popular and enduring form since its inception in Italy during the 13th century. Its concise format and tightly woven structure make it ideal for exploring themes of love, beauty, mortality, and the passage of time. Sonnets often provoke powerful emotions in readers by expressing deep sentiments, powerful ideas, and vivid imagery within their compact form.

Features of the sonnet include:

1. 14 lines: Sonnets are traditionally comprised of 14 lines, which provide a concise yet flexible structure for the poet to explore various themes and emotions.
2. Metrical structure: Sonnets are usually written in iambic pentameter, a metrical pattern consisting of five pairs of unstressed and stressed syllables per line.
3. Rhyme scheme: Sonnets follow specific rhyme schemes, which can vary depending on the type of sonnet. The most common types are the Italian (or Petrarchan) sonnet, which has a rhyme scheme of ABBAABBA CDECDE (or variations of the sestet), and the English (or Shakespearean) sonnet, which has a rhyme scheme of ABABCDCDEFEFGG.
4. Volta: Sonnets often feature a "volta" or "turn," a point in the poem where the theme or perspective shifts, often occurring between the octave (first eight lines) and the sestet (final six lines) in Italian sonnets or before the final couplet in English sonnets.
5. Themes: Sonnets often explore themes of love, beauty, mortality, and the passage of time, using vivid imagery and powerful emotions to engage the reader.

The purpose of the sonnet is to convey complex emotions, ideas, and imagery within a tightly structured form. Its precise format encourages poets to express their thoughts with precision and clarity, resulting in poems that are both intellectually and emotionally engaging. The sonnet's exploration of universal themes and emotions can evoke powerful responses from readers, encouraging them to contemplate love, beauty, mortality, and the human experience.

Some famous examples of sonnets include:

1. "Sonnet 18" ("Shall I compare thee to a summer's day?") by William Shakespeare - This sonnet celebrates the enduring beauty of the poet's beloved, comparing her to the fleeting beauty of a summer day.
2. "Sonnet 116" ("Let me not to the marriage of true minds") by William Shakespeare - This sonnet explores the nature of true, unchanging love and its ability to withstand the test of time.
3. "Sonnet 43" ("How do I love thee? Let me count the ways") by Elizabeth Barrett Browning - This sonnet expresses the poet's deep and abiding love for her beloved, enumerating the many ways in which she loves him.
4. "Sonnet 130" ("My mistress' eyes are nothing like the sun") by William Shakespeare - This sonnet playfully subverts traditional love poetry by presenting a more realistic and down-to-earth portrait of the poet's beloved.
5. "Sonnet 75" ("One day I wrote her name upon the strand") by Edmund Spenser - This sonnet explores the theme of immortalizing a loved one through poetry, as the poet attempts to preserve his beloved's name in both the sand and verse.

In summary, the sonnet form of poetry offers a concise and highly structured means of exploring complex emotions and themes. Its rich history and enduring popularity are a testament to the sonnet's ability to evoke powerful emotional responses from readers, encouraging them to engage with the universal themes and emotions that lie at the heart of the human experience.

DRAMATIC MONOLOGUE FORM

The dramatic monologue is a form of poetry in which a single speaker addresses an implied listener, revealing their thoughts, emotions, or actions within a specific context. This form of poetry emerged during the Victorian era and became a popular way for poets to explore the psychological and emotional depths of their characters. The dramatic monologue allows readers to gain insight into the inner workings of the speaker's mind, often eliciting empathy or provoking reflection on the human condition.

Features of the dramatic monologue include:

1. Single speaker: The dramatic monologue features a single speaker who addresses an implied listener or audience, creating the illusion of a one-sided conversation.
2. Revealing character: The speaker's words often reveal their thoughts, emotions, and motivations, providing readers with a glimpse into the character's psyche.
3. Implied audience: Although the speaker's words are directed toward an implied listener or audience, their true purpose is to convey information and emotion to the reader.
4. Situational context: Dramatic monologues are often set within a specific context or situation that provides the backdrop for the speaker's revelations.
5. Psychological depth: The dramatic monologue form allows poets to delve deeply into the speaker's psychology, exploring their emotions, motivations, and inner conflicts.

The purpose of the dramatic monologue is to provide insight into the speaker's character, emotions, and motivations, allowing readers to engage with the poem on a deeply personal and emotional level. By presenting the speaker's thoughts and emotions directly, the dramatic monologue encourages readers to empathize with the character, provoking reflection on the complexity of human emotions and the human condition.

Some famous examples of dramatic monologues include:

1. "My Last Duchess" by Robert Browning: This poem features a duke speaking about a portrait of his deceased wife, revealing his controlling and jealous nature as he discusses her perceived flaws.
2. "The Love Song of J. Alfred Prufrock" by T.S. Eliot: This poem features a speaker who shares his anxieties and insecurities, inviting the reader to empathize with his feelings of isolation and self-doubt.
3. "Porphyria's Lover" by Robert Browning: This poem tells the story of a man who murders his lover in an attempt to preserve their love, exploring themes of obsession, possession, and madness.
4. "Ulysses" by Alfred, Lord Tennyson: This poem features the legendary Greek hero Ulysses reflecting on his life and adventures, expressing his desire to continue exploring and seeking new experiences.
5. "Andrea del Sarto" by Robert Browning: This poem features the Renaissance painter Andrea del Sarto speaking to his wife about his artistic career and his struggle with self-doubt.

In summary, the dramatic monologue form of poetry offers a unique opportunity to explore the psychological depths of a single speaker, revealing their thoughts, emotions, and motivations within a specific context. This form of poetry encourages readers to empathize with the speaker and reflect on the complexity of human emotions, providing a powerful and immersive reading experience.

FREE VERSE/FORM

AKA - verse libre

Free verse is a form of poetry that does not adhere to any specific metrical pattern, rhyme scheme, or structural constraints. This poetic form emerged in the 19th century as a reaction to the traditional, highly structured forms of poetry, and it has since become a popular choice for poets seeking to convey their thoughts and emotions in a more fluid and organic manner.

Features of free verse poetry include:

1. No fixed metrical pattern: Free verse poems do not follow a specific metrical pattern, allowing the poet greater flexibility in their choice of line length and rhythm.
2. No set rhyme scheme: Unlike many traditional forms of poetry, free verse does not require a consistent rhyme scheme, although it may still employ rhyme or other sound devices.
3. Varied line lengths: Free verse often features lines of varying length, which can create visual interest on the page and contribute to the poem's overall rhythm and flow.
4. Enjambment: Free verse poems often make use of enjambment, where one line runs into the next without a pause, creating a sense of fluidity and continuity.
5. Use of other poetic devices: Although free verse lacks a strict metrical or rhyme structure, it may still incorporate various poetic devices such as alliteration, assonance, imagery, and symbolism to convey meaning and emotion.

The purpose of free verse is to allow the poet greater freedom and flexibility in expressing their thoughts and emotions. By breaking away from the constraints of traditional poetic forms, free verse enables poets to create a more natural, organic flow of words that can evoke a wide range of emotions in the reader.
The emotions elicited by free verse poems can vary greatly depending on the subject matter, language, and imagery used. The lack of a strict structure may encourage readers to engage more deeply with the poem's content, exploring

the nuances of the poet's message and the emotions it evokes. These emotions can, in turn, affect the reader's thoughts and provoke reflection on the themes and ideas presented in the poem.

Some famous examples of free verse poetry include:

1. "Leaves of Grass" by Walt Whitman: This expansive collection of poems celebrates the individual, nature, and the human experience in a free-flowing, organic style that is characteristic of free verse.
2. "Howl" by Allen Ginsberg: This influential poem uses free verse to capture the raw emotion and energy of the Beat Generation, addressing themes of social alienation and personal freedom.
3. "The Waste Land" by T.S. Eliot: This complex, multi-layered poem combines free verse with a range of other poetic forms, creating a rich tapestry of images and ideas that explore the disillusionment and fragmentation of the modern world.
4. "In a Station of the Metro" by Ezra Pound: This concise, imagistic poem uses free verse to create a vivid snapshot of a moment in time, demonstrating the power of brevity and focused imagery.
5. "Ariel" by Sylvia Plath: This collection of poems features many free verse pieces that explore themes of identity, mental health, and the pressures of societal expectations.

In summary, free verse poetry offers poets a flexible, unrestricted form in which to express their thoughts and emotions. The lack of a fixed metrical pattern or rhyme scheme allows for a more organic and fluid presentation of ideas, which can evoke a range of emotions in the reader and encourage deeper engagement with the poem's content. Free verse has been used by many notable poets throughout history to create powerful, emotive works that continue to resonate with readers today.

NARRATIVE FORM

Narrative poetry is a form of poetry that tells a story through verse, often featuring characters, plot, and a distinct setting. This type of poetry can be found throughout history, from ancient epics to modern ballads, and it remains a popular form for poets seeking to weave stories that evoke emotions and provoke thought in the reader.

Features of narrative poetry include:

1. Storytelling: The primary feature of narrative poetry is its focus on telling a story, often including elements such as character development, plot progression, and conflict resolution.
2. Linear progression: Narrative poems typically follow a linear structure, with events unfolding in a chronological order or with flashbacks to provide context or background information.
3. Characterization: Narrative poems often contain well-developed characters, including a protagonist, antagonist, and supporting characters, who undergo changes and growth throughout the poem.
4. Use of poetic devices: Although narrative poems focus on storytelling, they still utilize poetic devices such as imagery, metaphor, and alliteration to enhance the language and evoke emotions.
5. Varied forms and structures: Narrative poetry can be written in a variety of forms, from traditional metrical patterns such as ballads to free verse, depending on the poet's stylistic preferences and the needs of the story.

The purpose of narrative poetry is to tell a story through verse, providing readers with a memorable and engaging experience that combines the imaginative power of storytelling with the emotional impact of poetry. By weaving a

narrative, the poet can explore themes, ideas, and emotions in a more relatable and accessible manner, inviting readers to connect with the characters and their experiences.

Narrative poetry can evoke a wide range of emotions in the reader, depending on the content and themes of the story. These emotions can include joy, sadness, fear, anger, or a sense of wonder and awe. The reader's emotional response to the poem can influence their thoughts and reflections on the themes and ideas presented, potentially leading to a deeper understanding of the human experience or inspiring personal growth and self-discovery.

Some famous examples of narrative poetry include:

1. "The Epic of Gilgamesh": One of the earliest known works of literature, this ancient Mesopotamian epic poem follows the adventures of King Gilgamesh and his companion Enkidu as they seek fame, glory, and ultimately, the secret to immortality.
2. "The Iliad" and "The Odyssey" by Homer: These ancient Greek epic poems recount the story of the Trojan War and the subsequent journey of the hero Odysseus as he attempts to return home.
3. "The Canterbury Tales" by Geoffrey Chaucer: This collection of stories, written in verse, follows a group of pilgrims as they travel to Canterbury, each sharing a tale along the way.
4. "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge: This narrative poem tells the story of a mariner who is forced to confront the consequences of his actions after he kills an albatross, bringing misfortune upon himself and his shipmates.
5. "The Highwayman" by Alfred Noyes: This romantic narrative poem tells the tragic tale of a highwayman and his ill-fated love affair with the innkeeper's daughter, Bess.

In summary, narrative poetry combines the art of storytelling with the emotional power of verse, creating memorable and engaging works that explore themes, ideas, and emotions through the experiences of well-developed characters. By evoking emotions in the reader, narrative poetry encourages reflection and thought, leading to a deeper understanding of the human experience and the world around us. This form of poetry has been used throughout history to create lasting works that continue to captivate and inspire readers.

INTERIOR MONOLOGUE FORM

Interior monologue, a form of poetry that provides an intimate glimpse into the inner thoughts and feelings of a character or speaker, is closely related to the dramatic monologue and stream of consciousness techniques. This form of poetry is characterized by its focus on the mental and emotional processes of the speaker, revealing their subjective experiences and offering insight into their psyche.

Features of interior monologue poetry include:

1. First-person perspective: Interior monologues are typically written in the first person, reflecting the personal and intimate nature of the speaker's thoughts and emotions.
2. Stream of consciousness: This technique, used in both prose and poetry, captures the flow of thoughts, feelings, and sensory impressions that pass through the speaker's mind, often disregarding conventional syntax and punctuation.
3. Introspection and self-reflection: Interior monologues frequently involve the speaker's introspection and self-analysis, exploring their emotions, memories, and desires.

4. Emotional intensity: Given the intimate nature of the form, interior monologues often convey intense emotions, whether they are subtle or overt.
5. Lack of dialogue: Unlike dramatic monologues, interior monologues typically do not involve interaction with other characters, focusing solely on the speaker's inner world.

The purpose of interior monologue poetry is to provide a window into the speaker's inner world, allowing readers to experience their thoughts and emotions directly. This form of poetry can create a sense of immediacy and intimacy, inviting readers to empathize with the speaker and explore their own emotional landscape.
Interior monologue poetry can evoke various emotions in the reader, depending on the content and themes explored by the speaker. These emotions may include empathy, compassion, shock, or even discomfort. The reader's emotional response can influence their thoughts and reflections on the themes and ideas presented in the poem, potentially leading to a deeper understanding of the human experience, self-awareness, and the complexities of the human psyche.

Some famous examples of interior monologue poetry and prose include:

1. "The Love Song of J. Alfred Prufrock" by T.S. Eliot: This modernist poem features the introspective musings of the speaker, J. Alfred Prufrock, as he contemplates his insecurities and fears.
2. "The Waste Land" by T.S. Eliot: Although not exclusively an interior monologue, this influential modernist poem contains sections that delve into the inner thoughts and feelings of various speakers, reflecting the fragmented nature of the modern psyche.
3. "Ulysses" by James Joyce: This groundbreaking modernist novel uses stream of consciousness and interior monologue techniques to explore the thoughts and emotions of its characters, most notably Leopold Bloom and Stephen Dedalus.
4. "Mrs. Dalloway" by Virginia Woolf: In this modernist novel, Woolf employs stream of consciousness and interior monologue to reveal the inner lives of her characters, particularly Clarissa Dalloway, as they navigate a single day in post-World War I London.
5. "Howl" by Allen Ginsberg: This Beat Generation poem, while not exclusively an interior monologue, contains elements that reveal the speaker's inner thoughts and emotions, reflecting the disillusionment and frustration of the post-World War II era.

In summary, interior monologue poetry offers readers an intimate and revealing glimpse into the speaker's inner world, capturing their thoughts, emotions, and experiences in a raw and honest manner. By evoking emotions in the reader, this form of poetry encourages reflection and thought, promoting empathy, self-awareness, and a deeper understanding of the complexities of the human experience. The interior monologue technique has been used by various poets and writers, particularly during the modernist period, to create powerful and memorable works that continue to resonate with readers today.

ODE FORM

The ode is a form of lyric poetry that originated in ancient Greece and has continued to evolve over time. Odes are characterized by their elaborate structure, elevated language, and formal tone, often focusing on a single subject or theme. The purpose of an ode is to express deep emotions, pay tribute, or celebrate a person, event, or object. The form is designed to elicit powerful emotional and intellectual responses from the reader, often inspiring contemplation and introspection.

Features of an ode include:

1. Stanzas: Odes are typically composed of stanzas with a consistent number of lines and a fixed metrical pattern. The stanzaic structure can vary depending on the specific type of ode.
2. Formal language: Odes often employ elevated diction and elaborate syntax, reflecting the poet's intellectual engagement with the subject matter.
3. Emotional intensity: Odes are known for their emotional depth, exploring themes such as love, loss, beauty, and the human experience.
4. Praise or tribute: Odes often pay tribute to a person, event, or object, celebrating their significance and exploring their impact on the poet or the world.
5. Intellectual engagement: Odes engage with complex ideas and philosophical concepts, inviting the reader to consider the subject matter on a deeper level.

The emotional impact of an ode on the reader depends on the subject and the poet's treatment of it. Odes often evoke feelings of admiration, wonder, and reverence for the subject, inspiring readers to contemplate the themes and emotions expressed. These emotions can prompt readers to consider their own experiences, values, and beliefs, potentially leading to personal growth and self-discovery.

Some famous examples of odes include:

1. "Ode to a Nightingale" by John Keats: This ode explores the relationship between the natural world, artistic expression, and the human experience of suffering.
2. "Ode on a Grecian Urn" by John Keats: This poem reflects on the nature of beauty, art, and the passage of time, using the image of a Grecian urn as a symbol.
3. "Ode to the West Wind" by Percy Bysshe Shelley: This ode uses the metaphor of the powerful west wind to discuss the poet's desire for social and political change.
4. "Ode on Melancholy" by John Keats: This poem addresses the theme of melancholy, exploring its relationship to beauty, creativity, and the human experience.
5. "Ode to Psyche" by John Keats: This poem is a tribute to the Greek goddess Psyche, exploring themes of love, imagination, and the creative process.
6. "Ode to Duty" by William Wordsworth: This poem is a meditation on the importance of duty and moral responsibility in an individual's life.

LINGUISTIC, STRUCTURAL & RHETORICAL DEVICES

Memorise the MAD FATHERS CROPS mnemonic.

- METAPHOR
    - A method of describing something in a way that is not literally true but that helps explain an idea.
        - EFFECTS
            - Helps us see the world through the eyes of the speaker.
            - Gives us a new perspective of something.
            - Helps us visualise and understand an idea.

- ALLITERATION

- Repetition of similar SOUNDS (not letters) close to each other, especially at the beginning of words
  - EFFECTS
    - Draws our attention to the meanings of the words used.
    - Reflects the sound of the scene.
    - Creates a sense of rhythm.

- DIRECT ADDRESS
  - Any occasion where the speaker addresses the reader directly, especially through the use of second-person pronouns, such as you and your
    - EFFECTS
      - Grabs the reader's attention.
      - Makes the text feel personlised.
      - Invites the reader to consider their own position on a topic.

- FACTS*
  - The use of some information that is known or widely believed to be true.
    - EFFECTS
      - Strengthens an argument by basing it in reality.
      - Can make a speaker or writer more credible.

- FORESHADOWING*
  - a literary device that writers utilise as a means to indicate or hint to readers something that is to follow or appear later in a story
    - EFFECTS
      - Creates suspense and dramatic tension.
      - Sets up emtoional expectaions for the reader/audience.
      - Helps the reader/audience make connections between different parts of the text/ story

- ASSONANCE
  - The repetition of similar vowel sounds close to each other.
    - EFFECTS
      - Creates rhythm.
      - Ties words together.
      - Draws our attention to the meanings of the words used.
      - Can reflect ideas and emotions of the scene, characters, etc

- TRIADIC STRUCTURE
  - a series of three parallel words, phrases, or clause
    - EFFECTS
      - Creates a sense of completion.
      - Highlights/foregrounds topics, issues, ideas, etc for consideration.
      - Strengthens an argument.

- HYERBOLE
  - An overexaggerated claim or statement
    - EFFECTS
      - Emphasises an idea.
      - Emphasises the magnitude of something through exaggerated comparison.
      - Forces the reader/audience to consider an idea deeply

- EMOTIVE LANGUAGE
  - Specific words chosen to evoke emotions from the reader
    - EFFECTS
      - Manipulates the reader into seeing ideas from a negative, neutral or positive perspective.
      - Can cause the reader/audience to take action or argue against or for an idea.
      - Used to stir up particular emotions in the reader/audience.

- RHETORICAL QUESTION
  - A question with an obvious answer.
    - EFFECTS
      - Emphasises a point.
      - Draws the audience's attention to a point.
      - Forces the reader to think deeply about a point.

- SIMILE
  - A device in which compares two dissimilar objects or concepts using 'like' or 'as'.
    - EFFECTS
      - HIghlights similar qualities between two different things.
      - Helps clarify an idea.
      - Helps us see the world through the eyes of the speaker

- CONTRAST
  - Putting opposites close together
    - EFFECTS
      - Highlights the differences between two things/people.
      - Highlights sources of conflict

- REPETITION
  - Intentionally using a word, phrase, symbol etc more than once for a specific effect.
    - EFFECTS
      - Makes words and, therefore, ideas more noticeable and memorable.
      - Creates rhythm.

- ONOMATOPOEIA
  - Using words which sound like the thing or action being described.
    - EFFECTS

- Draws the reader to the sound of the scene.
- Can characterise something in a particular way.
- Creates a more 3-dimensional scene by triggering our sense of hearing.

- PERSONIFICATION
  - a common form of metaphor where human characteristics are attributed to nonhuman things
    - EFFECTS
      - Helps to clarify an idea.
      - Can bring the setting alive, as if it is character itself or has a mind of its own
      - Helps us see the world through the eyes of the speaker.

- SIBILANCE
  - A type of alliteration which focuses on repetiting soft sounds, such as ‘s‘, ‘sh‘, and ‘z‘, also includes ‘ch‘, ‘th‘, ‘x‘, ‘f‘ and soft ‘c‘.
    - EFFECTS
      - Often used to create a sinister atmosphere, like the hissing of a snake
      - Often also used to create a pleasant atmosphere like that of a beach, echoeing the sound of the wind, sea and waves
      - Often used to reflect the sound of storms and nature

NARRATIVE PERSPECTIVES (STRUCTURE)

- First-person narrative perspective
  - Gives us access to the speaker’s
    - thoughts,
    - feelings,
    - view of life,
    - memories
      - and allows us to see the world through the eyes of the speaker
- Third-person
  - More objective and asks us to see how different characters deal with a particular situation
  - It can also make us feel unable to help the people within the text.

LANGUAGE: WORD CHOICE

An author's choice of words can reveal a lot about their perspectives and beliefs. The words an author chooses to use in their writing can convey tone, attitude, and worldview.

For example, an author who frequently uses words that connote negative emotions, such as "hate," "angry," or "disgusted," may reveal a pessimistic or cynical outlook on life. Conversely, an author who frequently uses words that connote positive emotions, such as "love," "joy," or "hope," may reveal an optimistic or idealistic worldview.

Additionally, an author's choice of words can reveal their attitudes towards particular subjects or groups of people. For example, an author who consistently uses words that are derogatory or insulting towards a particular racial or ethnic group may reveal a biased or prejudiced perspective. Similarly, an author who frequently uses words that are dismissive or belittling towards a particular ideology or political viewpoint may reveal a narrow-minded or intolerant worldview.

LANGUAGE: TENSE

Past simple tense: the past simple tense, for example, ‘we turned our backs’ (Dolce es Decorum est by Wilfred Owen), is the common choice of tense for storytelling; it is also the language of history and can make stories appear more realistic, such as in poems written to tell a story about a moment in history, as Wilfred Owen does. It can remind us that the poem us not simply a piece of art, but that it is art representing a real moment in history. Using the past simple tense to place the poem’s events in reality can help to intensify the emotional experience and help to build empathy, particularly if the poem is about average people who represent the reader.

Present simple tense: John Agard uses this tense in his poem, Checking Out Me History, when he says ‘Bandage up me eye with me own history’, for example. In this case, the present simple tense helps to support the Lyric style of the poem because it is not telling a story, but is focusing intensely on the subject of colonial whitewashing of black history and tries to awaken or evoke emotions within the listener. The present simple tense implies that the subject is ongoing and is perpetuated regularly by not only the colonialists of the West Indies, but generally all over the world. Therefore, by providing support to the lyric form of the poem, it builds on the emotional effect of the subject because it makes us realise that the issue he is addressing in his poem is not isolated but is a widespread, global issue and is ongoing.

LANGUAGE: METRE

There are three main types of English metre:

• Syllabic (or quantitative) metre: no stresses but a fixed number of syllables per line.
• Accentual (or alliterative) metre: four stresses and any number of syllables per line.
• Accentual-syllabic metre: fixed number of stresses and fixed number of syllables in each line.

- PYRRHIC is a two-syllable foot, both unstressed Though regularly found in classical Greek poetry, pyrrhic meter is not generally used in modern systems of prosody: unaccented syllables are instead grouped with surrounding feet
- SPONDEE is a two-syllable foot, both stressed

Alliterative Metre
A fixed number of stresses in each line (four); the number of syllables varies. Stresses are emphasized by sound repetition.

Alliterative metre is the oldest form used in English verse and is sometimes considered 'native' to England. It works around the occurrence of four stresses. These are often arranged into two pairs, either side of a caesura. The number of syllables between these four stresses, however, varies, allowing significant differences in line–length across a poem. In strict tradition each of these stresses alliterates – that is, they each share the same sounds (usually the first letters) in order to draw attention to their stresses (see the entry on alliteration for more discussion of this technique). In practice this alliteration can be fairly loose. In any case, the rolling rhythm of four often-alliterating stresses can produce an almost mesmerizing effect, perhaps accounting for its use in narrative poems. The Old English epic Beowulf was written in alliterative verse, and this translation by Leslie Hall attempts to recreate its stresses and syllables (the caesuras are also marked):

He said he the war-king would seek o'er the ocean,
The folk-leader noble, since he needed retainers.
For the perilous project prudent companions
Chided him little, though loving him dearly;

He said he the war-king || would seek o'er the ocean,
The folk-leader noble, || since he needed retainers.
For the perilous project || prudent companions
Chided him little, || though loving him dearly;
Leslie Hall, Beowulf (1892), IV, ll. 11–14.

STRUCTURE: RHYMING

Strong rhyme scheme usually indicates tight control for example rhyming couplets AA BB CC DD

- The implication is that the speaker is discussing some aspect of his or her life that is tightly controlled
    - It may be control of...
        - the parents
        - a partner
        - Society
            - Or it may characterise the speaker themselves as controlling, just like the speaker in My Last Duchess

Weak rhyme or pararhyme

- This is where there is a sense of a rhyming scheme but it is not very strong or tightly controlled
    - For example in War Photographer Duffy uses a trembling rhyme scheme ABBCDD which shows that the speaker is struggling with the morals of the job he is doing; he is trying to control his emotions over his purpose for his job but he is questioning himself as to whether or not his work is raising awareness of the global conflicts

- Pararhyme for example, Poppies uses more assonance than actual rhyming and this symbolises her lack of control over her emotions
- Some kind of disharmony

Tercets, quintets or any other structure with an odd number of lines

- This often reflects some kind of imbalance in the life of the speaker
  - For example in Eden Rock by Charles Causley, he writes in quatrains, except the final stanza which is written in a tercet to reflect his separation from his parents

No rhyme scheme - 'free form'

- This is usually associated with a desire for freedom
- Or breaking out of controls of society, convention, structure, nature or some other person
- Or with creating a unique identity

Irregular rhyme scheme

- Again this can be about breaking free of conventions and creating a unique identity just as Agard does in Checking out Me History

LINE ENDINGS

• Masculine lines: individual examples that end with a stressed syllable.
• Feminine lines: individual examples that end with an unstressed syllable.

STRUCTURE: ENJAMBMENT

- Reflect natural speech; this is appropriate where the speaker is trying to make a point about nature
  - This could be about nature as in the wilderness or just the nature of life such as birth, death, fear
- It also compels us forward towards the conclusion of the poem
  - The conclusion contains the theme of the poem
- It can also reflect disjointed thoughts and confusion
  - This could reflect a separation from another person or place
  - It is often used to reflect a stream of consciousness
- Emphasise the meaning of words at the end of the line

STRUCTURE: CAESURA

This often reflects interruption of some sort, especially death

- Caesura is punctuation in the middle of the line, particularly a strong pause like a full stop or a colon or semi-colon
    - These often reflect interruption of life or a relationship, perhaps a separation
        - medial caesura
            - punctuation in the middle of the line
        - terminal caesura
            - punctuation near the end of the line

SYMBOLISM

- For example, a window can represent opportunities, so if the window is smashed then the speaker feels they are running out of opportunities
- Seasons can represent a stage of life eg spring represents a new beginning

AQA LOVE AND RELATIONSHIPS FORMS

1. "When We Two Parted" by Lord Byron - Lyric poem, with elements of a lament and a ballad structure
2. "Love's Philosophy" by Percy Bysshe Shelley - Lyric poem, specifically a Romantic poem
3. "Porphyria's Lover" by Robert Browning - Dramatic monologue, written in blank verse
4. "Sonnet 29 – 'I think of thee!'" by Elizabeth Barrett Browning - Sonnet (Petrarchan/Italian sonnet)
5. "Neutral Tones" by Thomas Hardy - Lyric poem, written in quatrains
6. "Letters from Yorkshire" by Maura Dooley - Free verse, with elements of an epistolary poem
7. "The Farmer's Bride" by Charlotte Mew - Narrative poem, written in a ballad form
8. "Walking Away" by Cecil Day Lewis - Lyric poem, written in quatrains
9. "Eden Rock" by Charles Causley - Free verse, with elements of a narrative poem
10. "Follower" by Seamus Heaney - Free verse, with elements of a narrative poem
11. "Mother, any distance" by Simon Armitage - Free verse, with elements of a dramatic monologue
12. "Before You Were Mine" by Carol Ann Duffy - Free verse, with elements of a dramatic/internal monologue
13. "Winter Swans" by Owen Sheers - Free verse, with elements of a narrative poem
14. "Singh Song!" by Daljit Nagra - Free verse, with elements of a dramatic monologue and incorporating the use of dialect
15. "Climbing my Grandfather" by Andrew Waterhouse - Free verse, with elements of an extended metaphor

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

AQA POWER AND CONFLICT FORMS

1. "Ozymandias" by Percy Bysshe Shelley - Sonnet (Shakespearean/English sonnet)
2. "London" by William Blake - Lyric poem, written in quatrains
3. "Extract from The Prelude" by William Wordsworth - Epic poem, specifically an autobiographical blank verse poem
4. "My Last Duchess" by Robert Browning - Dramatic monologue, written in rhyming couplets
5. "The Charge of the Light Brigade" by Alfred Lord Tennyson - Narrative poem, written in dactylic meter and ballad form
6. "Exposure" by Wilfred Owen - Lyric poem, written in quatrains with elements of free form
7. "Storm on the Island" by Seamus Heaney - Free verse, with elements of a narrative poem and a nature poem
8. "Bayonet Charge" by Ted Hughes - Ballad
9. "Remains" by Simon Armitage - Free verse, with elements of a dramatic monologue and a war poem
10. "Poppies" by Jane Weir - Interior/dramatic monologue
11. "War Photographer" by Carol Ann Duffy - Free verse, with elements of a dramatic monologue and a war poem
12. "Tissue" by Imtiaz Dharker - Free verse, with elements of a lyric poem
13. "The Émigrée" by Carol Rumens - Free verse, with elements of a dramatic monologue and a narrative poem
14. "Kamikaze" by Beatrice Garland - Free verse, with elements of a narrative and war poem
15. "Checking Out Me History" by John Agard - Lyric + free verse

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

EDEXCEL TIME AND PLACE FORMS

1. John Keats – To Autumn (1820): Ode
2. William Wordsworth – Composed upon Westminster Bridge, September 3, 1802 (1802): Sonnet (Petrarchan)
3. William Blake – London (1794): Lyric (with elements of social critique)
4. Emily Dickinson – I started Early – Took my Dog (1862): Lyric poem
5. Thomas Hardy – Where the Picnic was (1914): Elegy
6. Edward Thomas – Adlestrop (1917): Narrative poem
7. Robert Browning – Home Thoughts from Abroad (1845): Lyric poem
8. U.A. Fanthorpe – First Flight (1988): Free verse
9. Fleur Adcock – Stewart Island (1971): Free verse
10. Moniza Alvi – Presents from my Aunts in Pakistan (2000): Free verse
11. Grace Nichols – Hurricane Hits England (1996): Free verse
12. Tatamkhulu Afrika – Nothing's Changed (1994): Free verse
13. Sophie Hannah – Postcard from a Travel Snob (1996): Dramatic monologue
14. John Davidson – In Romney Marsh (1920): Narrative poem
15. Elizabeth Jennings – Absence (1958): Lyric poem

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

EDEXCEL CONFLICT FORMS

1. William Blake – A Poison Tree (1794): Lyric poem
2. Lord Byron – The Destruction of Sennacherib (1815): Narrative poem (specifically, a ballad)
3. William Wordsworth – Extract from The Prelude (1850): Epic poem (or autobiographical epic)
4. Thomas Hardy – The Man He Killed (1902): Dramatic monologue
5. Christina Rossetti – Cousin Kate (1860): Ballad
6. Wilfred Owen – Exposure (1917): Free verse (with elements of lyric and narrative poetry)
7. Alfred, Lord Tennyson – The Charge of the Light Brigade (1854): Narrative poem
8. John Agard – Half-caste (1996): Dramatic monologue
9. Gillian Clarke – Catrin (1978): Lyric poem
10. Carole Satyamurti – War Photographer (1987): Dramatic monologue
11. Ciaran Carson – Belfast Confetti (1990): Free verse (with elements of narrative poetry)
12. Mary Casey – The Class Game (1981): Dramatic monologue
13. Jane Weir – Poppies (2005): interior monologue/dramatic monologue (with possible elements of lyrc poetry)
14. Benjamin Zephaniah – No Problem (1996): Dramatic monologue
15. Denise Levertov – What Were They Like? (1967): Free verse (with elements of lyric and dramatic poetry)

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

EDEXCEL RELATIONSHIPS FORMS

1. John Keats – La Belle Dame Sans Merci (1819): Ballad
2. Joanna Baillie – A Child to his Sick Grandfather (1790): Lyric poem
3. Lord Byron – She Walks in Beauty (1814): Lyric poem (specifically, a Romantic poem)
4. William Wordsworth – A Complaint (1807): Lyric poem
5. Thomas Hardy – Neutral Tones (1898): Lyric poem
6. Elizabeth Barrett Browning – Sonnet 43 (1850): Sonnet (specifically, a Petrarchan/Italian sonnet)
7. Robert Browning – My Last Duchess (1842): Dramatic monologue
8. Wendy Cope – 1st Date – She and 1st Date – He (2011): Dramatic monologues
9. Carol Ann Duffy – Valentine (1993): Lyric poem
10. Elizabeth Jennings – One Flesh (1966): Lyric poem
11. John Cooper Clarke – I Wanna Be Yours (1983): Lyric poem
12. Jen Hadfield – Love's Dog (2008): Lyric poem
13. Vernon Scannell – Nettles (1980): Lyric poem

14. Simon Armitage – The Manhunt (2008): Lyric poem (with elements of narrative poetry)
15. Ingrid de Kok – My Father Would Not Show Us (1988): Lyric poem

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

EDEXCEL IGCSE PART 3 FORMS

1. "If–" by Rudyard Kipling - Didactic poem, written in quatrains with a regular rhyme scheme (abab)
2. "Prayer Before Birth" by Louis MacNeice - Free verse, with elements of a dramatic monologue
3. "Blessing" by Imtiaz Dharker - Free verse, with elements of a lyric poem and a narrative poem
4. "Search For My Tongue" by Sujata Bhatt - Free verse, with elements of a personal and confessional poem, incorporating bilingualism
5. "Half-past Two" by U A Fanthorpe - Free verse, with elements of a narrative and lyric poem
6. "Piano" by D H Lawrence - Lyric poem, written in quatrains with a regular rhyme scheme (abab)
7. "Hide and Seek" by Vernon Scannell - Free verse, with elements of a narrative poem
8. "Sonnet 116" by William Shakespeare - Sonnet (Shakespearean/English sonnet)
9. "La Belle Dame sans Merci" by John Keats - Ballad, written in quatrains with an abcb rhyme scheme
10. "Poem at Thirty-Nine" by Alice Walker - Free verse, with elements of a confessional and autobiographical poem
11. "War Photographer" by Carol Ann Duffy - Free verse, with elements of a dramatic monologue and a war poem
12. "The Tyger" by William Blake - Lyric poem, written in quatrains with a regular rhyme scheme (aabb)
13. "My Last Duchess" by Robert Browning - Dramatic monologue, written in rhyming couplets
14. "Half-caste" by John Agard - Free verse, with elements of a dramatic monologue and incorporating the use of dialect and Creole language
15. "Do not go gentle into that good night" by Dylan Thomas - Villanelle, with elements of a lyric poem and a strong theme of death
16. "Remember" by Christina Rossetti - Sonnet (Petrarchan/Italian sonnet)

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

EDUQAS FORMS

1. "London" by William Blake - Lyric poem, with elements of social criticism
2. "She Walks in Beauty" by Lord Byron - Lyric poem, specifically a Romantic poem
3. "To Autumn" by John Keats - Ode (a type of lyric poem)
4. "Ozymandias" by Percy Bysshe Shelley - Sonnet (Petrarchan/Italian sonnet)
5. "Excerpt from 'The Prelude'" by William Wordsworth - Blank verse (from a larger autobiographical epic poem)

6. "The Manhunt" by Simon Armitage - Free verse, with elements of a dramatic monologue
7. "Sonnet 43" by Elizabeth Barrett Browning - Sonnet (Petrarchan/Italian sonnet)
8. "The Soldier" by Rupert Brooke - Sonnet (Petrarchan/Italian sonnet)
9. "Living Space" by Imtiaz Dharker - Free verse
10. "As Imperceptibly as Grief" by Emily Dickinson - Lyric poem, with elements of her unique style (alternating lines of iambic tetrameter and trimeter)
11. "Cozy Apologia" by Rita Dove - Free verse
12. "Valentine" by Carol Ann Duffy - Free verse, with elements of a dramatic monologue
13. "A Wife in London" by Thomas Hardy - Lyric poem, featuring ballad stanza
14. "Death of a Naturalist" by Seamus Heaney - Free verse
15. "Hawk Roosting" by Ted Hughes - Free verse, with elements of a dramatic monologue
16. "Afternoons" by Philip Larkin - Free verse
17. "Dulce et Decorum Est" by Wilfred Owen - Free verse, with elements of an elegy
18. "Mametz Wood" by Owen Sheers - Free verse, with elements of a narrative poem

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.

OCR CONFLICT FORMS

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1. "A Poison Tree" by William Blake - Lyric poem, with elements of allegory
2. "Envy" by Mary Lamb - Blank verse
3. "Excerpt from 'The Prelude'" by William Wordsworth - Epic poem (or autobiographical epic)
4. "The Destruction of Sennacherib" by Lord Byron - Narrative poem, featuring anapestic tetrameter
5. "A Certain Slant of Light" by Emily Dickinson - Lyric poem, with elements of her unique style (alternating lines of iambic tetrameter and trimeter)
6. "The Man He Killed" by Thomas Hardy - Dramatic monologue, featuring ballad stanza
7. "Anthem for Doomed Youth" by Wilfred Owen - Sonnet (Petrarchan/Italian sonnet), with elements of an elegy
8. "Vergissmeinnicht" by Keith Douglas - Free verse, with elements of a narrative poem
9. "What Were They Like?" by Denise Levertov - Free verse
10. "Lament" by Gillian Clarke - Free verse, with elements of an elegy
11. "Punishment" by Seamus Heaney - Free verse, with elements of a dramatic monologue
12. "Flag" by John Agard - Free verse, with elements of a dramatic monologue
13. "Phrase Book" by Jo Shapcott - Free verse
14. "Honour Killing" by Imtiaz Dharker - Free verse, with elements of a dramatic monologue
15. "Partition" by Sujata Bhatt - Free verse

It is important to note that many of these poems contain elements of multiple forms, and categorizing them into a specific form may be an oversimplification. The primary form listed above is based on the most dominant characteristics of each poem.