Poetry

Mr S Cox

Power and Conflict

About:

This booklet is designed to support you through the study of poetry for your English Lessons.

The work in this booklet can be used in a number of ways: a regular homework, revision aid, class resource or even just a catch up material if you have missed a topic.

One thing this booklet is not however, is a quick fix. The exercises and information in this booklet are not made so you can just skip through or answer a few questions and then move on. If you do not read the instructions you will find that the work is not always correct and if you do not take the time to answer carefully in full sentences you will probably find that you don't practise your ability to answer questions as effectively as you would like.

The keys to success in English are:

1-Read lots, it honestly helps (there are studies into this and everything)

2-Start early, if you leave it all to the end you wont give it time to settle in your mind, the things you are probably best at are those you practise every day for years, English is the same.

3-Work hard, it is no use just being smart because if you expect to coast through on your intelligence you may be disappointed, and if not in your GCSE's then your A levels or Degree, trust me when I say it comes back to haunt you!

Best of luck!

By the way, you may see this logo and colourful boxes on many of the pages you work through. This is your questions or thinking points that come with each topic, you should make sure you take the time to do these properly and label your work appropriately. If you work in a book or on paper then you should always make sure there is a clear topic title, page number and question number so it is easy to know where you are working from.

The works included in this booklet have been heavily influenced by the work of other teachers and academics. The textual samples are from the Power and Conflict Cluster from the AQA Anthology and the creator of this booklet claims no credit for any of the textual extracts.

Contents:

1– Key Terms
2– Ozymandius
3– London
4– Prelude (extract)
5– My Last Duchess
6– Charge of the Light Brigade
7– Exposure
8– Storm on the Island
9– Bayonet Charge
10– Remains
11– Poppies
12– War Photographer
13– Tissue
14– The Emigree
15– Checking out me History
16– Kamikaze
17– Themes, Structure and revision

TEACHING AND LEARNING

AKA: How to make the most of this booklet in class as a teacher and a student, some general teaching ideas and structures you could follow.

There is more than one way to skin a cat, this booklet can be used to fit whatever you want, you can teach from or simply make it an online revision or cover tool, whatever, here are some ideas of how you can incorporate it into your lesson.

LOOKING AT THE POEMS:

Depending on the size of the poem and the lesson it would make sense that they can take more than one lesson to explore. A good way to structure the work over those lessons are:

STARTERS: Initially **mind maps** or **key images** to explore what students already understand of context to do with the poem, another helpful tool is to look at **certain lines in isolation** (either as a group or in pairs) to see what students think this shows about the poem. Later lessons can involve **quick recaps** and **pop quizzes** to remind students of key quotes, themes or technical features

DEVELOPMENT: It is advised before showing or relying too heavily on the information in the book to get students to begin by looking at the poem and **annotating themselves**. Additional annotations can be worked through in groups or a class with direction, **weaker groups could be given key terms** to look for or lines to explore and thus guide their learning.

It is then recommended (ideally on the next page in their book/folder) to **summarise** context, themes and structure (as we do in the booklet), to allow students to access revision notes in their own words.

REINFORCE: Call it a plenary if you will but to show something has sunk in I would recommend they **evaluate/** summarise the poem producing **PEE paragraphs** to support their findings. This could be through a given direction or simply asking "explore 3 ways this poem shows power/conflict"

LOOKING AT THEMES/STRUCTURE

Towards the back of the booklet, poems are linked by theme of structural styles to help students build on their understanding as well as compare and contrast,

STARTERS: Initially they could be given give **words/themes** and be asked to pick the 3 poems they would link here and why, weaker groups could simply give 1-2. **Recapping poems** is also useful and students can try and talk for 30-60 seconds on a poem, whoever can get closest without repeating ideas wins.

DEVELOPMENT: It is advised to summarise how the poems (those given or which you decide) fit the themes, It would be useful to find 3/4 quotes for each poem based around those themes, this will allow students to quickly revise key poems and ideas.

REINFORCE: Each theme/structural element has a sample task where students are advised to treat it like an exam. They should do a standard 4-6 paragraph essay with introduction and conclusion. At this point it is also useful to look at the exam mark scheme and really apply students knowledge to what they are being asked to perform.

SUGGESTION:

Although power points can be useful we have steered away here. Any of these resources of information can be copied over to a slide, but try and avoid repeating information for the sake of it, if they are watching a slide they are not watching you. It may be useful to include key video and images for help with context or readings but these are all additional elements which will fit your own teaching/learning style.

Assessment Objectives

If you are using AQA, your work will be assessed on these objectives, that means you should always aim to haave work which shows them off. They all get marks but not all the same amount, so AO1 and AO2 will get you in the region of 80% of your poetry marks.

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.

AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Mark Scheme

A Sample of the mark scheme from AQA on the poetry question highlights the following.

Level 6 (Top Level)

At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.

The levels contain similar criteria but the standard differs as they decrease.

Level 6 : Convincing, critical analysis and exploration

Level 5 : Thoughtful, developed consideration

Level 4 : Clear understanding

Level 3 : Explained, Structured comments

Level 2 : Supported, relevant comments

Level 1 : Simple Explicit commentd

That means the examiner will expect you to:

- Compare and contrast in every paragraph
- Give relevant examples/quotes
- Don't just explain what happens, explain why
- Give more than 1 idea about possible meanings
- Use accurate language to discuss devices/structure

In order for work to be level 5/6 it needs to be convincing and thoughtful, that means you need to LEARN and UNDERSTAND the poems and what they are about, anything less than a solid understanding will not help, and if you don't revisit the poems regularly your work is more likely to sound uncertain or confused.

Remember, English is about style as well as substance.

Glossary of Devices

Sounds

Alliteration– Words beginning with same letter sounds to create a notably emphasis on words *"dark dreary dreams"*

Assonance– Like alliteration, the sounds of assonance come from within the word rather than the start *"Fearful tears of misery"* (emphasis on the e-a-s sounds)

Consonance– Consonant sounds at the end of words *"wet set of regrets"*

Cacophony– Harsh sounds in order to make a discordant sound. *"dark knuckles wrapping across bricks"* (often Ks, Ts, Cks).

Onomatopoeia– Words which sound like the effect they describe *"splash, slap, crack"*

Repetition– Repeating words over a verse, stanza or poem to draw focus and add emphasis.

Rhyme– Words with similar ending sounds creating a music like effect or flow *"theme/stream/dream"*

Rhythm– Organisation of words to create a noticeable sound or pace, not necessarily musical but with a clear 'beat'. Can include the structure of the work and is often measured in syllables.

Pattern Name Example	
– / Iamb/Iambic	***invite***
/ – Trochee/Trochaic	***deadline***
– – / Anapest/Anapestic	***to the beach***
/ – – Dactyl/Dactylic	***frequently***
/ / Spondee/Spondaic	***true blue***

There are five basic rhythms and the amount of them [known as feet], can make different meters (pentameter is 5 of the pattern monometer would be just 1, triameter 3 etc)

Meanings and Linguistic devices

Allegory– Something symbolic, an allegory can often be a story that represents larger things, like the tortoise and the hare.

Allusion- Referring to something well known, nowadays that could be a celebrity but it could be anything that fits the context of the poem (Shakespeare will make very old allusions we may not understand).

Ambiguity/Ambiguous– A word or idea meaning more than one thing to provoke thought.

Analogy– Compare something unfamiliar with something familiar to help people understand.

Cliché– Something which is used a great amount and becomes expected or even cheesy, "raining cats and dogs".

Connotation/Connote– The associations with a word e.g. Rose—Love and Passion.

Contrast– Closely placed ideas which are opposites or very different. *'He had cold eyes but a warm heart'*

Denotation/Denote– The literal definition fo something without reading too deeply into it.

Euphemism– Where something distasteful is said in a more acceptable way 'she is at peace'- she is dead

Hyperbole– An over the top exaggeration for effect.

Irony– Deliberate use of a false or misleading statement in such a way that the truth is apparent. *"Wow dead flowers, what I always wanted…"*

Metaphor– Direct comparison of two things. States one thing is or acts as another **without** using words 'like' or 'as'

Oxymoron– two words placed together with differing meanings to create a new meaning 'bitter sweet'

Paradox– A situation or statement which contradicts itself. *'the taller I get the shorter I become'.*

Personification– Describing an inanimate object or animal with human qualities.

Pun– using words with multiple meanings while intending both, often used for comic effect.

Simile– Comparing two or more objects with words 'like' or 'as'

Arrangement/ Structure

Verse– A line of a poem, needn't be a complete sentence.

Stanza- A collection of verses similar to a paragraph, separated from other stanzas.

Rhetorical Question– A Question intended to provoke thought without expecting an answer.

Rhyme Scheme– Regular or irregular (does it follow a pattern or not) popular examples are alternate rhymes *abab,* cross rhyme *abba,* or couplets *aabb*. Rhyme scheme often depicted by letters *abcd* to help follow.

Enjambment– A sentence or on-going piece of text carried over verses or stanzas to continue the spoken effect without pause.

Form– Open *(no real pattern of rhyme or length),* closed *(follows a specific form or pattern),* couplets *(pairs of rhyming lines)*, quatrains *(stanzas of 4 lines, often rhyming)*, blank verse *(iambic pentameter with not consistent rhyme).*

Fixed Forms– *Some examples include* ***Sonnets*** *(3 quatrains and a couplet),* ***Ballads*** *(large poems in quatrains often telling a story)*

Pathetic Fallacy– Using weather or environment to reflect the themes and contexts of the poem, e.g. a horror genre may involve a dark and stormy night, joyful poems may use a sunny meadow etc.

Foreshadowing– Content in the poem which gives an indication of the direction the poem will take, allows people to guess what will happen or the poet to prepare the reader.

Imagery/Tone

Sensory Imagery– where the language is used to evoke the senses (sight, smell, touch, taste, sound), can often include tactile (touch based) or musical (sound based) language.

Synaesthesia– The overlapping and blending of senses *'he had a soft smile'* or *'she had a fiery voice'*

Tone/Mood– The way a poem or speaker is intended to sound, often suggested by the topic, content and structure. This can be very subjective and is often determined by looking at the poem in its entirety.

REMEMBER:

In order to get good grades you need to use a real range of these in everything you write about poetry. If you don't you cannot gain higher levels, its as simple as that. Even if you understand the poem, you need to show you can apply the language and therefore the skills to explore this.

In your book build a glossary of the most common of these as well as any others you come across.

POEM: OZYMANDIAS

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 shattered visage lies, whose frown,

And wrinkled lip, and sneer of cold command,

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,

The hand that mocked 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 Shelly

Antique suggests the place is old and steeped in history, but also it may be out of date and old fashioned.

*The statue is barely standing, the rest is ruined and missing. Suggesting that it is being eaten away by time and the desert, a **futile** struggle to survive where nobody is around to care.*

*Shattered visage-: Broken face, it is **unrecognisable**, a statue to someone and we can no longer tell who, has no purpose anymore.*

*Cold command, sneer: suggests Ozymandias' character as powerful and arrogant ironic now there is nothing left. **Synaesthesia.***

*'Mock' as in to make a model of, but also to make fun of, this is a **Pun** because of the double meaning.*

*The **tone,** indicated by the **exclamation** is strong and authoritative, irony is that nobody is listening.*

*Colossal, meaning vast or huge, is a **metaphor** for his ego rather than the statue.*

*The lone and level sands outlast the statue, **juxtaposed** to the power and ego of the statue.*

*Sands are also **iconic** of time.*

If you want to help your understanding you could:

-Look up more information about Ozymandias and the statue of Ramesses II.

-Read the poem aloud and consider the different tones in the poem.

Context:

Written by Shelly in a collection in 1819, it was inspired by the recent unearthing of part of a large statue of the Egyptian Pharoah, Ramesses II. The Egyptian Pharaohs like Ramesses believed themselves to be gods in mortal form and that their legacy would last forever. The reference to the stone statue is likely a direct reference to the statues and sculptures like the one which was unearthed, which the ancient Egyptians made.

On the base of the statue is written (translated) "*King of Kings am I, Osymandias. If anyone would know how great I am and where I lie, let him surpass one of my works.*"

The Statue of Ramesses which now sits in the London Museum

Themes:

Looking at power and conflict we can imagine Ozymandias as a powerful ruler who sees himself as a 'king of kings', perhaps a great warrior and one of the most powerful men in the world.

The poem is almost being ironic, pointing out that now all that remains is an arrogant boast on a ruined statue. Perhaps the poet feels sorry for him or is laughing at his expense. Either way it looks about the inevitable downfall of all rulers and tyrants, and how nothing, not even power, lasts forever.

Allegory:

The statue in the poem, broken and falling apart in the desert with nobody to care is an allegory of Ozymandias and of every powerful man or woman, the idea that they will also drift away until they are just another grain of sand.

Structure: Written in a **sonnet** with loose iambic pentameter. **Iambic pentameter** is pairs (iams, of sounds *da-dum)* with 5 (pentameter, think of pent like in pentagon) in a line making 10 syllables overall.

Sonnets were generally popular romantic or love poems, perhaps this being a love poem about Ozymandias, a joke about the rulers ego. Or simply to capture the romantic and exotic tone of a lost legend.

The Rhyme scheme is irregular, perhaps symbolic of the broken statue itself, no longer perfect.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem is a ironic memorial to the ego of a ancient Pharaoh *-The statue is an allegory for the eventual end of power that everyone must suffer, especially the proud* *-Power, like the statue is lost to the sands which in turn represent time*	*-The poem is about the statue of a long dead king* *-The statue is breaking down, this shows how people are forgetting the dead king* *-Power does not last forever*

Space for your notes:

Poem: London

London

I wander through each chartered street

Near where the chartered Thames does flow,

And mark in every face I meet

Marks of weakness, marks of woe.

Chartered is something which is listed and regulated, the streets are clearly controlled but it suggests the Thames, the river likewise is controlled, nature controlled by man.

Blake is suggesting that everyone is without power and in misery, a powerful statement indeed. The term mark can be a ***metaphor*** *for a brand, as if these people don't like look tired, but are branded with this look to show their place in society.*

Repetition *of 'in every' used to show scale of suffering.*

In every cry of every Man,

In every Infants cry of fear,

In every voice: in every ban,

The mind-forged manacles I hear:

Alliteration *of mind/manacles helps draw our attention to the* ***metaphor****, Blake is showing that these people are not physically held back, but their belief in their own weakness holds them back.*

The ***juxtaposition*** *but also connection between the cries of children made to sweep chimneys and therefore from the rooftops, and church bells which ring out is striking. Blake saw religion as a tool to keep the people down and therefore was wrong* ***'blackening'****.*

This contrasts the cries of the innocent dirty children with the supposedly clean but corrupt church.

How the Chimney-sweepers cry

Every black'ning Church appalls,

And the hapless Soldiers sigh

Runs in blood down Palace walls .

This draws on the link to war at this time. The blood running down palace walls signifies their sacrifice to protect the power of those who live in the palaces. It is a ***symbolic metaphor****.*

Harlots is ***slang*** *for prostitutes or low class women. Blake is corrupting the idea of childbirth with sexual exploitation and hate 'curse'. The new born infant is born into a broken world.*

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.

Oxymoron *which* ***juxtaposes*** *the joy of marriage with the misery of death. Blake is suggesting that society has destroyed all the good things in life.*

William Blake

Note how the poem uses **Quatrains** with **alternate rhyme** *abab* to create the **rhythm** of the narrator walking.

If you want to help your understanding you could:

-Look up more information about the conditions of life in Georgian/Victorian England.

-Read the poem aloud and consider the different tones in the poem.

Context:

William Blake was a poet in Victorian/Georgian England, he wrote a selection of poems in his anthologies songs of innocence and experience, most of those poems had a counterpart. The Experience poems were often more bitter or cynical whereas the innocence poems were often naïve and simple. London is one of the few without a counterpart.

The poem is set during a time in England where there was poverty, child labour and a horrific war with France. Women had no rights, death rates from disease and malnutrition were high and the industrial revolution has resulted in many large oppressive factories. Blake's poems often railed against these and how London, arguably the greatest city in the world at that time, was so dirty and corrupt.

Blake's anthology containing both sets of

Themes:

Looking at power and conflict this is a poem which is more about the lack of power and abuse of power. The poem is set in the capital of the most powerful country in the world and yet words like 'manacles' suggest slavery while the soldiers sigh 'runs in blood down palace walls' a clear contrast between those with power and those without.

Revolution and People Power:

During this time France had thrown off and executed their king. The People's revolution was meant to show that all men are equal and have power. In Britain, a country with an old monarchy and aristocracy, this was scary. Blake is perhaps supporting revolution, asking people to throw off the 'manacles' of their belief that they should be told what to do.

Structure: Written in four stanzas with an regular alternate scheme. This may reflect the regular walking pace of the narrator as he walks around London. The last line in each stanza tends to deliver a powerful statement which sums up the rest of the stanza. Stanza 1 focusses on misery, Stanza 2 on peoples refusal to stand tall, Stanza 3 about the way people are sacrificed for the rich and powerful, Stanza 4 how all this poverty is corrupting everything good about family and life.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem is an ironic look at misery in the greatest city in the world. *-Blake's views are revolutionary for the time, challenging the idea that man is worth more than slavery.* *-Blake challenges the establishment in their 'palaces 'and 'churches' which are marked by the blood and blackening of good people.*	*-The poem is about the misery of life in London.* *-The poet is upset at the loss of joy and innocence.* *-People in power are living on the pain of others.*

Space for your notes:

POEM: EXTRACT FROM THE PREDULDE

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again
And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,–
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

William Wordsworth

*The boat is a **metaphor** of man's influence, still anchored by the tree representing nature.*

Loosening the chain and pushing from shore represents the poet as mankind moving to stand on its own two feet.

*Wordsworth creates an idyllic and peaceful scene with **language semantically** peaceful.*

The mood changed with the craggy ridge and horizons boundary represents nature, limiting the progress of the poet.

*The term 'elfin pinnace' could be translated as 'fairy boat', a **metaphor** for the now heated mood of the poet. Elves were often viewed as sexual and lustful.*

*The **simile** reminds us that anything man tries to produce is merely imitating (copying) nature which does it better.*

*The Horizon marks the shift in tone, the language becomes darker and dangerous. The peak, mountain, is **personified** "with purpose of its own", nature shown as aggressive.*

*Use of 'trembling' **connotes** the fear and vulnerability of the poet, he is shown like a wounded animal, hiding away.*

*Meadows, usually peaceful and joyful and **juxtaposed** to the 'grave and serious mood'.*

*The darkness hanging over him represents his change to a darker mood at the end of the journey. The words all carry a dark and sinister tone, more morbid and melancholy. He is reflecting on the **conflict** in his mind of the juxtaposed peaceful side of nature and the harsh extremes it also contains "big and mighty forms".*

*The poem changes from **Euphony** (pleasant sounding words) to a **Cacophony** (harsh and rough sounding words.)*

If you want to help your understanding you could:

-Look up the romantic poets, what was their influence.

-Look at the rest of the poem (or a summary) see how this fits into the work as a whole.

Context:

William Wordsworth was a romantic poet, we don't mean he wrote love poems, but he wrote poems about the world we live in which challenged people and the way they thought at the time. During this time 'epic' poems of large length were common, as were poems which looked at the world and man's place within it. This extract is from a much larger poem, it looks at the spiritual and moral development of a man growing up.

Themes:

The poem is quite hard to relate to conflict and power. However there is a sense of conflict between man and nature where nature is eventually shown to be more powerful in the end.

Boating along:

During the poem the setting is of a journey in a boat. The journey represents a more spiritual journey and it becomes more rough and hostile along the way. At first, nature is shown at peace with the poet, later as it gets darker and he tries to reach the horizon it becomes harsh and predatory, putting man back in his place.

Structure: Written as part of a much larger piece. This section is 44 lines in blank verse (no real structure). The work is in iambic pentameter to give it a consistent pace.

As the poem progresses the journey the poet is on becomes rougher and words like 'and' are repeated to give it a breathless pace and feel.

Mountain:

"a huge peak, black and huge, As if with voluntary power instinct, Upreared its head." The mountain is shown in the poem like a great angry entity and represents the full might and power of nature. It seems to take offense at the poet going too far or too 'lustily'. You could imagine it like a game of 'chicken' where the poet is rowing toward the mountain, the closer he gets the more menacing it appears before he backs away.

Higher Marks

-The poem symbolically uses the journey on the river to mirror the poets own spiritual journey of reflection.

-The poet is structured to show the contrast of the serene and peaceful start where we works with nature, to the dark and disturbing battle with nature shown from when he tries to control his journey through rowing.

-The conflict between man and nature is caused by mans attempt to manipulate nature, nature still contains a power and majesty beyond mankind's ability to command.

Lower Marks

-The poem is about a journey on the river.

-The poet is at peace but by the end of the journey he becomes troubled.

-The journey helps show how mankind is a part of nature but does not rule over it.

Space for your notes:

POEM: MY LAST DUCHESS

FERRARA

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?— too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

Possessive pronoun *the speaker is laying claim to her as a possession, she is used to better show off his control and power.*

He is making an ***allusion*** *to a famous artist of the time. The suggestion is that he values the name of the artist more than the Duchess it is a painting of.*

He is showing his power in the ***bracketed aside*** *by suggesting that he is giving the messenger a rare privilege to see the Duchess in this way, exercising his control. In fact the* ***irony*** *is that he needs to show off.*

If they 'durst': If they dare, he is showing off his power again and how others fear him.

He ***implies*** *that people believed it was not only him who could make her happy (though he couldn't) the 'spot' is a* ***pun*** *between a mark, showing her face had some joy in it, but also spot as in a small amount, she was not happy. Hints he was jealous.*

Sinister tone*, 'dies along her throat' the words are also* ***semantically linked*** *to murder 'die' and 'throat'.*

He is trying to be polite, using a ***rhetorical question*** *to indicate a lighter tone to the conversation, in fact he is trying to avoid showing his jealousy and rage, at conflict with himself.*

He is angry that she would find the same level of joy in the expensive gifts he bought her and the cheap or simple gifts of the poor or nature. Angry at his lack of control. He juxtaposes the two things though the irony is that his are without sincerity.

Exclamation *and change of structure, the verse is broken with* ***caesuras*** *to show his rising anger. He is losing control, his personality now angry when it was calm.*

The poet is ***ironically mocking*** *how vain the Duke is, he cares more about his heritage and cannot understand that she did not see that as important.*

Here he clearly states how even if he was good with words and could ask her to stop giving everyone else so much attention, he would choose never to stoop so low. He is showing his believed power as above asking for things from women. ***Ironically*** *she is in control.*

The use of ***semicolons*** *gives a sense of finality to the statements. It is suggesting she was killed on his request. This is the culmination of the* ***conflict*** *in the relationship. Euphemism to suggest the fact she was killed?*

Her in a painting satisfies him as much as she did in real life, as a possession. The question shows a change of ***tone*** *to return to the civil and polite way in the start. This helps give the poem a circular structure.*

Dowry, money paid by the brides parents. Suggests he is more interested in the money than his planned future bride. It is sinister as is again suggests a repeat in his actions. Munificence means generosity. He is counting on being given the money.

As with the start he uses an ***allusion*** *to another famous artist in order to show off his wealth and power. It is used to show how he quickly forgets about his dead wife who he was previously claimed to be so devoted to. Ironic as he has just also been talking about how devoted he will be to his new wife. Gives the poem a circular structure.*

The portrait above, largely believed to be the last Duchess.

Context:

Robert Browning was a poet in the 19th century. The son of a wealthy bank clerk, he didn't fit in as much in London society, he left the country and went to Italy to marry fellow poet Elizabeth Barrett because of her over protective father. As a result they were both familiar with over controlling patriarchs in the family as well as Italy itself.

The poem is loosely based on the Duke of Ferrara and is written from his perspective, talking to a messenger about arranging his next marriage. The assumption being that he was dissatisfied with his former wife and had her killed.

Alfonso Duke of Ferrara

Themes:

The idea of Power and Conflict is shown in the way the speaker (the Duke of Ferrara) is showing off his power and also suggesting the control he had over the Duchess's life. There is also conflict between who he presents or wants himself to be and who he really is as a character.

Structure:

The poem is an example of **dramatic monologue** (a speech given by one character). It uses a large number of pauses (**caesuras**) in the poem along with lines that flow into one another (**enjambment**) in order to try and capture the tone of the speaker talking away to the messenger and adding in tangents (small opinions and asides). The poem uses **rhyming couplets** and **iambic pentameter** this reflects the style of **romantic poets** at the time, despite how this poem is much more sinister and dark. It is another façade for the Duke of Ferrara's character. You will note he is the only character that speaks despite the fact he is talking to someone, he never lets them speak.

If you want to help your understanding you could:

-Look up a bit more information on Duke Alfonso of Ferrara, see if it helps you understand the character.

-The poem is better as a speech, imagine yourself as a self centred rich man, how does it sound to read it aloud.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem is a dramatic monologue with the Duke of Ferrara arranging his new marriage but getting swept up talking about his former wife. *-The change in tone is used to show the sinister undertones and power struggle in the relationship, he is the only one truly at conflict here.* *-The poet ironically shows that his man is rich and educated yet a fool in matters of love and honesty, both powerful and*	*-The poem is spoken by a Duke and talks about his last wife.* *-He is normally polite but the more talks about her, the more he becomes jealous.* *-We see that he is a powerful rich man but was in fact he could not control his wife, he was at conflict even though she was not trying to anger him.*

Space for your notes:

POEM: CHARGE OF THE LIGHT BRIGADE

I
Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said.
Into the valley of Death
Rode the six hundred.
II
"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.
III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.
IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.
VI
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Alfred Lord Tennyson

League is about 3 miles, shows how far they have on their journey. Also can show quality, that they are not up to the challenge ahead. ***Double meaning.***

Valley of Death is a biblical ***allusion*** *to show the horror of what they now face, connotation of hell.*

Repetition *to build the* ***tension*** *and drag out the charge.*

Repetition *of 'theirs' and 'six hundred' objectifies them as a symbol rather than just men. Also helps* ***tone*** *becomes more solemn to show impending doom.*

Cannon ***link to war and conflict,*** *demonstrate how the odds are against them.* ***Repetition*** *to show scale of guns against them.*

'Boldly' ***contrast*** *with the scale of odds against them, emphasises futility.* ***Sibilance*** *to imply the swiftness of the charge.*

Personifies *death, used to exaggerate the futility and bravery of soldiers that they are going to die, but do so boldly.*

Sabres: *swords, the flash is the sun shining off the metal but also a metaphor for the glory they showed in their bravery which, like a flash, is short.*

Exaggerate ***(hyperbole)*** *the scale of the mistake.*

Cossack and Russian, the enemy. Here the poet is showing how the enemy were not the equal of the British, however there were more of them. Consonance to shattered and sundered '-ered' to emphasise devastation.

Changes the tone by ***inserting*** *the word 'not' implies the six hundred have mostly died.*

Repetition *from before, gives the poem a* ***parallel*** *to mirror the charge, now they are running away.*

Glorify *the poet make the men more like symbols of bravery than real men.*

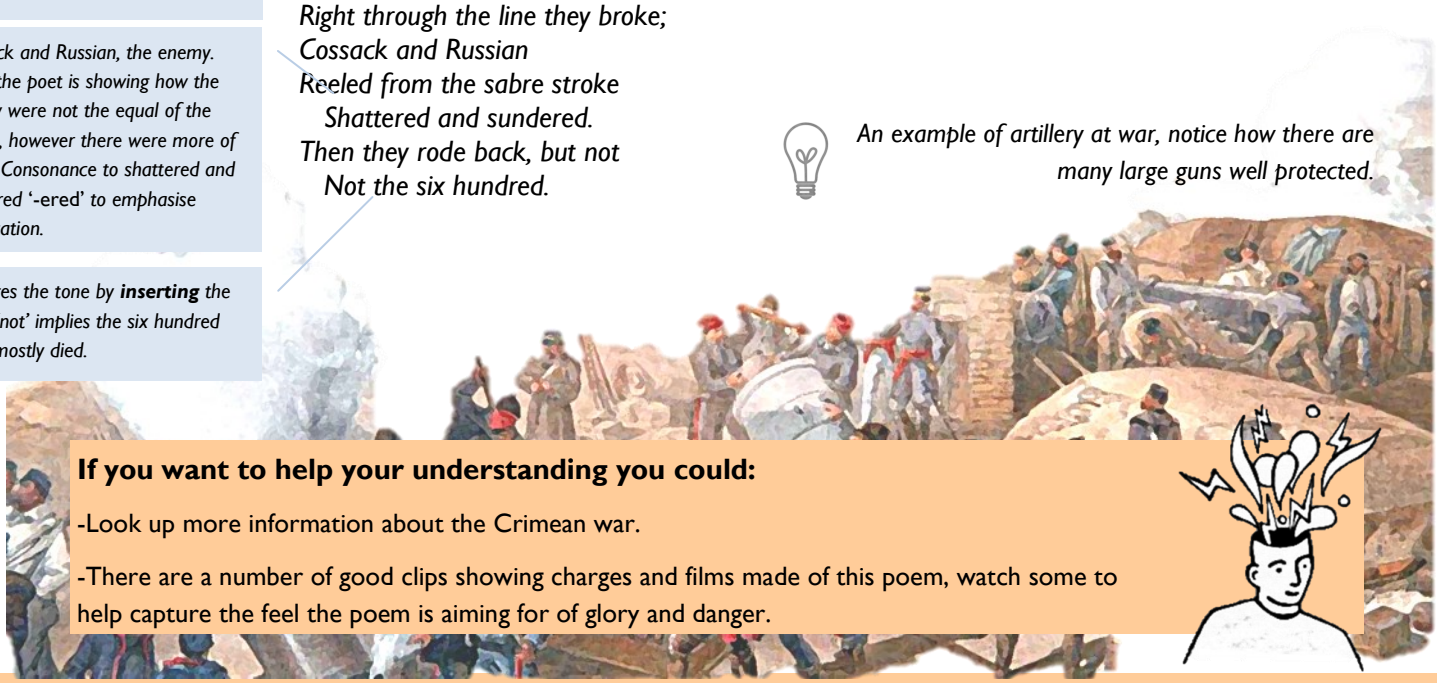
Mirrors *the third stanza to emphasise the bravery and loss.*

Rhetorical question. *The poet does not seem sad that these men died but rather is more concerned with their glory.*

The ***imperative****, ordering people to give their respect when many questioned the charge. The Poet is showing how the soldiers themselves should be honoured, even if the decision to charge may have been wrong.*

The poem suggesting that hero's have been made from this conflict. He is clear to show their bravery and strength (power) by escaping the clutches of death and 'jaws of hell'.

An example of artillery at war, notice how there are many large guns well protected.



If you want to help your understanding you could:

-Look up more information about the Crimean war.

-There are a number of good clips showing charges and films made of this poem, watch some to help capture the feel the poem is aiming for of glory and danger.

Context:

Painting of the light brigade

The Crimean war saw British troops fighting in Russia. At this time, while there were basic guns and cannons, people would still also fight or horses, to rush in and attack before they could reload or stop them. However the light brigade were very lightly equipped, more for scouting or attacking from the back or sides rather than charging straight in.

During a battle, a miscommunication sent the light brigade charging head first into the cannons of the other side, it was a huge catastrophe and many died. It showed to the British that even mistakes can happen. The men were respected for following orders, even though they knew they may be wrong. Some however have criticised the way they blindly followed orders. Lord Tennyson was the poet who was asked to write about their glorious sacrifice.

Themes:

The poem is about war, life and death, sacrifice and folly. It naturally links to conflict and is effective at showing peoples views on war of the time. The poem also contains a lot of reference to biblical/religious ideas as well as bravery and fear.

Structure: Written in **dimeter** and **dactylic.** Basically that means there are two (di-) stresses in each line, that means two beats or syllables which you read with a bit more force. The syllables after are then unstressed. So when there are six syllables you would read it ONE-two-three, ONE-two-three. The drop in stress is perhaps to show the sudden charge and then collapse, or the sound of horses galloping.

The poem is divided into 6 stanzas and uses a lot of repetition. Some of this is to show the different stages of the battle but also give it a structure. It has a very military rhyme and can be similar to the sound of marching drums of horse hooves. This is used to reflect the military nature of the conflict in the poem.

Valley of Death:

The Christian prayer, 'The Lords Prayer' contains the line "*though I may walk through the valley of death*". This phrase being used in the poem is used to show the scale of importance and give the poem and epic quality.

By the end of this you should know:

Higher Marks	Lower Marks
-The repetition within the poem helps capture the galloping military rhythm. This indicates the conflict and power building through the poem itself. *-The poet is clearly distinguishing between the bravery of the men and the foolish 'blunder' of the orders and suggests the six hundred should be seen as heroes.* *-The military language is mixed with religious allusion to suggest an epic scale, emphasising the risk and bravery.*	*-The poem repeats a lot to remind us the charge and then the retreat.* *-The poet thinks the men are brave calling them 'heros'* *-The poem is full of violence shown through the use of language like 'sabres' and 'cannons.'*

Space for your notes:

POEM: EXPOSURE

Our brains ache, in the merciless iced east winds that knife us...
Wearied we keep awake because the night is silent...
Low drooping flares confuse our memory of the salient...
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

***Personification** of the weather described as 'merciless' and attacking them 'knife us' this is unexpected as we expect the fight to be between soldiers.*

***Sibilance** the hissing s sound capture the noise of wind, it sounds both lonely but also biting.*

Watching, we hear the mad gusts tugging on the wire.
Like twitching agonies of men among its brambles.
Northward incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

*The man made weapons are likened through **metaphor** to natural objects, showing mans war is a cheap **imitation** of nature.*

***Rhetorical question** highlights the hopelessness of soldiers and war.*

The poignant misery of dawn begins to grow...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of gray,
But nothing happens.

***Contrast/oxymoron,** dawn is meant to be hopeful and positive, not miserable.*

*Now the rain is **personified**, nothing happens repeated to emphasise the helplessness of the soldiers who are beyond help.*

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause and renew,
We watch them wandering up and down the wind's nonchalance,
But nothing happens.

*Harsh **assonance** and **consonance** of s and t sounds link weather with gunfire and therefore conflict and pain.*

*Now the snow is described with **alliteration** to emphasise the f sounds and highlight the cold heavy blanketing of the weather. The wind's 'nonchalance' implies the weather sees the soldiers as beneath it and weak.*

Pale flakes with lingering stealth come feeling for our faces -
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
Is it that we are dying?

*Man is **animalised**, likened to scared animals, rabbits in holes. Showing that before nature man is just an animal.*

***Rhetorical Question** shows the confusion of soldiers. Conditions are so bad they can no longer tell what is normal anymore.*

Slowly our ghosts drag home: glimpsing the sunk fires glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors all closed: on us the doors are closed -
We turn back to our dying.

***Metaphor** frozen blood described as jewels, poet sees men's lives as valuable and ultimately wasted.*

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

*So broken and hurt are the men that they feel abandoned and lose faith in God "our love is made afraid". **Contrasts/juxtaposes** the battlefield with garden of Eden. **Tone** is one of betrayal and despair.*

*Use of **scattered punctuation** slows the pace, we can imagine the soldier finally succumbing to exposure and dyeing.*

To-night, His frost will fasten on this mud and us,
Shrivelling many hands and puckering foreheads crisp.
The burying-party, picks and shovels in their shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

***Metaphor** ice as in cold and dead but also dead and empty, without soul.*

***Repetition** final line emphasises the process doesn't end, the soldiers are frozen in time and hell.*

Wilfred Owen

An example of trench war, consider how exposed the soldiers are, imagine living there.

If you want to help your understanding you could:

-Look at some of Owen's other poems or the work of Sassoon, how do they talk of war?

-Do some research into trench conditions, see if you can find how many died from disease and cold.

Context:

Wilfred Owen was a soldier and officers in World War 1. He died before the end of the war but during his time he saw the full horror of conditions on the front line. He wrote a number of poems about this, published after the war with the help from fellow poet Siegfried Sassoon.

The war itself was often criticised because of a huge loss of life for very little gain. During the Somme over 60,000 British soldiers died in one day, and in all they only gained 6 miles by the end of the war. Owen's poems were often angry that the soldiers were in muddy dangerous trenches while the generals behind the lines were living in comfort. Owen's poems tried to show the truth of conditions to people back home. He was no against fighting, but was angry about the conditions soldiers had to live with in order to do so.

Wilfred Owen

Themes:

The poem itself is based on war and so links to conflict. The poem itself is about the weather and conditions of living in the trenches rather than any fighting. It is more a poem about the **conflict between man and nature**. This is extremely relevant because man has created machines that can launch explosive shells for miles and destroy the landscape, and yet, nature can still do more harm than any of it.

Trench conditions WWI

Structure: The poem uses a large amount of **ellipses**, **caesuras** and **repetition** to create an on-going sense of waiting and boredom. The poem is made of **eight stanzas** with a consistent use of a half line to end. This reinforces the sense of stasis or sameness throughout the poem that nothing is happening. There is use of **para-rhyme** showing words which appear to rhyme yet sound wrong when read to create the sense of unsettledness in the poem the soldiers are feeling. Owen also uses a huge amount of **onomatopoeia** and **alliteration** in the poem to emphasise the atmosphere and the sound of weather.

Man v Nature: Written about soldiers in a trench we expect to see a large amount of military language, however most of this is used to describe and **personify** the weather as if it were and army attacking them. The poem ends with the fear of tonight and the people who will lose lives and how none of this will change anything. Within the poem it is the weather that is represented as merciless and triumphant.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem defies the convention of war and looks at the weather assaulting the soldiers, not another army. This is to highlight the unknown horrors of war to people at home.	*-The poem talks about soldiers suffering in bad weather.*
-The poet uses repetition and a consistent structure to create the static tone of the poem. The lack of change adds to the tone of despair.	*-The poet feels sadness and helplessness that these men are without hope and nothing is changing.*
-The alliteration is used to create a sense of atmosphere to the weather and to draw parallels to the violence of war and weather.	*-The poet uses a lot of alliteration and pauses in the poem to make it drag out and help us imagine the weather conditions.*

Space for your notes:

POEM: STORM ON THE ISLAND

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
The wizened earth had never troubled us
With hay, so as you can 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 chorus in a gale
So that you can 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 by the empty air.
Strange, it is a huge nothing that we fear.

Seamus Heaney

The language is rough and rural, giving the speaker a more agricultural tone.

The poet describes the earth almost like an old friend. ***Personifying*** *it like an old wrinkled man.*

The poet has a slightly ***ironic tone*** *saying that because the ground has not been very arable they don't have to worry about looking after any crops or trees blowing over.*

The poet talks about much of nature with the same ***semantics*** *as If it were a neighbour 'company'.*

Aside *gives a very personal conversational tone using a* ***generic*** *phrase.*

Personified *the weather, suggesting it is singing.*

Direct address *using the word 'you' and talking about fear creates a friendly intimacy with the speaker.*

Violent language *suggests the power of the weather as dominant over man.*

Oxymoron, *exploding is quite a violent term contrasting with comfortably, the poet is suggesting that because the violence is far off you feel more secure.*

Simile *the poet uses a very familiar image to describe something that is powerful and majestic, this undermines the strength of the weather, suggesting it is only scary if we choose to let it.*

Military metaphors *salvo, strafe, bombardment relate to air attacks. The poet is drawing comparisons with the wind and human aircraft, suggesting that they are only what we make them.*

Oxymoron *the poet suggests that our fear is a* ***paradox,*** *there is nothing to fear or that we fear the nothingness of the invisible wind.*

If you want to help your understanding you could:

-Listen next time to the weather on a stormy or windy day. When you are inside how much of the weather is real to you and how much is just noise and views from a window, is the weather truly mighty?

Context:

Seamus Heaney was a poet in Ireland, he grew up in a farming community and many of his poems were about very normal and homely subjects. He uses a large number of agricultural and natural images in his work as metaphors for human nature..

The poem is set around a story of a small isolated cottage near the sea in a storm and the exposure to the elements.

Small isolate cottage

Themes:

The poem looks at the conflict between nature and man and peoples fear of the weather. However the poet also points out that the fears are really rather small in the grand scheme. There is also a hint of war and conflict in the way the weather is described with "bombardment" and "salvo".

Structure: The poem is in blank verse with 19 lines. There are 5 feet (10 syllables) in each line. The verses are unrhymed and it gives it a very conversational tone. This is added to by the use of asides 'you know what I mean'. The poem is in present tense to suggest the storm is occurring at the time. The poem uses a great deal of enjambment to help add to the conversational tone.

Fear:

The poem ends with "it is a huge nothing that we fear", the suggestion is not just about the weather but also potentially many things. As a Irish Catholic, religion is a big element in Heaney's life. He humbles the weather into very human terms unlike other poems which fear it's might. In many ways he is also humbling the idea of God. Reducing his power into a 'huge nothing'. The suggestion of fear is that power is only there if you let the other thing scare you. Behind his walls and well prepared, he doesn't need to fear and so the weather (and god) lose power.

By the end of this you should know:

Higher Marks	Lower Marks
-The cottage represents safety and calm and behind its walls the violence of the weather is undermined. It reflects a conflict between nature and man. *-The poet is able to communicate a sense of calm friendliness using asides and very recognisable imagery to describe the attack of the weather.* *-The poets suggestion of fear challenges the allocation of power, that we only give power top what we fear if we let it.*	*-The poem is about a cottage in a storm being attacked by the weather.* *-The poet is friendly and speaking in a very calm conversational way to the reader.* *-The poet shows that sometimes what we fear is not worth being afraid of.*

Space for your notes:

POEM: BAYONET CHARGE

Suddenly he awoke and was running- raw

***Alliteration** of R and H sounds gives sense of hard work heavy breathing.*

In raw-seamed hot khaki, his sweat heavy,

***Contrast** between warzone and the 'green hedge' which is quite a peaceful rural image.*

Stumbling across a field of clods towards a green hedge

***Enjambment** adds to the chaos of the battlefield.*

That dazzled with rifle fire, hearing

***Personified** bullets and **semantic** body parts with 'belly' and 'smashed arm' blurs the line between weapon and man by **dehumanising** the soldier and personifying the weapons.*

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

***Juxtaposed** ideas of patriotic tear, a beautiful and noble thing full of emotion contrasted with 'sweating like molten iron' which further **dehumanises** the soldier and likens him more to a tank or machine.*

Sweating like molten iron from the centre of his chest, -

In bewilderment then he almost stopped -

***Clockwork,** A metaphor for his actions as being more like a clockwork machine than human. **Trivialises** war to a game of toy clockwork soldiers between nations.*

In what cold clockwork of the stars and the nations

Was he the hand pointing that second? He was running

***Rhetorical Question,** marks the change of pace, it is as if this is happening in slow motion or the soldier has stopped as he thinks on what he has become.*

Like a man who has jumped up in the dark and runs

***Enjambment,** over four verses implies he has suddenly come to some realisation and this both seems to drag on but also all happen at once.*

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

Metaphor,** is it a real hare? Maybe a coward? Yellow is the colour of fear and hares are prey. Natural and frightened image **juxtaposed** with his own machine like nature. Possible that the hare is another soldier shot and scared, trying to escape. **Dehumanised.

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.

***'plunges'** implies diving in too deep or cannot return. He has made his decision to carry on and there is no turning back.*

He plunged past with his bayonet toward the green hedge,

King, honour, human dignity, etcetera

***Listing** of the key motivations for war emphasises that here and now they are second to the rush of battle.*

Dropped like luxuries in a yelling alarm

***Atmospheric** description, similar to 'the air was electric', the word 'crackling' gives an element of danger to the verse.*

To get out of that blue crackling air

His terror's touchy dynamite.

***Metaphor** and **Consonance** of T sounds emphasises adrenaline rush and almost animal like reactions (Think of a cat that is prepared to fight or flee).*

Ted Hughes

If you want to help your understanding you could:

-See if you can find some good clips about charging into a fight, although it is not the same war 'Saving Private Ryan' really captures the pace and confusion (warning it is very violent).

-Consider how animalistic or mechanical the soldier is described, he is torn between man and nature, put the revelent quotes into a table.

Context:

The poem is about a nameless soldier going over the top in the trenches. Soldiers would have bayonets attached to the end of their rifles and would use them to stab enemy soldiers. The nameless soldier in the poem seems to become more a weapon than a man, rushing toward the enemy. It is not clear at the end whether he dies but there is definitely a change in him. His actions are very raw and primal, much like an animal, suddenly pausing, preparing to react. The poet, Ted Hughes, was a former RAF serviceman and includes a great amount of natural and historical ideas in his poems and he often looks at man's impact on nature.

Soldiers bayonet training

Themes:

The poem clearly is set around conflict in that it is a soldier rushing out of the trenches on the attack. However the poem also looks at ideas like transformation, humanity and nature (in the form of the yellow hare and green hedge). In the poem the solider is almost more machine or animal than human and this is reflected in the power themed words used to describe him.

Structure:

There are **three stanzas** and the work is largely **blank verse** with no set structure. In part the different lines help show the pace of the charge, sometimes fast, sometimes stumbling. Towards the end it picks up speed, perhaps as he approaches his destination or doom. The poet uses a lot of **enjambment** and **caesuras** to give a bizarre and erratic speed to the poem. This helps again give a structure to the speed of the charge but also the confusion and intensity of the battle with explosions and gunfire as well as the jumbled thoughts of the soldier.

Man or Mouse (Hare?):

There are parts of this poem which make us think more of a hunt or animals than humanity. The charge to the 'green hedge' seems to be more the action of an animal bolting in a field rather than soldiers charging a trench. The inclusion of the yellow hare is also powerful, we see the soldier in a moment of confusion, not sure why he is there and what he is doing, the hare seems to spur him on, either because he does not want to be a coward or because it reflects a brief moment of man and nature connecting before war once again breaks it.

A Hare

By the end of this you should know:

Higher Marks	Lower Marks
-The poem explores a soldiers charge through a mix of physical and emotional exploration.	*-The poem is about a soldier going over the trenches to attack.*
-The language of the poem seems to juxtapose natural animal images and human machine, they are at conflict.	*-There is a mix of language which talks about the soldier as a machine but also being quite like an animal.*
-The mix of caesura and enjambment in the poem adds a chaotic tone to show the confusion of war and the inner turmoil of the soldier.	*-The structure of the poem is a mix of fast and slow to show the confusion of fighting.*

Space for your notes:

Poem: Remains

On another occasion, we got sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.

Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,

pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.
Sleep, and he's probably armed, and possibly not.
Dream, and he's torn apart by a dozen rounds.
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-smothered land
or six-feet-under in desert sand,

but near to the knuckle, here and now,
his bloody life in my bloody hands.

Simon Armitage

Anecdotal language, *matter of fact tone, suggests this is one of many events.*

Colloquialism, *slang 'legs it'=run off. Used to give realistic tone to the voice of the speaker.*

Aside *'possibly not' undermines severity of the statement, if he was not armed should he have been shot? He has the power to decide.*

Analogy, *soldiers described as cards in Poker, a game of luck. Emphasis that everything about this was just chance.*

Graphic Hyperbole *used to demonstrate the lack of glory or honour in this killing, it is not pretty but still very matter of fact..*

Dehumanised *'looter' 'sort of inside out' makes the victim appear more of an object than what was moments ago a living breathing person.*

Colloquialism, *'mate' almost makes this appear like a night out with the lads, like a social event.*

The nature of what is happening, a violent killing is ***juxtaposed*** *to the relaxed way he talks about the event.*

Metaphor *for the memory of the man and events. Blood connotes death, shadow connoting lingering memory.*

Repetition *from the start to show that this is the thought replaying in his mind and he is racked with guilt. He now feels powerless.*

Cliché *'flush' common term to get rid of something unwanted, this is no longer a matter of war but everyday life.*

Analogy, *describes the memory like a hostile soldier in his mind, where he cannot get him.*

Sibilance, *smothered, six, sand: gives the impression of a sinister dream/nightmare like state.*

Pun, *bitter/dark humour bloody meaning covered in blood but also an expression of anger/hate. The soldier is at conflict with this dead man, but more with his own mind. Ends the poem with a sense of despair and open ended., no resolution.*

If you want to help your understanding you could:

-Look up PTSD (Post traumatic stress disorder), what are some of the stories and experiences of sufferers, how has it changed their life and how can this be related to the speaker in the poem?

-Go through the poem and highlight the words and phrases which help show the speakers tone.

Context:

The poem is written from the perspective of a soldier stationed in Iraq or Afghanistan (or any warzone really). They are on patrol and fire on some bank robbers. One of the looters appeared to possibly have a gun so they open fire. The rest of the poem is looking at the fact the solider, even long after this event, cannot leave the memory behind and carries this dead man with him in his mind.

Post traumatic stress and mental illness is very common in soldiers who struggle to come to terms with some part of their duty, normally a horrific memory of killing or being in danger which gives them nightmares and panic attacks as well as depression and sometimes suicidal tendencies.

Simon Armitage is a famous UK poet who is known for being very direct in his work. His recent poems have looked at the experiences of war and soldiers.

Themes:

The poem is originally set in a warzone and naturally looks at conflict in a direct way. However it also looks heavily at the after effects of conflict and the long term effects it has on the people involved. Power is partly shown in this as well, firstly the soldiers power over life and death but later the power over their own memory and experiences. Mental health and morality are also key in this.

Structure: The poem is written in 8 stanzas, the last of which is a couplet which leaves the poem on a dramatic end note. It does not rhyme and the poem is a monologue, using very conversational **asides** and **syntax** to structure the sentences into a very conversational tone "end of story, not really". There is also a lot of **enjambment** and **caesura** used to emphasises the natural speech patterns of the speaker. Another key factor in this poem is the use of **colloquialism** (slang) and **personal pronouns** to give it a sense of **realism,** "One of my mates,".

There is a loose set of rhymes in the poem, often internal and used to give an almost childish aspect to the horror of the warzone. It perhaps suggests how numb this soldier is to what is happening.

Numb:

The speaker in the poem (the soldier) appears to be numb to the horror of the experience of war, most of the horrific images of death and killing are juxtaposed to the casual nature of the way the soldier speaks, using slang and clichés. In part this reflects a conflict in himself, the way he sees these events and how they affect him, but also his way of trying to maintain control, by trivialising the whole experience.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem explores the events in a soldiers life which in turn trigger PTSD, it is worth noting the memory hurts him more than the event itself.	*-The poem looks at the experiences of a soldier at war and how he suffers from the memory.*
*-The **colloquial** nature of the speakers voice is used to create a sense of **heightened realism** to the piece.*	*-The poem uses a lot of slang to show the tone of the speaker.*
-The poet suggests a conflict in the speakers mind, an avoidance of the reality of what happened which haunts him.	*-The way he talks about what happened and the actual content of what happened don't seem to match up.*

Space for your notes:

Poem: Poppies

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
your playground voice catching on the wind.

Jane Weir

Symbolism *The poppy has symbolic links to violence, death and memory. It is quite foreboding in this poem.*

Pronouns *"I" and "Your" used to emphasises the intimacy and closely of the speaker and subject.*

Blockade *Military reference to blocking, perhaps of emotion.* ***Alliteration*** *also used with bias, binding, blunder emphasise bustle, mothering over her son.*

Familiar noun/military metaphor *The reference to sellotape is quite a familiar homely image, 'bandaged' can be used to imply wound or injury/harm.*

Sibilance, *The words 'steeled, shirt, softening' etc. gives a calm tone to the scene described in the poem.*

Aside, *the personal* ***anecdote*** *creates a sense of intimacy and human realism in the speakers voice.* ***Juxtaposed*** *with the military side of her son.*

Metaphor, *a reference to the shortened hair stubble required in the military and how aggressive it makes her son appear to her.*

Power of three*, reflects the way the mother is tongue tied and doesn't know what to say, she is proud of her son but also doesn't want him to go.*

Symbolic, *idea of throwing the door open and setting her son free. The door* ***represents*** *her own acceptance of his choice.*

Simile, *suggests how attractive the world appears to her son and also her aspiration for him to have opportunities.*

Metaphor, *connotes that he is like a beautiful caged creature and needs to be set free. Implies that she understands this includes free to make mistakes and be harmed.*

Vague Pronoun, *contains* ***double meaning****, this as in the location but also the situation, suggests that 'this' is her sons death, she cannot bear to speak the words. Implies pain.*

Listing, *implies the awkward feeling of the mother, trying to distract herself from grief.*

Physical senses, *implies the intimacy between mother and son,* ***connotes*** *the tactile hypersensitivity and jumbled emotions.*

Caesura, *breaking down the verses, implies the choking back tears.*

If you want to help your understanding you could:

-Look at the work and background of the Royal Legion and Poppy appeal, what impact have they had on people?

Context:

The poem looks at a mother of a son who has grown up and gone to war. The poem contains many clues that this is a more modern conflict, however the poem ends at the memorial, suggesting the son died at war or has at least not yet returned home and is now missed by the mother who fears the worst.

The poem is based very heavily around the idea of Poppies as memorials and therefore the idea of memory. The poem flashes back to key moments of the life of the mother and son.

The poem also contains a range of emotions. There is genuine sadness but also pride. The poem doesn't seem to comment heavily on the war itself.

Poppy appeal poppy badges

Themes:

The poem looks partially at conflict because of the nature of the son going to war, however it looks at conflict more from the perspective of those it leaves behind and the emotions of families. It is a behind the scenes view of conflict rather than addressing the conflict itself. There is also a level of conflict in the mothers emotions, pride, fear, sadness.

Structure: Written as a monologue in 4 stanzas and no rhyme scheme. The stanzas are structured along events in the life of mother and child. 1st the mother looks back at remembrance day and the idea of the poppy which has helped trigger the memory. 2nd the mother talks about helping her son get ready and seeing him off. 3rd the poem explores the emptiness that is left in his absence, finally the mother feels drawn to a war memorial bringing the story back to where it started, yet now with no son around. The suggestion of the dove being that he has died. The poem uses a lot of enjambment and familiar nouns to enhance the idea of natural tone and the mothers voice.

War and Peace:

There is a huge contrast with some of the imagery of the poem, sometimes linking to violence "blackthorns of your hair"/"Blockade" and the more peaceful homely images "released a song bird"/"play at being Eskimos". This contrast emphasises the conflicting emotions in the mother.

By the end of this you should know:

Higher Marks	Lower Marks
-The relationship in the poem provides a deeper level of empathy and the conflict between what was and what now is the relationship.	*-The poem looks at the relationship of Mother and Son.*
-The poem uses a range of devices to capture the speakers sad and reflective tone.	*-The poem uses very natural monologue style to give it a very easy to understand tone.*
-The poems uses contrasting language and ideas to emphasise the conflict and turmoil of the Mother.	*-The poem mixes language to do with war along with those that create a sense of home life.*

Space for your notes:

POEM: WAR PHOTOGRAPHER

In his dark room he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Carol Ann Duffy

Finally, *suggests he is constantly haunted by his experiences., this allows him escape.*

Sibilance, *emphasises the dark nature of the photos and their content.*

Connotations *with blood and violence, the red light and glow can also symbolise a womblike safe place.*

Juxtapose *the idea of church with the warzones* ***listed****, this also emphasises scale of horror he has seen.*

Metaphor *emphasises the scale of death and fragility of life, suggests that this life is as meaningless to people at home as mowing the lawn.*

Irony *he had a steady hand taking the photos, in danger. But now at home in safety he trembles. Hints that he is suffering PTSD.*

Stereotyping *the typical British highlight of weather, contrasting with the events in warzone. Juxtaposes the dull stability of home.*

Couplet *places emphasises on the vulnerability and danger.*

Caesura *changes tone and builds tension.*

Double meaning *the photo itself is taking form, however the subject themselves may have been in pain, twisting.*

Metaphor *shows the still faint origins of the photo but also implies that the subject may well now be dead.*

Personal Pronoun *'he' emphasises a namelessness, that he is one of many, but also a sense of detachment and guilt in the tone.*

Adjective *emphasis on the fact it is far away, can be read bitterly, as though why should the fact it is foreign make a difference.*

Pun *dark humour, bitter. Black and white in the newspapers but also emphasis on the morality, war is black and white.*

Juxtaposes *'tears' with the very comfortable images of 'bath' and 'pre lunch beers'. Can be read almost angrily, their tears are meaningless and this is a small pause in their life, not of worth to them.*

'Impassive' *without emotion, he feels numb/helpless.*

Collective pronoun *creates accusation-like tone. Final lines emphasise his resentment.*

If you want to help your understanding you could:

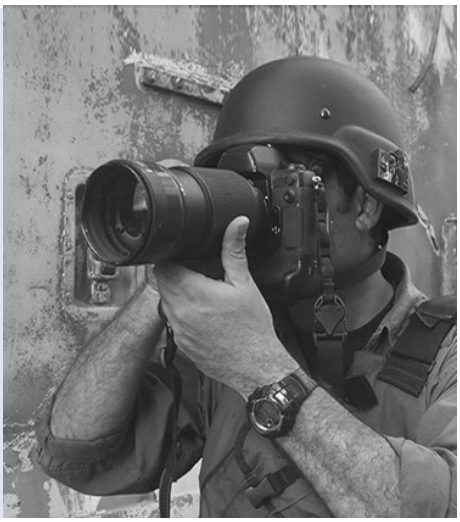
-Look at a range of war photography and photographers, see if you can get an insight into the kind of people they are and the work they do, also look at photo developing in dark rooms.

Context:

The poem is written about a war photographer who has returned home and is developing his photos. The process of developing old style film photos is rather unusual for many to understand today. Old style film is very sensitive to light, so it must be done in a dark room lit with red light. The photo itself is developed using chemicals which slowly bring out the photo, it is then hung to dry. All of this can create quite a sinister atmosphere, red light, surrounding by hanging photos and chemical smells.

The poem is also looking at the contrast between the war zones and safety of being back home and the way people just do not understand the truth, after all a single photo cannot show everything.

War photographers do a very dangerous job, many are killed and injured as they must get in harms way to get the photos they are after.



A modern day war photographer.

Themes:

The poem looks at conflict in the sense that he has taken photos of war and fighting. However there is also conflict between the warzone and 'Rural England', the poet is trying to emphasise how out of touch people are about the truth of war, as well as how it is more a business or bit of gossip rather than life changing and destructive.

Structure: Written in 4 stanzas the poem features rhyming couplets interspaced with non rhyming lines. The regular structure can represent the order he is giving to the chaos in his photos, perhaps also the almost mechanical process he is going through and putting that distance between himself and the context.

The poem is written as a narrative, leading us through the act of the photographer processing his photos, this again helps create a sense of detachment or even cynicism about what this action reflects, that people suffer and lose lives and the end result to us is a few pictures chosen for the newspapers.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem contrasts rural England with warzones to emphasise the gulf between the public and the warzones, thus emphasising their detachment and his. *-Bitterness and regret is conveyed in key rhyming couplets and sections to highlight his difficulty dealing with the experiences.* *-The ordered structure reflects the precision of his job which contrasts strongly with the chaos of his experiences.*	*-The poem talks about a man back in England thinking about the photos he took in warzones.* *-The man in the poem is bitter about how people see war.* *-The poem uses structure to show how he tries to make sense of his experiences.*

Space for your notes:

Poem: Tissue

Metaphor/Double meaning *Tissue both as paper but also living tissue and skin.*

Metaphor *the familiar and everyday image of groceries represent larger scale socio economics. Our reliance on money and material wealth.*

Enjambment, *creates on-going monologue tone.*

Symbolic, *suggest hope, positive tone.*

Tactile, *language, suggests a very familiar concept.*

Koran, *symbolic of culture and religion and also emphasising a major conflict in modern society and the perceived war on Islam.*

Juxtaposes *to something done on machine, continues tactile.*

Emphasis *on 'history' as central to the theme., emphasis that this has been handed down.*

Sepia *meaning faded or yellowed with age. Suggestion of handed down.*

Tactile *verbs suggest this is not so much a religious book but a treasured heirloom and connection to family.*

Metaphor *a paper structure would drift, but also 'drift' as in purpose, what they stand for. What they are for.*

Transient verbs, *reflect movement and change.* **Personified** *with 'sigh'. Suggests it is a good thing that they are could be changeable. They adjust 'with the wind' winds of change.*

Listing, *encompasses the man and nature made aspects of the world and how the 'sun shines'* **representing** *hope and how transparent these things become rather than the permanent object we see them to be.*

Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,

the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,

the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.

An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick

or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

Flying Kites *connotes a childlike innocence and ease. Suggesting perhaps that if we changed our approach to material ownership we would regain that childhood peace of mind.*

Symbolic *not just of someone who designs buildings but also anyone who makes anything.* **Metaphor** *for us all.*

Enjambment, *and semantics of written script listed here gives a tone of excitement and exploration.*

Pathetic fallacy , *gives the hopeful aspect to the message of the poem through the reuse of light and shining.*

Personify , *pride given a form, suggestion that we, or society as a whole is this 'pride'.*

Biblical reference, *suggestive of the bigger picture and a sense of spiritual fulfilment. Suggests that we could be building things that improve our life, not hold us back.*

Metaphor, *for people or society.*

Ominous, *can be an* **allusion** *to the horrors of war and terrorism. 9/11, Berlin wall?*

Repetition from stanza 3, *reminding us of the tactile intimacy of the book but now on a larger scale.*

Direct address, *suggesting that instead of being at conflict with the world around us we create a sense of ownership and shared identity.*

Imtiaz Dharker

If you want to help your understanding you could:

"Treat the earth well: it was not given to you by your parents, it was loaned to you by your children. We do not inherit the Earth from our Ancestors, we borrow it from our Children."- Consider this quote in relation to the poem.

Context:

Imtiaz Dharker is a poet and film maker, she has Pakistani origins and was raised in Glasgow. A great number of her poems look at issues such as religion, terrorism and global politics/identity. As a result her work can be difficult to grasp.

The poem is written from the point of view of someone today looking out at the conflict and troubles of the modern world; destruction, war and politics, money and wealth as well as issues like terrorism and identity. The poem remarks how nothing is meant to last, that it would be better not to hold too tightly to that and instead we should be willing to let go and pass things on in their time to be remade.

In short, that the world would be better if it shared more qualities with 'tissue'.

Imtiaz Dharker Poet and Film Maker

Themes:

The poem looks at conflict in terms of destruction and politics particularly, it hints that we make our own conflict by holding on too tight to power and control and actually the need to relax and remember we are all human.

Koran, Buildings, Maps and Grocery slips:

These objects are symbols of wider issues in the world, notably religion, structures of power like the twin towers but also the major cities and landmarks of various nations, maps represent borders of countries and the divides in politics and culture while grocery slips could represent the influence of money and wealth on society, for better or worse. The poet wonders what would the world be like if these things were more like the tissue.

Structure: The poem is written as an on-going monologue with some internal rhyme through the poem (though with no real pattern to it). It uses enjambment to create a very human and calm tone. The poem starts looking at the joy of simple things like well used paper and wonders what the world would be like if it had the same qualities. The final part of the poem is both hopeful and a warning. Against pride but in favour of growth and acceptance.

By the end of this you should know:

Higher Marks	Lower Marks
-The poet explores the characteristics of tissue and applies it to a world at conflict with the people who have made it.	*-The poet looks at how the world would be different if it had more shared qualities with tissues.*
-The poet addresses some of the larger issues; greed, pride etc and how we have built our world around them, at odds with our own existence.	*-The poet looks at some of the big problems in the world through metaphors.*
-The poem is a parable in nature as it suggests there is a spiritual fulfilment in passing on ownership and letting things pass when they have filled their purpose.	*-The poem is hopeful and often talks about sun and shining to give it a positive tone despite asking people to let go of things.*

Space for your notes:

POEM: THE ÉMIGREE

There once was a country… I left it as a child

***Elipses,** creates a **caesura,** indicating flashback or exploration of past memories..*

but my memory of it is sunlight-clear

***Pathetic Fallacy,** this concept of sunlight creates a positive image which **juxtaposes** her understanding as an adult.*

for it seems I never saw it in that November

which, I am told, comes to the mildest city.

***Aside,** draws distinction between experience and what the speaker has heard.*

The worst news I receive of it cannot break

***Metaphor,** the idea of the city as a souvenir, shiny and unrealistic. Shallow as her childhood memories.*

my original view, the bright, filled paperweight.

It may be at war, it may be sick with tyrants,

***Personify** the city to create the sense that it has been infected but can recover, almost hopeful yet deluded idea.*

but I am branded by an impression of sunlight.

***Connotation** branded often conveys sense of marked for wrongness, **repetition** of sunlight..*

The white streets of that city, the graceful slopes

***Connotation,** of innocence and purity.*

glow even clearer as time rolls its tanks

***Personify,** time to emphasises its relentless and destructive nature..*

and the frontiers rise between us, close like waves.

***Juxtaposes,** aggressive imagery 'frontiers' with the purity of nature 'waves'.*

That child's vocabulary I carried here

like a hollow doll, opens and spills a grammar.

***Metaphor,** linking the memory of the city with tiny traces, to emphasise the value and preciousness of the memory.*

Soon I shall have every coloured molecule of it.

It may by now be a lie, banned by the state

***Synaesthesia,** the blur between taste and vision, the jumbling of senses in order to show the confusion of memories and emphasises with **repetition** the clearly flawed but joyous nature of the memory.*

but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all

***Personify,** expanding the metaphor, perhaps suggesting that others have also fled, bringing with them the culture of her 'city' the 'white' links to this surreal and innocent quality.*

but my city comes to me in its own white plane.

It lies down in front of me, docile as paper;

***Metaphor,** emphasises the open and emptiness but also the vulnerability.*

I comb its hair and love its shining eyes.

***Personify,** she treats the memory with almost child like tenderness, reflects her own memories of childhood linked to the city.*

My city takes me dancing through the city

of walls. They accuse me of absence, they circle me.

*The reconciling with her past memory and current understanding, though her past she tries to view the present. Her past city identified as 'dancing' the modern one as with 'walls' **Juxtaposing** identities.*

They accuse me of being dark in their free city.

My city hides behind me. They mutter death,

***Repetition,** of 'accuse' gives a sinister identity to the oppression of the new city*

and my shadow falls as evidence of sunlight.

***Contrast,** of darkness and light used to show the speaker coming to terms with the two separate identities.*

Carol Rumens

If you want to help your understanding you could:

-Look at the description of the city and divide examples into the modern and memory city. What are the differences and how must if feel for the speaker to try and fit both those identities together?

Context:

The poem explores the memory of the poet and their experiences in a far off city they spent time in as a child. The poet is looking at this city through the eyes of a child and the happy memories she had, she compares these to the truths she knows as an adult which is much harsher.

Emigree relates to the word emigrate, the idea that a person goes and settles in another country, sometimes not feeling welcome to return.

A modern day war photographer.

The poet bases many of the ideas on modern examples of emigration from countries like Russia or the Middle East where people are fleeing corruption and tyranny, or those countries change in their absence to some from of dictatorship.

Themes:

The poem has a deep sense of conflict in terms of emotions and memory, the poet is torn between her childhood memory and her adult understanding. This also reflects in the form of the city itself today which has become a hostile totalitarian place. The concept of a city can be a metaphor for memories and growth in general, progression from childhood to maturity.

Structure:

The poem follows a three stanza structure with repetitive elements such as the idea of 'sunlight'. The opening of the poem seems to encompass the speaker trying to capture the memory, the second stanza builds on the details of this, fleshing out the city in her mind, finally the poem seems to veer towards an idea of facing up to the modern dark place her city of memory has become. A large amount of imagery is used within the poem to try and capture the concept of the city, including personification, though much of this is deliberately vague.

The poem does not have a particularly consistent structure or any use of rhyme, this perhaps encapsulate the still uncertain understanding of the speaker about her city, this is further enhanced by some of the unusual and unnatural links between ideas and choice of metaphors. The poem uses enjambment to create a flowing pace to the work of a narrative speaker.

By the end of this you should know:

Higher Marks	Lower Marks
-The speakers view of the city is idyllic and with confused metaphors linked with positive natural images. *-The speaker is struggling to reconcile the two identities of the city, however this causes conflict within the speaker.* *-The city is personified as reflects the nature of herself, her own personality and growth.*	*-The poem looks at a childhood memory of a city* *-The speaker struggles to understand how the city has changed.* *-The city can represent growth and change in identity with all people.*

Space for your notes:

POEM: CHECKING OUT ME HISTORY

Repetition, suggests constant barrage of learning by rote without insight.

Restrictive verbs, create idea that the version of events given to them is harmful.

Mixing, fact and fiction in order to create sense of confusion.

Pronoun, 'dem' to represent a faceless body, general dislike of authority.

Short verse and irregular rhyme creates an almost drum beat. This can reflect the Caribbean traditions of music and verbal passing on of stories.

The stanza also looks at a conflict orientated character indicated by words such as 'battalion', 'thorn' and 'revolution'.

Juxtaposed myth v reality to indicate in part that fact or fiction, they all have the same relevance to the speaker because they do not reflect their culture or heritage.

Rhyme helps build the sense of rhythm and pace, in part as if the poet is getting riled up the further he goes.

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to me own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish ran away with de spoon
but dem never tell me bout Nanny de maroon

Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying

Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

John Agard

Natural imagery suggests the power of this figure and also the very different ways we look at figures, perhaps suggesting a cultural emphasises with environment we lack in our own history.

Contrast famous white ethnic figures with ethnic minority contemporaries. Emphasises the one sided nature of our education, draws in conflict.

Inaccurate terms being used in order to emphasise the lack of interest in the history 'dem' tell the poet.

Natural imagery metaphors 'healing star' to create an almost mythological character. Reinforces the idea of oral rote learning and passing down of history and culture.

The way these historical characters are described is also more vivid and passionate.

Violent metaphor. Expresses the resistance and need to create something which cannot be removed/ wont fade.

Repetition of 'dem' also a monosyllabic pronoun, almost a drum beat.. Highlights the conflict between 'dem' and 'I'.

If you want to help your understanding you could:

-Explore the background of these characters and their legacy related to conflict.

-Look at oral traditions of history around the world.

-Read the poem out with a drum beat (table?) to capture the rhythm.

Context:

The poem looks through the voice and experiences of the poet at our understanding of identity through history. We look at how history is taught and the conflict between fact and truths which is sometimes obscured by race or gender.

The poem gives examples of powerful black figures from history, often involved in conflicts themselves in one way or another.

Noticeably the poet emphasises how we often celebrate our national or cultural history, without looking at the history and culture of those we were in conflict with.

Mary Seacole, one of the many figures named in the poem.

Themes:

Racial identity and history are important to the poem and the poet writes with a phonetic style to capture their voice and create tone emphasising his Caribbean origins. Conflict occurs when we see the contrast with what we are taught and what we are not, the nature of the characters and history involved being 'conflict' and the conflict of the victor (whom we remember) and those we don't. The poet is also at conflict with 'dem' or with fact and fiction to emphasise the conflict in his own identity.

Structure:

Written in irregular rhyme and with short mixed enjambment in verses the work creates the tone of a man speaking out and angry/ frustrated. It also however captures the accent and rhythm of the Caribbean ethnicity of the poet and the parts of the work in italic are almost song like with a rhythm that seems to suggest stories passed down in song or to a beat. This is done to emphasise that not just the history, but the way it is passed on is very much a part of the poets identity and draws on his own Caribbean background, at conflict with the repetitive names and dates he was apparently being taught at English schools.

By the end of this you should know:

Higher Marks	Lower Marks
-The poet shows the conflict between cultures and the need to forge his own identity by embracing his Caribbean heritage, even if it is not encouraged by authority. *-The poet looks, not just at his own ethnicity, but all those groups who are overlooked in favour of the 'white British' contemporaries. Highlighting the conflict in these 'false' history.* *-The poet uses structure to build in rhyme and rhythm and portray an oral tradition of stories.*	*-The poet is at conflict with the way he is taught history and his own background.* *-The poet explores the background of different ethnicities* *-The poet writes in a way so as to show his accent and the way he talks to the reader.*

Space for your notes:

Poem: Kamikaze

Imagery, Japan was also known as the land of the rising sun, linking the character to his culture and duty.

Listing, creates a sense of intimacy with the pilot of simplicity which juxtaposes the **metaphorical** 'journey into history' of his flight.

Aside, used to give a sense of individualism to this nameless pilot and relaxed tone to the piece, contrasts the conflict of the context.

Simile, emphasises the attractive temptation of the life below him. Contrasts with his 'journey into history', symbolises his inner conflict.

Symbolic Figure of 8 ∞ the infinity symbol, repetitive cycle and feeling trapped by his destiny.

The fish represent the aircraft, the 'flash of silver' **metaphor** for their honour and glory.

Symbolic of death and remembrance.

Represents inner turmoil and conflict, questioning the strength to defy fate and the pressure on him to do his duty.

Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
and enough fuel for a one-way
journey into history

but half way there, she thought,
recounting it later to her children,
he must have looked far down
at the little fishing boats
strung out like bunting
on a green-blue translucent sea

and beneath them, arcing in swathes
like a huge flag waved first one way
then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun

and remembered how he
and his brothers waiting on the shore
built cairns of pearl-grey pebbles
to see whose withstood longest
the turbulent inrush of breakers
bringing their father's boat safe

Aside changes font to suggest the daughter, speaking to the children, emphasise individual/personal account of history, at odds with our views of these nameless pilots.

Sibilance shows the ocean wave sounds. Symbolic of the tide, which like him, returns.

– yes, grandfather's boat – safe
to the shore, salt-sodden, awash
with cloud-marked mackerel,
black crabs, feathery prawns,
the loose silver of whitebait and once
a tuna, the dark prince, muscular, dangerous.

Listing of the catch on the boat connotes the childhood joys and innocence which are darkened by the events of the pilot's life. The inclusion of the tuna and the metaphor forebodes the darker end to the poem.

And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him
as though he no longer existed,
only we children still chattered and laughed

Pronoun leaves him nameless as though ashamed or difficult to name him.

Aside undermines the enormity of the event with matter of fact tone.

till gradually we too learned
to be silent, to live as though
he had never returned, that this
was no longer the father we loved.

Learned implies the behaviour is not natural and was forced upon her, that she now realises and regrets this.

Punctuation used the dramatically emphasise the 'loved' and created empathy.

And sometimes, she said, he must have wondered
which had been the better way to die.

Highlights conflict , emphasises that he died in the eyes of his family. There is a tone of regret and sympathy at his situation, he had no way out.

Beatrice Garland

The fish represent people like the pilot, they are caught in the net of mankind but even without it they are stuck in their same old patterns, emphasises futility.

The fish represent the pilots and his fate is linked with theirs, eventually they will be caught. **Ambiguity.**

Futility people, like the sand, will eventually succumb to fate/nature., but he seeks to hang on for as long as he can, but what is the point?

If you want to help your understanding you could:

-Look at the history behind pearl harbour and the Japanese code of Bushido, see how they link contextually to the poem.

Context:

The poem is set around the events of a kamikaze pilot flying to war and then turning back before it was too late. Kamikaze pilots were expected to use up all their weapons and then suicide by flying into their targets as a final act of destruction. It was considered a great honour in Japan to die for your country. The pilot in this poem returns home and is rejected by his family forever after, his own wife refusing to speak to him.

The poem is written both from a narrator and the daughter of the pilot. The narrator explains the events, almost translating the story, while the speaker gives a first person account of how they excluded her father.

The poet questions at the end which death would have been better, to die as a kamikaze pilot young or to grow old with a family who shut you out.

Kamikaze pilot before mission.

Themes:

The poem is set in a time and topic of conflict, however the real conflict is between the rules of a society 'honour' in Japanese culture, and the will to survive and return to a family. The conflict is particularly profound because there appears to be no right answer and the pilot dies, one way or another, in the eyes of his family, if not in body, the poem explores the futility of trying to avoid your own fate/destiny.

Structure: The poem changes to italic/font during the penultimate stanzas and a previous line to indicate the change of speaker, from the narrator/translator to the daughter it appears as if the daughter is passing on the story to her own children and the narrator is explaining this process.

The final couplet hits home the themes of the poem quite dramatically in a very sombre tone but does not offer opinion, challenging the reader to come to their own decision.

The consistent structure uses quite regular syllable patterns drifting up and down in length, this gives the poem a tone of nostalgia, but also the rhythm of the waves which can represent a helplessness, that things will happen, whatever you do, he will still 'die' in one way or another. The use of asides and calm rural language juxtaposes the setting of war, giving the poem a much more personal scope on a major event.

By the end of this you should know:

Higher Marks	Lower Marks
-The poem contrasts the narrator and daughters voices in order to build a more personal and human tone to the poem as well as the pilots story. *-The poem explores the futility of trying to avoid ones own origins and roots, be it natural or man made.* *-The use of rural fishing imagery contrasts the war based context and links the pilot to the fish inevitably caught and subject to fate.*	*-The poem changes between the voice of the narrator ad the daughter of the pilot.* *-The poem shows the pilots hope to avoid death, only to be 'dead' to his family.* *-The poem uses a range of fishing and sea like language to show the conflict between nature and man, and how he tries to fight this.*

Space for your notes:

THEMES: NATURE

A number of the poems explore the power of nature and often define it as being against man. Sometimes it is shown as more powerful, whereas in others it is limited or more in our own minds. Man versus nature is generally an easy way to show conflict with lots of personification and language devices to explore. It is also worth considering where the poet believes the power finally lies.

Storm on the Island: The poem looks at a small manmade structure being battered by a storm, it deliberately emphasises the conflict between man and nature. Within the poem the speaker adds 'it is a huge nothing we fear' suggesting that it is Man who has the power and comes off better from this conflict.

Remember to look at:: The harsh imagery used to portray the weather and its power. The contrast with the calm tone of the speaker/poem which undermines this power, the weather simply doesn't scare him now.

Extract from The Prelude: The poem uses a journey through nature to show the allegorical development of the narrator, at first he is at one with nature and it is peaceful, however when he tries to take control and direct his journey up the river, nature (shown through the large dark mountain) challenges him until he backs down. This poem can show conflict but emphasises mans place IN nature and as a part of it, nature remains all powerful.

Remember to look at:: How the mountain is portrayed "huge peak, black and huge", the building of tension as the poem progresses to show power and conflict between man and nature.

Exposure: Owen describes the weather as an attacking army with regular personification. Of all the poems this one most clearly shows man at war with nature and losing. It compares well with other poems because it has a range of easily accessed devices and structural elements, don't get caught into the trap of trying to say everything though.

Remember to look at:: The way sibilance and assonance is used to bring the weather to life in a harsh aggressive form. The personification of weather and its association with military language.

You could also look at some of the nature elements found in Bayonet Charge showing the soldier as more machine, destroying the calm of nature. Or Ozymandius and how the desert reclaims the statue and all he has made.

TASK:

Compare and Contrast the way two poems of your choice explore the power of nature.

Answer in approximately 500 words or 1-2 pages. Marks are awarded for the exploration of language, structure and purpose as well as appropriate spelling grammar and relevance to the question.

You could answer this question in a number of ways, you could compare the military language used to describe nature in 'Storm on the Island' and 'Exposure' or the idea of fear in 'Storm on the Island' and 'Extract from a Prelude', finally you could explore the way weather is personified in these poems, particularly 'Exposure' and 'Prelude'.

It will be very easy to say everything about the poems, but remember the last two in particular are big, you only need 2-3 strong points and quotes from each so look at what is most relevant to the question. Religious imagery and faith in Exposure is lovely but is it relevant? Does the allegory of growth in Prelude need much more than a line in your intro?

THEMES: PRIDE/GLORY

A number of the poems explore characters and events which capture a sense of pride and glory but also sometimes even shame. The conflict between what people want and what is, is very powerful and the poets are often sending a message about the price of vanity or corruption.

Ozymandius: A very straightforward poem, Ozymandius was proud and built many monuments to himself, now they are almost all faded away, what did his pride achieve and does power ever truly last?

Remember to look at: The use of irony or puns which undermine Ozymadius' statement, The poets emphasis on emptiness and the way his power all seems reduced to dust.

My Last Duchess: Here the speaker is clearly proud and arrogant and seeks to display the power, however in doing so he also displays his own insecurities and we are left wondering if he was ever truly in control.

Remember to look at: The use allusion to display material wealth, the use of ambiguity which ironically reveals more to the audience than he realises and actually undermines his 'power' as he cannot bring himself to say it.

Charge of the Light Brigade: Here the poet repeats ideas of glory and honour to show the 'power' of the light brigade, however the poem shows the conflict with these hellish images of darkness and war which decimate them. The poem is both a celebration and warning of blind glory, regret a the lives lost needlessly.

Remember to look at: The use of repetitive elements which give the poem pace and build to a climax, the religious imagery of 'valley of death' that contrasts with the soldiers and builds conflict.

London: A hard one to explore here. It contrasts with most the poems. London, the supposed capital of the world and title of the poem is shown as a dark twisted place of misery, brought on by the abuse of power by those in the 'palaces' or 'churches'.

Remember to look at: The use of symbolic language to suggest the wrongness of the city, The juxtaposition and conflict between the powerful and the poor which the poet is ashamed of.

TASK:

"Pride is a dangerous thing": Discuss that statement with regard to two poems of your choice.

Answer in approximately 500 words or 1-2 pages. Marks are awarded for the exploration of language, structure and purpose as well as appropriate spelling grammar and relevance to the question.

Questions with a statement may not be common here but are worth getting to grips with. First look at what the question is asking, it basically wants you to look at pride, is it harmful or positive. Remember how this often links to power (real or imagined).

You could look at Ozymandius and how pride and power never last and how the poem almost mocks Ozymandius, compared with Charge of the light brigade which seeks to celebrate what was effectively a glorious defeat, a celebration of brave failure.

Alternatively you could look at London, as an expression of abuse of power and bitterness, contrasting with My Last Duchess, and the corruption and pain inflicted by the Dukes abuse of power. Both poems show suffering from abuse of power but while London is an obvious and bitter rant, My Last Duchess is a carefully hidden piece which requires you to read between the lines and look at the allusions and allegories.

THEMES: INNER CONFLICT

Within many of the poems, the central character or speaker is often torn. Sometimes quite dramatically, between conflicting emotions. Pride and Shame, Sadness and Joy, Duty and Self preservation. The voice of the speaker or the subject coming to terms with this often shows conflict which may not always be resolved.

Poppies: Not an obvious poem here. There is a lot of inner conflict going on with the idea of the her ride at her son going off to war and flying the nest, but her sadness and anxiety when he does not return. There is a sense of forlorn hope here which also contrasts with the hopelessness of poems like London or the idealism of Tissue.

Remember to look at: The homely images contrasting with the military violent ones. The avoidance by the speaker to address the details and the present by focussing on mundane tasks, often shown in lists.

Kamikaze: One of the hardest poems. The pilot is torn between duty and the wish to live, his daughter by her duty and the desire to know her father. The conflict of the pilot is played out through the imagery of nature and the ocean, life caught in a helpless loop. There is a sense of futility, he is trapped and will 'die' one way or another.

Remember to look at:: How the ocean below reflects the pilot above, the use of aside and enjambment to show the conflicting emotions in the story/speaker as if they are trying to make sense of what occurred.

War Photographer: The subject of the poem, the photographer, undergoes horrific violence and sees real horror in order to do his job, yet when he returns home these things are reduced to novelty. There is the conflict between where he is from and what he does which 'numbs' him, as those two sides of his identity cannot be at peace.

Remember to look at:: The way structure is used to try and show some order coming from the chaos of his experiences, the ghostly language and scene of the dark room reflecting his inner turmoil.

TASK:

How do two poems of your choice show conflict through inner turmoil?

Answer in approximately 500 words or 1-2 pages. Marks are awarded for the exploration of language, structure and purpose as well as appropriate spelling grammar and relevance to the question.

When exploring this question it is key that you focus on how inner turmoil creates conflict. In War Photographer it is the conflict between what he has seen in his photos and the ghostly images contrasting with the calm life of home.

In Kamikaze it is the idea of war and glory together with honour contrasting with the simple life on the ocean but which defies his duty.

Finally in Poppies there is the turmoil of a mother loving her son and respecting his decision, but also the grief of his absence (possibly death), which she cannot yet face up to fully, perhaps as she feels guilty.

Any of these poems can be compared well and all have some military imagery, but it is important to look at what they contrast with and how they are structurally developed.

THEMES: PAST/IDENTITY

Some poems explore a memory or past aspect of the speaker, these past ideas are often crucial to their identity and there is often conflict between what is and what was or what could be. Many poems involve characters who cannot move on from their past or embrace their future.

Emigree: A very sad poem. The poet looks back at the time in a city abroad growing up. Her memories are childish ones and very happy, as a result she struggles to accept what she knows is now happening there and how it has become a tyrannical and intolerant place to live.

Remember to look at: The use of personification between 'her city' and the 'new city', the use of colour and imagery to separate happy memories from dark realities.

Checking out me History: Here the poet is a man who is taught a history at school which he feels no connection with. His history reflects cultural and oral traditions and carries a beat and rhythm, the history he is taught at school seems to jumble in his mind with fairy tales and fiction.

Remember to look at: The use of Naturalistic imagery to portray his cultural heritage, how the contrast of the poem is encapsulated by the pronouns 'dem' and 'I/me'

Tissue: A very challenging poem, Tissue explores the value of heritage and passing things on, letting go. In Tissue the poet looks at how we hold on too tight to many things like money, borders and power. The poet contrasts this with a world where things are made of tissue, carefully treasured but never made to last.

Remember to look at: The conflict between the soft tactile warm images of the paper and the harsh man made objects in the poem, the metaphor of tissue as human skin.

You could also explore poems like Remains and how the memory has become mental anguish and PTSD.

TASK:

"Past, present and future fir together to define who we are", do you agree with this?

Answer in approximately 500 words or 1-2 pages. Marks are awarded for the exploration of language, structure and purpose as well as appropriate spelling grammar and relevance to the question.

Another statement question and a very obscure one. The key words are past, present and future so you know it is a question you can link memories and identity with it. Of all the areas it is one of the hardest to link with conflict as it relies on you being able to spot the conflicts within people and their past in particular. These conflicts are not always violent, but simply an example of friction.

You could look at the way Emigree cannot reconcile the past and the present identities contrasting with Tissue trying to rebuild them in a new form. The soft tactile language of tissue and the warm sunlight in Emigree representing hope while the 'dark' and 'block' ideas represent the darker sides in these memories or global identity.

Checking out me History uses rhythm and tone to create a very strong sense of tone and pace, this can contrast sharply with the way Emigree has a very loose structure and no real rhyme to portray the speaker being lost in her past while Checking out me History seems to have built a strong identity.

STRUCTURE: VOICE

Some poems stand out for the way they create tone and voice, some poems have very readily identifiably identities in their characters and the way they are read. These character voices can highlight the conflict within the poem, or make conflict between the speaker and the event.

Remains: The poem explores the chilling memories of a soldier stationed in Iraq or Afghanistan. They recall a horrific death and this image not is stuck in their mind causing them more pain than they felt at the time. This pain is contrasted with the rather matter of fact colloquial tone used in the poem to show the poet as an everyman.

Remember to look at: The colloquial language which detracts from the violent imagery, the juxtaposition between the graphic events and the mundane and dehumanising language which describes it.

My Last Duchess: This poem uses asides and allusions to create an excellent character voice. The nature of the poem as a monologue and the boastful nature of his remarks really create a clear image of an egotistical and cruel man.

Remember to look at: The use of caesura, enjambment and punctuation to show ranging emotion, the way his reference to material wealth and heritage contrasts with his lack of emotion or empathy.

Checking out me History: The poet writes in phonetic spelling to capture the accent of the speaker and the use of rhyme and short verses creates rhythm.

Remember to look at: The repetition of Dem and monosyllabic words creating a beat which contrasts the oral history with history books, The contrast between how he explores taught history with nursery rhymes but his cultural history in powerful chanting beats.

TASK:

How do the poems use voice to emphasise conflict in their work?

Answer in approximately 500 words or 1-2 pages. Marks are awarded for the exploration of language, structure and purpose as well as appropriate spelling grammar and relevance to the question.

All of these poems look at different ideas but in each the idea of voice and therefore identity are used to show power or conflict.

In My Last Duchess the noble and proud accent of the Duke is at odds, and therefore conflict, with his greedy cruel nature demonstrated within the actual events which occur in the poem.

In contrast Remains uses a very general and familiar accent to hide the inner suffering and pain the soldier is experiencing, it is also used to undermine the horrific nature of the conflict taking place, while this has some similarities to My Last Duchess, we see the soldier here as a victim.

Finally Checking out me History uses powerful rhythm and accent to show a familiarity and affinity with his cultural heritage while the other parts of history are almost childish and he mocks them. His tone is very aggressive and accusatory, unlike the previous 2 poems who try and hide conflict, he embraces it.

OTHER:

YOU COULD ALSO LOOK AT:

RHYTHM: Checking out me History, Charge of the Light Brigade, London

WARZONES: Remains, Exposure, Bayonet Charge

EMOTIONAL PAIN: Remains, London, Poppies

TASK:

For each poem in the booklet/cluster, match it to 1 or 2 others based on what you would like to link it to if you were just asked about conflict. You can link them in any way but you have to justify your reasons.

Space for your notes:

Conflict/Power:

For each poem identify 3 quotes which link with the overall themes of conflict and power.

It will be useful to do this in your book and for each one expand on how these quotes link to conflict and power.

Ozymandius			
London			
Prelude (extract)			
My Last Duchess			
Charge of the Light Brigade			
Exposure			
Storm on the Island			
Bayonet Charge			
Remains			
Poppies			
War Photographer			
Tissue			
The Emigree			
Checking out me History			
Kamikaze			