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| T | ‘War Photographer’ already sets the tone of the poem. This will be about someone who goes out into war-torn areas and documents what is happening there. They will take photos of horrible things.  |
| F | Poem is in 4 regular 6 line stanzas. Each ends in a rhyming couplet. The structure is very ordered which conflicts with the horrifying images the photographer is conjuring in his work room. The style seems almost clinical and cold. The poem focuses on human suffering and relies heavily on sight to do so. Duffy is almost creating a snap shot of the photographer at work herself.  |
| 1 | Opens on intimate setting of the photographer at work.  |
| S1 | Whole stanza creates a simile of the photographer as a priest.  |
| 2 | Spools of suffering’ metaphor and sibilance/alliteration as Duffy references that the photos contain images of people in distress. ‘ordered rows’ the photographers work at home is more organised than his ground work which is chaotic. He can control what he does in the work room. This links to the priest idea as a priest would carefully prepare communion.  |
| 3 | ‘red light’ has connotations of the red lights in a Catholic church which symbolise the presence of Christ and his holy blood. The peace of this room creates a sanctuary away from the horrors of taking the photos.  |
| 4 | Simile ‘ as though… he [were] a priest’ he is calm here at his work.  |
| 6 | ‘Belfast. Beirut. Phnom Penh.’ List, also given in one word sentences. This highlights the places of conflict he has been to. The one word sentences help fix the places in our minds and consider the horrors witnessed there. ‘all flesh is grass’ – reference to all bodies dying and feeding the land when they decompose.  |
| 7 | ‘he has a job to do’ this breaks the calm established in the first stanza. ‘solutions slop in trays’ the use of alliteration here draws attention to the dual meaning – he is literally developing solutions but he also has hope that showing the photos to the world will make a change.  |
| 8 | ‘did not tremble then’ word choice of tremble shows how when he took the photos he was focused.  |
| 9 | ‘Rural England’ short sentence highlights how safe his home is compared to the places he visits.  |
| 12 | ‘of running children in nightmare heat’ this picture evokes a famous war photo of children fleeing a napalm attack in Vietnam.  |
| 13 | ‘something is happening’ injects an edge of drama to the poem, it is really talking about the photo developing. |
| 15 | We are then talked through the photo the photographer has taken of a man dying. ‘half formed ghost’ has a dual meaning, he is a dead man but also his image is not fully developed . |
| 16 | ‘sought approval/without words’ again gives the photographer the aura of a priest as he seeks permission to do something at the deathbed.  |
| 17 | ‘what someone must’ suggests that this is the photographers calling, he felt compelled to do this job.  |
| 19 | ‘hundred agonies’ shows the amount of horrific photos the photographer has captured |
| 20 | This is then narrowed down to ‘five or six’ for the papers.  |
| 21 | ‘Sunday’s supplement’ the alliteration here draws attention to where these photos will appear – by middle class people over their leisurely Sunday brunch.  |
| 21 | ‘eyeballs prick/ with tears between the bath and pre-lunch beers’ continues this idea of the leisurely lifestyle a world away from the horrors of being in a warzone.  |
| 24 | ‘they do not care’ again these people are disconnected from the worlds of war that they see in the photos.  |