Poetry of Power and Conflict

3. Percy Bysshe Shelley: ‘Ozymandias’ 1817
5. Alfred Lord Tennyson: ‘The Charge of the Light Brigade’ 1854
7. Seamus Heaney: ‘Storm on the Island’ 1966
8. Ted Hughes: ‘Bayonet Charge’ 1957
16. Approaching an unseen poem
Introduction

Power and conflict

All of the poems in this anthology take as their subject the themes of power and conflict. These themes can be seen in all the poems, but are rarely identical: we see the power of nature and the power of man; physical conflict like war and emotional conflict, taking place in a person’s inner psychology.

In times of conflict, people often write poetry, as we learned in year 9. Conflict, where the normal aspects of people’s lives are uprooted, often spurs people to write contemplatively or in protest at what is happening. Many of these poems are linked to specific historical conflicts: Tennyson’s ‘The Charge of the Light Brigade’ is written about the 1854 Battle of Balaclava in the Crimean War, Wilfred Owen’s ‘Exposure’ is about World War One, as is Ted Hughes’ ‘Bayonet Charge’, Simon Armitage’s ‘Remains’ is about an unidentified modern conflict, and Beatrice Garland’s ‘Kamikaze’ imagines a Japanese suicide bomber in World War II.

The other poems take conflict in a more metaphorical sense: Carol Ann Duffy’s ‘War Photographer’ explores the impact of conflict on public consciousness, making us ask ourselves how we can witness brutal and disturbing conflict in images of war and then go about our everyday lives. Jane Weir’s ‘Poppies’ also explores the impact of conflict, but this time on the family left behind after a soldier’s death, struggling to come to terms with what has happened.

Power is similarly explored in a multitude of ways in these poems. William Blake’s ‘London’ insinuates the powerlessness of the poor of London, William Wordsworth’s ‘The Prelude: Stealing the Boat’ takes as its subject the awe-inspiring power of nature and the sublime, Percy Shelley’s ‘Ozymandias’ looks at the power of tyrants over their people, Robert Browning’s ‘My Last Duchess’ considers an imbalance of power in a relationship ending in death, Seamus Heaney’s ‘Storm on the Island’ explores the power of nature, John Agard’s ‘Checking out Me History’ considers the imbalanced narratives of power that dominate historical discourse, and Imtiaz Dharkar’s ‘Tissue’ evokes the power of paper even tissue-thin to prompt deep reflection and strong impact.

The earliest poem in this collection was written in 1794, and the most recent in 2013.

Your GCSE

In your GCSE English Literature, you will have to write about poetry for Paper 2: Modern Texts and Poetry, which accounts for 60% of your English Literature GCSE. The ‘modern text’ you will study will be George Orwell’s ‘Animal Farm,’ which you will write about for the first 45 minutes of the paper. The next hour and a half will be used to answer the poetry questions and to check your work.

You are asked two questions on the paper. The first will print one poem from this anthology and ask you to compare it with another poem you have studied. You will choose this second poem from the four poems in this collection that you have learned off by heart: ‘Ozymandias,’ ‘London,’ ‘Charge of the Light Brigade,’ or ‘Bayonet Charge.’ If one of these four poems is printed, you will need to compare it with the other three.

In the final question of Paper Two, the examiners will print an unseen poem: that is, one you have never studied. They will ask you one question about it, which usually asks you to explore how the language depicts the ideas, themes or feelings. They will then print a second unseen poem and ask you to compare the two, looking at ways they are similar and ways they are different.

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Comparing two poems
When you compare the two poems, you will use the same methods we used throughout year 9. You will explore
language and themes, and form and feelings. As an extension, you will also look at the ambiguities and silences.
Because time is very limited at GCSE, you will need to know all of the poems extremely well; you will not have
time to annotate them within the 45 minutes: all your time needs to be spent writing!

Techniques and form

None of the techniques or form used in the poems of the anthology will be unfamiliar to you: all the poems
employ imagery (like metaphor, simile, personification, juxtaposition) and sound effects (like alliteration,
sibilance, repetition).

In the anthology you will read a sonnet, a poem with a fixed rhyme scheme and iambic pentameter rhythm of
fourteen lines; an extract from an epic, a very long poem that tells a story about a hero; a ballad, a long poem
with a strong rhythm that has a refrain and is memorable; a dramatic monologue, an imagined speaker like an
actor on stage, along with poems written in free verse (meaning no fixed rhythm or rhyme scheme) rhyming
quatrains, rhyming couplets, and containing enjambment, caesura, and refrain.

As always, the challenge will be to explain why the poet has used those techniques or that form. What is their
message? What are the ideas they want the reader to come away from the poem thinking?

Your job

To prepare for this paper, you will need to know the four poems we learn by heart completely – including all the
key techniques and their form, which you will refer to in your essays. You will also need to have strong familiarity
with all the other poems in the anthology, as although the examiner will print one poem, you need to know the
techniques, form and ideas of that poem so well that you do not spend any of those precious 45 minutes having
to annotate.

**Vocabulary recap:** sublime, insinuate, discourse, ballad, sonnet, couplet

**Recap:**
1. What form is four line rhyming stanzas?
2. What technique denotes words that end with the same sound?
3. What technique means words or phrases repeated at the start of a phrase?
4. What technique means words that start with the same sound?
5. What technique means a comparison saying something is or was something else?

**Extension:** Write William Blake’s ‘London’ out in the back of your English book.

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**William Blake**

**Religion:** Blake was fiercely religious, and felt that a connection with God was best expressed through emotion.

As a child, Blake had several religious experiences. He was deeply religious, yet crucially, he despised the institution of the church. In Eden, man was wholly pure and free to act as he wished, following his own desires and indulging his own whims. This was also where we were closest to God, so by pursuing our desires we act as God intended. Blake believed that society and the institution of the church have prevented us from being as pure as we once were in Eden. Instead, the Christian church imposes rules on individuals that prevent them from exploring or even experiencing the very emotions that make them human.

**Reason:** Blake was extremely critical of reason, favouring the emotions above all else.

Blake did not think that science or technology could give us answers about the world. He felt that the move away from emotions towards reason during the Enlightenment and the industrial revolution encouraged people not to think and instead to rely on machines to do things for them. Machines replaced craftsmanship, reducing people to passive automatons, slave-like trigger pullers and button pressers, and distancing them further from a pure, Eden-like existence.

**Revolution:** Blake hated hierarchy and authority, and saw the French and American Revolutions as beacons of hope.

Fundamentally, society corrupts. Blake believed that society was unequivocally broken as it divided people up into hierarchical structures. The revolutions in America and France were beacons of hope: that individuals can reign supreme in their own dominions was revolutionary. Society and the development of industry forged inequalities and enabled mass production, enslaving the workers and creating consumers: both creation and consumption became passive, thoughtless activities, pulling us further away from God.

**Power and Conflict**

Blake’s poem insinuates the inequality of the lives of the rich and poor in contemporary London, alluding to the total disregard of the rich for the woes the majority of society faces. In this inequality, Blake suggests an abuse of power on the part of the rich of society. Contained within the poem is also the concept of the conflict of nature with what is man-made, along with psychological power with the reference to the ‘mind-forged manacles.’

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**Questions:**
1. How does Blake evoke outrage in ‘London’?
2. What impression of London does Blake depict in his poem?
London

1  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.

5  In every cry of every man,
6  In every infant’s cry of fear,
7  In every voice, in every ban,
8  The mind-forged manacles I hear:

9  How the chimney-sweeper’s cry
Every black’ning church appalls,
And the hapless soldier’s sigh
Runs in blood down palace walls.

13  But most through midnight streets I hear
14  How the youthful harlot’s curse
15  Blasts the new-born infant’s tear,
16  And blights with plagues the marriage hearse.

Vocabulary recap: chartered, woe, manacles, hapless, harlot, hearse, blight, plague

Recap:
1. What technique means objects or things representing ideas or feelings?
2. What technique means creating pictures for the reader’s mind?
3. What technique means words or phrases that are repeated?
4. What form has ten syllables in a line?
5. What technique means objects or ideas given human features?

Extension: What was Blake’s London like?

William Wordsworth

Religion: A Christian, Wordsworth believed that we could worship God through nature.
Wordsworth was Christian for his whole life, and unlike Blake, did not criticise the institution of the Church. Wordsworth believed that nature, as god’s creation, was the best way to worship God. For this reason, he felt that those who worked on the land had the closest relationship to God. Contrasting Blake, he did not think that factory work was soul-destroying as people in cities could still worship in churches.

Reason: Environment shapes us.
Wordsworth underwent a remarkable transformation of thought throughout his life. In his younger years, he deplored the role of emotion in human affairs and believed that reason was crucial to our development. As he grew older, however, he came to believe that we are born tabula rasa (blank slate), and that our environments shape us. As he believed that nature was the best way to worship God, Wordsworth thought that nature teaches us the only knowledge that is important to humanity.

Revolution: Wordsworth was inspired by the aims of the French Revolution, but eventually became disillusioned.
Wordsworth spent time in his youth living in France and was impressed by the determination of the revolutionaries to govern their own country. But as the revolution and wars continued in France, Wordsworth grew disillusioned. In particular, he was embittered by the excesses of Napoleon’s reign, and believed that such a leader would never empower the people or bring them liberty.

The Prelude

William Wordsworth’s ‘Prelude’ is an epic poem that the poet worked and reworked over a fifty-one year period. ‘Prelude’ means ‘coming before’, and the poem was initially intended to preface another, more philosophical poem (which Wordsworth never finished) called ‘The Recluse.’ It was first written in 1799, then rewritten in 1805, and then finally in 1850. The latter two versions were published after Wordsworth’s death. In the 1850 introduction to ‘The Prelude,’ Wordsworth explains that he was inspired by Samuel Taylor Coleridge ‘to compose a philosophical Poem, containing views of Man, Nature, and Society.’ His notion was to create an epic poem with ‘ordinary’ subject matter: himself. It is an autobiographical poem in fourteen sections of blank verse (unrhymed iambic pentameter), containing the personal trajectory of his spiritual growth. In this extract Wordsworth takes a boat out at night alone and watches the mountain peaks looming over him. The extract is from ‘Introduction – Childhood and School-Time’ and consists of lines 357 to 400. The ‘her’ of line 1 refers to Nature, as explained in the lines previous to this section.

Power and Conflict

In this poem, Wordsworth explores the internal conflict of how insignificant man is beside the huge freedom and sublimity of nature. The power of nature over man is depicted as both emotional and physical here.

Questions:
1. How does Wordsworth use language to convey the power of nature in this extract from ‘The Prelude’?
2. How does Wordsworth use form to display his personal reflections in this extract?
Extract from, The Prelude

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of <b>stealth</b>
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 <b>idly</b> 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 <b>craggy</b> ridge,
The horizon’s utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an <b>elfin pinnace</b>; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my <b>boat</b>
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 <b>growing still in stature</b> 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 <b>solitude</b>
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.
Comparing ‘The Prelude’ and ‘London’

**Vocabulary recap:** hapless, hearse, stealth, pinnace, idly, manacles

Annotate these quotations, focusing on connections you can make between them:

One summer evening (led by her) I found
I wander through each chartered street
A little boat tied to a willow tree
Near where the chartered Thames does flow
Within a rocky cove, its usual home.

1. **Themes and language**
   2. How do the themes compare and contrast?
   3. How is language used in each poem, and how does it compare?
   4. How is imagery used in each poem? (Simile, metaphor...) Sound effects? (Sibilance, alliteration...)

2. **Structuring your paragraph**
   1. Comment about a common theme
   2. Quotation and what the quotation shows – poem 1
   3. Quotation and what the quotation shows – poem 2
   4. Both poems...

3. **How do the poets present the conflict between man and nature in ‘The Prelude’ and ‘London’?**
   In ‘The Prelude’ and ‘London,’ Wordsworth and Blake establish a tension between man and nature: whereas in ‘The Prelude,’ Wordsworth’s speaker is in awe of nature’s clear precedence, in ‘London’ Blake’s speaker implies a lack of nature due to man’s urban oppression. From the outset of the excerpt from ‘The Prelude’ Wordsworth writes: ‘led by her,’ using personification fused with monosyllabic language to denote the power of nature from the outset of the extract. The tension between man and nature is evident as the speaker sails the boat onto the lake: ‘my boat/Went heaving through the water like a swan.’ Wordsworth uses the simile of ‘like a swan’ to evoke the closeness between his man-made boat and the nature he longs to be a part of; yet in the use of a simile he does not fuse the two aspects together as a metaphor would do, instead retaining the distance between the images. Further in the extract, Wordsworth writes: ‘the grim shape/Towered up between me and the stars,’ conveying the sublime nature of the mountain, and in doing so drawing himself closer to nature in using the personal pronoun in the phrase ‘me and the stars.’ In Blake’s ‘London,’ the speaker opens by relaying the sadness pervasive in the human-dominated, industrial urban sprawl, with the anaphora ‘in every cry of every man,’ using repetition of ‘every’ to elucidate the pain and heartache felt by the city-dwellers, increasingly removed from the joys of nature. As ‘London’ progresses, Blake amalgamates the horrors of city life, with reference to ‘chimney sweepers,’ those indentured youths whose lives were the most ‘nasty, brutish and short’ of all, before describing the ‘blackening church’, using colour imagery to convey the sense of the church not only physically becoming discoloured, but also to evoke the moral degeneration of life in the city. The use of the present participle ‘blackening’ further supports Blake’s image of a city where nature has been defeated. Both poems display aspects of conflict between man and nature, though where ‘The Prelude’ celebrates nature’s power, ‘London’ despairs at its conquest.

4. **Useful words for comparison:**
   Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

5. **Turn back to ‘The Prelude’, and using a black pen write any quotations you could use from ‘London’ to compare with your ideas about it.**

2. Form and feelings

How does the form of each poem compare and contrast? And why?

How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph

1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Example paragraph: How do poets present the conflict between man and nature in 'The Prelude' and 'London'?

'The Prelude' and 'London' showcase the difficulty of reconciling man-made aspects with the natural: both Wordsworth and Blake's speakers struggle to articulate their fears of nature in each poem. Wordsworth's 'The Prelude' is written as an epic: intended to convey a story of great importance about a hero, the poem's extreme length challenges the constraints of the form itself, with the speaker, overwhelmed by every aspect of nature he perceives, an almost anti-hero. The iambic pentameter of Wordsworth’s epic renders the poem similar to natural speech, and its regular rhythm serves to evoke a sense of deep contemplation of nature and its power.

William Blake's 'London' contains four regular rhyming quatrains, allowing a song-like rhythm to mask deeper feelings of melancholy and anger. Within Blake's poem he uses an acrostic stanza to convey a hidden message to the reader, whom he wishes to ‘H.../E.../A.../R...’ his warning about London. Both poems employ regular line lengths to lull the reader into a sense of finiteness and to mask the questions they raise.

Aspects of form:

- Epic
- Rhyming quatrains
- Acrostic poem
- Regular/irregular line length
- Regular/irregular stanza length
- Regular/irregular rhyme
- Regular/irregular rhythm
- Dialogue or voice

Extension: Ambiguities

What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?
3. Percy Bysshe Shelley: ‘Ozymandias’ 1817

Vocabulary recap: stealth, stature, solitude, woe, manacles, hearse

Recap:
1. What form of poetry contains fourteen lines of iambic pentameter?
2. What is direct speech?
3. What form of poem is long and usually about a very important subject?
4. What technique is hissing ‘s’ sounds?
5. What technique means words or phrases used in a three?

Extension: Write out ‘Ozymandias’ in the back of your book from memory.

Percy Shelley

Percy Bysshe Shelley (1792-1822) is one of the most famous poets in all of English literature. He was one of a group of poets who became known as ‘The Romantics’. Romantic poets emphasised individualism, emotions, and the natural world. Shelley did not achieve fame during his lifetime, but recognition for his poetry grew steadily following his death.

Born in Horsham, Sussex, Shelley came from a wealthy family. He stood in line to inherit his grandfather’s riches and seat in Parliament. He attended Eton College for six years beginning in 1804, and then went on to Oxford University. Shelley was well known as a ‘radical’ during his lifetime – his views were regarded as extreme and often clashed with the usual viewpoints of the time. He was expelled from university for writing about atheism, which led him to fall out with his father who disinherited him. Though Shelley wrote much poetry throughout his life, most publishers and journals refused to publish his work for fear of being arrested for blasphemy (insulting God) and sedition (encouraging people to rebel against authority).

In 1811, when he was 19, Shelley ran away and married Harriet Westbrook who was 16. Three years later, Shelley left for Europe with another woman, Mary Godwin (who later became Mary Shelley, the author of ‘Frankenstein’). Shelley had children by both women. In 1816, Harriet Shelley’s body was recovered from a lake - it was thought she had committed suicide. Three weeks later, Shelley married Mary. They travelled around Europe together, sharing ideas and working on their poems and novels together. On 8 July 1822, less than a month before his thirtieth birthday, Shelley drowned in a storm.

‘Ozymandias’

‘Ozymandias’ is Shelley’s most famous poem. Ozymandias was an alternate name for the Egyptian pharaoh Rameses II. Shelley began writing his poem in 1817, soon after the announcement that the British Museum was to acquire a large fragment of a 13th century BC statue of Rameses II from Egypt. This inspired Shelley to write the poem. The poem is a sonnet, which means it has fourteen lines of a set rhyme scheme and employs iambic pentameter; lines of ten regular syllables with a ‘tee-tum’ rhythm.

In the poem, the speaker describes a meeting with someone who has travelled to Egypt. The traveller tells of an old, broken statue in the middle of the desert. The statue is broken apart, but we can still make out the face of a person. The face looks stern and powerful, like a ruler. The sculptor did a good job at expressing the ruler’s personality. The traveller suggests that the ruler was wicked and arrogant, claiming to be the ‘King of Kings’. Shelley explores the question of what happens to tyrant kings and political leaders. Like the crumbling statue of Rameses II, ‘Ozymandias’ reminds us that nothing lasts forever. The fate of history means that all prominent men and great empires are impermanent, transient and ephemeral. Shelley contrasts the inevitable decline of all leaders and of the empires they build with their boundless ambition and claims to greatness. The poem ends with the message that the man, who was once a great ruler, has been forgotten and lost in time.

Power and Conflict

Shelley’s eponymous tyrant displays one of the clearest examples of power in the anthology. Not only is the power of tyranny present in this poem, but also the conflict of time: the past compared with the present, along with the conflict of nature and civilisation.

Questions:
1. How does Shelley use form and language to evoke tyranny in ‘Ozymandias’?
2. How does Shelley depict the conflict between nature and civilisation?
Ozymandias

1 I met a traveller from an antique land
2 Who said: “Two vast and trunkless legs of stone
3 Stand in the desert. Near them on the sand,
4 Half sunk, a shatter’d visage lies, whose frown
5 And wrinkled lip and sneer of cold command
6 Tell that its sculptor well those passions read
7 Which yet survive, stamp’d on these lifeless things,
8 The hand that mock’d them and the heart that fed;
9 And on the pedestal these words appear:
10 ‘My name is Ozymandias, king of kings:
11 Look on my works, ye Mighty, and despair!’
12 Nothing beside remains. Round the decay
13 Of that colossal wreck, boundless and bare,
14 The lone and level sands stretch far away.”
4. Robert Browning: My Last Duchess 1842

**Vocabulary recap:** pedestal, colossal, manacles, blight, woe, chartered

**Recap:**
1. Who wrote ‘London’ and when?
2. Who wrote ‘Ozymandias’ and when?
3. Who wrote ‘Charge of the Light Brigade’ and when?
4. What form has four lines, at least two of which rhyme?
5. What form is a poem where a speaker addresses an audience?

**Extension:** Who speaks in ‘The Prelude’? Who speaks in ‘Ozymandias’? Who speaks in ‘London’?

**Robert Browning**

Robert Browning was born in 1812 in Camberwell, South London, to staunchly evangelical parents. His father compiled a vast library, containing over 6,000 volumes of literature. His parents’ faith prevented Browning from attending Oxford, which was then only open to Church of England members. Instead, he studied Greek at University College London for one year only. Browning refuted a formal career to focus, instead, on his poetry. He lived at home until the age of 34, financially dependent on his parents. His father sponsored the publication of his poems. Browning was a great admirer of Percy Shelley. At age 12, he read one of Shelley’s volumes of poetry, and asked for every other volume written by Shelley for his thirteenth birthday present. He became an atheist and vegetarian in emulation of his hero. In 1846, Robert Browning ran away with Elizabeth Barrett to marry her secretly, in Italy, far away from his family. Elizabeth Barrett Browning was, like Robert, one of the foremost poets of the Victorian age. She died in 1861. Robert Browning has been acclaimed as a Victorian sage, highly regarded for his knowledge and explanation of the philosophical questions of his time. He died in 1889.

**‘My Last Duchess’**

‘My Last Duchess’ is a dramatic monologue, which means that the poem is told through the perspective and extended voice of one character, as one long speech which pretends to be one half of a conversation. The poem is based on figures who are identifiable in Italian history, with the exception of the painter, Fra Pandolf, and the sculptor, Claus of Innsbruck, who are fictional.

Duke Alfonso II ruled Ferrara in Northern Italy between 1559 and 1597, when Italy was not one country but a collection of city states. The duchess of whom he speaks is his first wife, Lucrezia de’Medici, who died age 17 in 1561 only two years after her marriage in suspicious circumstances. The poem is set in 1564, and tells the story of an emissary sent from the Count of Tyrol, who wishes to negotiate for the Duke to take his daughter as his second wife. In reality, the Duke married three times in all.

The Renaissance intrigued Victorian writers like Browning. It was seen as the flowering of the aesthetic senses and human endeavour, alongside a religious and moral time. Yet it was also a time when morally dissolute men, like the Duke, exercised absolute power.

The form of dramatic monologue engages the reader on a psychological level: the second person pronoun, ‘you,’ makes the reader feel directly involved. The poem is written in iambic pentameter and rhyming couplets, and its punctuation reveals its conversational aspects. Constant enjambment diminishes the sense of rhyme, and makes the poem seem like a more natural conversation. The central themes of the poem are pride, control, power, morality, sexuality and sin. The Victorians were deeply interested in and concerned by sin, and constantly sought to police the boundaries of sexuality, with social shame for those who did not conform to these strict expectations. The poem could also reflect the Victorian preoccupation with control in an increasingly anonymous world.

**Power and Conflict**

‘My Last Duchess’ displays the abuse of power and the Duke’s psychological power over his last wife. We also note the social and patriarchal power the Duke has in his employ, a power symbolised throughout this dramatic monologue. There is also a conflict of expectation between what the Duke hopes for and what the reality of his relationship becomes.

**Questions:**
1. How does Browning use language to reveal the Duke’s tyranny?
2. How does Browning use form and language to evoke the power the Duke wields over his Duchess?
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: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Frà 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
Frà 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 pretence
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!
Comparing ‘My Last Duchess’ and ‘Ozymandias’

Vocabulary recap: countenance, trifle, munificence, pedestal, rarity

Annotate these quotations, focusing on connections you can make between them:

That’s my last Duchess painted on the wall, I met a traveller from an antique land
Looking as if she were alive.

1. Themes and language
3. How do the themes compare and contrast?
4. How is language used in each poem, and how does it compare?
5. How is imagery used in each poem? (Simile, metaphor…) Sound effects? (Sibilance, alliteration…)

Structuring your paragraph
1. Comment about a common theme
2. Quotation and what the quotation shows – poem 1
3. Quotation and what the quotation shows – poem 2
4. Both poems...

How do the poets of ‘My Last Duchess’ and ‘Ozymandias’ use form and language to explore tyranny?

‘My Last Duchess’ and ‘Ozymandias’ each convey clear examples of tyranny in their respective speakers. In ‘My Last Duchess,’ Browning’s speaker opens his dramatic monologue writing ‘that’s my last Duchess painted on the wall,’ using the pronoun ‘my’ to display his patriarchal ownership, whilst objectifying her with the metaphor ‘painted on the wall.’ Even in the Duke’s asides he reveals his tyranny, noting in parenthesis ‘since none puts by/The curtain I have drawn for you, but I,’ indicating he needs to be in control of every interaction. His patriarchal determination to control his last Duchess is evident in his jealous proclamation: “’twas not/Her husband’s presence only, called that spot/Of joy into the Duchess’ cheek’, utilising the third person ‘her husband’s’ to artificially distance himself from his all too human emotion, and allow him to remain the emotionless tyrant. He controls the narrative from start to finish, when ‘I gave commands; /Then all smiles stopped together.’ The simplicity of his instructions coupled with their ambiguity serves to elucidate his tyranny. Conversely, the speaker of Shelley’s 1818 ‘Ozymandias’ is more obvious in his proclamations: ‘my name is Ozymandias’ is depicted on the ‘pedestal’, recalling to the reader the poem’s eponymous title; with the polysyllabic name standing out in the otherwise monosyllabic line to convey the prestige of his fame. The repetition ‘king of kings’ again displays the hubris of the tyrant, although it is in his ‘sneer of cold command’ that Shelley amalgamates alliteration with the striking and almost onomatopoeic ‘sneer’ to depict the tyranny of the long dead king. Both poems allow their tyrants to clearly voice their tyranny throughout the poem.

Useful words for comparison:
Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

Turn back to ‘My Last Duchess’, and using a black pen write any quotations you could use from ‘Ozymandias’ to compare with your ideas about it.

1. How do the poets of ‘My Last Duchess’ and ‘Ozymandias’ use form and language to explore tyranny?
2. Form and feelings

How does the form of each poem compare and contrast? And why?

How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph

1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Example paragraph: How do the poets of ‘My Last Duchess’ and ‘Ozymandias’ use form and language to explore tyranny?

‘Ozymandias’ and ‘My Last Duchess’ establish tyranny, but in both poems that power is frail and questioned. ‘My Last Duchess’ employs the dramatic monologue, conveying only one side of the story. This form ensures the Duke’s is the dominant voice, yet allows the reader to question this one-sided narrative. ‘My Last Duchess’ utilises blank verse – unrhymed iambic pentameter – to signify a natural voice throughout the poem, almost masking the unnatural content. ‘Ozymandias,’ on the other hand, is written in a far more tightly controlled sonnet form, with multiple speakers and speech within speech unsettling the content of the poem, and allowing the modern reader to perceive the irony of the fact that ‘nothing beside remains’. Both poems depict tyranny, but both invite the reader to question that tyranny’s ultimate power.

Aspects of form:

- Dramatic monologue
- Sonnet
- Iambic pentameter
- Blank verse
- Regular/irregular line length
- Regular/irregular stanza length
- Regular/irregular rhyme
- Regular/irregular rhythm
- Dialogue and voice

Extension: Ambiguities

What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?
5. Alfred Lord Tennyson: ‘The Charge of the Light Brigade’ 1854

Vocabulary recap: countenance, officious, munificence, pretence, stealth, harlot

Recap:
1. Who wrote ‘Ozymandias’ and when?
2. What form of poet denotes a speaker addressing the reader?
3. What form of poem contains fourteen lines of iambic pentameter?
4. Whose Romantic poem personifies nature throughout it?
5. What is the term for a frequently repeated line in a poem?

Extension: Which of the poems we have read so far contain conflict, and what kind of conflict is exposed?

Alfred Tennyson (1809-1892)

Tennyson was one of 11 children. He published his first poems while still a student at Cambridge University, and became the Poet Laureate in 1850, a post which he held until his death in 1892, making him the longest ever serving Poet Laureate.

Tennyson’s most famous poem takes as its subject the Crimean War (1853-56), and in particular the Battle of Balaclava, when the cavalry (known as the ‘Light Brigade’) were massacred by the opposing Russian forces. The mistake was the result of a misunderstood order, leading to six hundred cavalrmen (horsemen) riding down a narrow valley straight into the full force of Russian cannons. 150 were killed and 120 injured.

The Crimean War was the first time that newspapers had carried eyewitness reports about war. For the first time, not only triumphs, but also mistakes of war were reported to the general populace. Tennyson’s poem appears to be influenced by a November 1854 report in The Times, which read: ‘the English soldier would do his duty even to certain death and is not paralysed by the feeling he’s the victim of some hideous blunder.’ Unlike today, the general public never saw war, and were more inclined to support wars out of patriotism, rather than to regard wars as cruel and unnecessary. Yet reports such as this did lead some in the nation to question the politicians and generals who led them.

Tennyson, as Poet Laureate, was a popular poet with a wide audience. With lower levels of literacy, the majority of the population could not read academic poems, and his choice to use a ballad is significant. Ballads were part of the oral tradition, and its repetitive language and strong rhythm makes this poem easier to remember for those wishing to share it with non-readers. The rhythm lends the poem a galloping rhythm much like the cavalry charge itself, and the language foregrounds the action of war. The refrain of ‘the valley of death’ alludes to Psalm 23 in the Bible: ‘though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me,’ evoking the idea that God will protect the righteous.

Power and Conflict

Tennyson implies a social hierarchy in the unquestioning obedience of the soldiers of the poem, along with employing violent imagery in the clash of ‘sabres’ in the conflict. Moreover, by the close of the poem Tennyson suggests a moral conflict: what are we to do now that we know the reality of war?

Questions:
1. How does Tennyson evoke the reality of war in his poem?
2. In what ways does Tennyson’s form reflect the conflict he is writing about?

The Charge of the Light Brigade

1. Half a league, half a league,
2. Half a league onward,
3. All in the valley of Death
4. Rode the six hundred.
5. ‘Forward, the Light Brigade!
6. Charge for the guns!’ he said:
7. Into the valley of Death
8. Rode the six hundred.

2.

‘Forward, the Light Brigade!’
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Thts not to make reply,
Thts not to reason why,
Thts but to do and die:
Into the valley of Death
Rode the six hundred.

3.
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

4.
Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

5.
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

6.
When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

**Vocabulary recap:** pretence, manacles, woe, chartered, hearse, blight

**Recap:**
1. What is the term for a line repeated through a poem?
2. What technique means giving inhuman objects human features?
3. What technique means a question that does not need an answer?
4. When did World War I begin and end?
5. When did Wilfred Owen die?

**Extension:** Which other poems by Wilfred Owen have you learned?

**Wilfred Owen (1893-1918)**

Owen worked as a language tutor in France before enlisting in the army in 1915, feeling pressured to do so by propaganda. Despite this, he enjoyed the impression he made when in public wearing a soldier’s uniform. He experienced heavy fighting, and was diagnosed with neurasthenia (shell-shock) in 1917, and sent to Craiglockhart Military hospital near Edinburgh to recover. During his time in hospital, he drafted a number of poems, and met Siegfried Sassoon, who was already an established poet, and who gave Owen advice and encouragement. Owen’s reputation as perhaps the greatest poet of the First World War rests on poems he wrote in just a fifteen month period. He was deeply attached to his mother, and wrote around six hundred letters to her, where he detailed his experiences: ‘I have suffered seventh hell.’ Owen returned to France in August 1918, and his shocking experiences evoked some anti-war comments: ‘suffer dishonour and disgrace, but never resort to arms. Be bullied, be outraged, be killed: but do not kill.’ Yet he was not a pacifist: ‘I hate washy pacifists.’ He felt he needed to ‘first get some reputation for gallantry before I could successfully and usefully declare my principles.’ In 1918 he wrote to his brother in a resigned tone: ‘I know I shall be killed. But it’s the only place I can make my protest from.’ He noted that ‘all a poet can do today is warn. That is why the true poet must be truthful.’ His behaviour became increasingly reckless as he threw himself whole-heartedly into fighting, and in October 1918 he was awarded a Military Cross for bravery. He was killed in battle on 4th November 1918. The news reached his parents on 11th November – the day of the armistice.

**Power and Conflict**

Owen’s poem reflects the brutal reality of war and evokes its futility by highlighting the tragic impact of conflict. Owen reveals the men’s powerlessness in the face of military orders along with the machinery of war, as he juxtaposes a powerful nature powerless in the face of human conflict.

**Questions:**
1. How does Owen use form and language to convey the brutal reality of war?
2. How does Owen’s language convey the theme of futility?
Exposure

Our brains ache, in the merciless iced east winds that knive 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.

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 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 grey,
But nothing happens.

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.

Pale flakes with fingering 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?

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.

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.

Tonight, His frost will fasten on this mud and us,
Shrivelling many hands, 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.
Comparing ‘Charge of the Light Brigade’ and ‘Exposure’

**Vocabulary recap:** nonchalance, incessantly, sentry, sabre, blundered

Annotate these quotations, focusing on connections you can make between them:

Our brains ache, in the merciless iced east winds that knive us... Half a league, half a league, Half a league onward!

1. **Themes and language**
   2. How do the **themes** compare and contrast?
   3. How is **language** used in each poem, and how does it compare?
   4. How is **imagery** used in each poem? (Simile, metaphor...) **Sound effects**? (Sibilance, alliteration...)

2. **Structuring your paragraph**
   1. Comment about a common theme
   2. Quotation and what the quotation shows – poem 1
   3. Quotation and what the quotation shows – poem 2
   4. Both poems...

3. **How do the poets of ‘Exposure’ and ‘Charge of the Light Brigade’ use form and language to convey the experience of war?**
   ‘Exposure’ and ‘Charge of the Light Brigade,’ while referring to different conflicts, both depict the experience of soldiers within a war. While Tennyson had no direct experience of war, Owen’s own personal involvement in the 1914-18 World War I renders his poem more deeply disturbing in its detail. For Owen, even nature has become belligerent: in the opening line, the ‘ic[ed] east winds’ ‘kn[ive] us’, employing personification to evoke the pain experienced by soldiers on the front. The soldiers’ apathy is evoked in Owen’s tricolon: ‘we only know war lasts, rain soaks, and clouds sag stormy.’ The pathetic fallacy is clear as Owen displays the gloom of the front; this is coupled with sibilance of ‘lasts,’ ‘soaks,’ ‘sag’ and ‘stormy’ to depict the sinister nature of the war. The war intrudes on the darkness of the natural world as ‘sudden successive flights of bullets streak the silence.’ Again, Owen utilises sibilance, this time combined with aural imagery to display the tension of life on the front, punctuated by bullets. Alternatively, Tennyson’s poem explains the reality of war rather than expressing it: the stanza opening with the anaphora: ‘flashed all their sabres bare’ romanticises the image of war, conveying the battle of Tennyson’s imagination rather than his experience. Tennyson writes: ‘plunged in the battery smoke,’ again, explaining rather than describing the reality of war, though the verbs twinned with alliteration ‘shattered and sundered’ imply the forceful and brutal nature of the 1854 battle. Both poems evoke an experience of war, but Owen’s is a more personal perspective than the Poet Laureate Tennyson’s.

4. **Useful words for comparison:**
   Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

5. **Turn back to ‘Exposure’, and using a black pen write any quotations you could use from ‘Charge of the Light Brigade’ to compare with your ideas about it.**

6. **1. How do the poets of ‘Exposure’ and ‘Charge of the Light Brigade’ use form and language to convey the experience of war?**
2. Form and feelings

How does the form of each poem compare and contrast? And why?

How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph

1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Example paragraph: How do the poets of ‘Exposure’ and ‘Charge of the Light Brigade’ use form and language to convey the experience of war?

‘Exposure’ and ‘Charge of the Light Brigade’ imply the horror of war without ever fully expressing such feelings explicitly. Tennyson employs a ballad to depict the Battle of Balaclava, using frequent refrain (‘the six hundred’) to punctuate his stanzas, combined with a strong rhythm to evoke the relentlessness of the charge. While the line lengths of ‘Charge of the Light Brigade’ are regular, the stanza lengths are irregular, occasionally spilling over to lengthy description, and ending with the shortest stanza of only six lines: ‘when can their glory fade... Noble six hundred!’, leaving the reader uncertain as to whether the battle ought to be celebrated or not. Conversely, Owen’s ‘Exposure’ is written in irregular stanzas with irregular line lengths, expressing the uncertainty and unpredictability of life on the front. The final line of each stanza in ‘Exposure’ is shortened, combined with a refrain in three of the stanzas of the word ‘dying’, implying the futility of war. Both poems are ambivalent as to the experience of war, using their form to convey this uncertainty.

Aspects of form:
- Epic
- Rhyming quatrains
- Acrostic poem
- Regular/irregular line length
- Regular/irregular stanza length
- Regular/irregular rhyme
- Regular/irregular rhythm
- Dialogue or voice

Extension: Ambiguities

What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?
7. Seamus Heaney: ‘Storm on the Island’ 1966

Vocabulary recap: stealth, salient, incessant, poignant, nonchalance, officious, countenance

Recap:
1. What are pronouns?
2. What technique means a pause in a line of poetry?
3. What technique means overflowing lines of poetry?
4. What term means linking two often contrasting ideas?
5. What term means giving non-human objects human features?

Extension: What different kinds of power have we seen in the poems we have studied so far?

Seamus Heaney (1939-2013)

Seamus Heaney was born in Northern Ireland in 1939. The oldest of nine children, his father was a farmer in County Derry. Heaney won a scholarship to a boarding school, and went on to study and Queens University in Belfast. He worked as a teacher and lecturer in Queens University, Oxford and Harvard before his death in 2013.

‘Storm on the Island’

‘Storm on the Island’ describes the experience of being in a cliff-top cottage in an island off the coast of Ireland during a storm. Heaney depicts those in the cottage as isolate, able to do nothing against the powerful and violent weather. The poem was first published in 1966 as part of Heaney’s first collection of poems, ‘Death of a Naturalist.’

Although this is not a political poem, it may be worth bearing in mind the political disturbance in Northern Ireland of Heaney’s lifetime. ‘The Troubles’ dominated political discourse of Northern Ireland in the 1960s, meaning the violent and frequent clashes between Protestant and Catholic. This stemmed from the early seventeenth century, when Protestant planters settled in Ireland from England and Scotland to ‘plant’ their culture and religion in a ‘barbaric’ land. The 1960s saw a new inflationation of violence with a sectarian dimension. The Protestants, also known as ‘Unionists’ or ‘Loyalists’, were using force to defend Northern Ireland’s union with Britain, while the Catholics, also known as ‘Nationalists’ or ‘Republicans’, favoured moving Northern Ireland away from Britain’s control and unifying it with the other 26 counties of the Republic of Ireland. Alongside the violent clashes, the mid-1960s saw a non-violent civil rights campaign in Northern Ireland, seeking an end to discrimination and gerrymandering of electoral boundaries to ensure Unionists remained in power. There were political marches through major towns in Northern Ireland and the Republic of Ireland from both sides; the Loyalists began petrol bombing and the Republicans, in the Irish Republican Army (or ‘IRA’) retaliated with similar force. Heaney went on to write about this political struggle in later poems.

Power and conflict

‘Storm on the Island’ evokes the power of nature to impact on us and our surroundings, along with the conflict between the eternal quality of nature with man’s transient experience of it. Heaney evokes the uneasy relationship of man to natural forces, and our vulnerability and fear in the face of the elements.

Questions:
1. How does Heaney use language to evoke the power of the storm?
2. How does the form of ‘Storm on the Island’ reveal the emotions of the poem?
Storm on the Island

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you 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 tragic 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.
8. Ted Hughes: ‘Bayonet Charge’ 1957

**Vocabulary recap:** gale, savage, salvo, pretence, chartered, stealth, munificence

**Recap:**
1. What technique means overflowing lines of poetry?
2. Who wrote ‘Charge of the Light Brigade’ and when?
3. Who wrote ‘Ozymandias’ and when?
4. Who wrote ‘London’ and when?
5. What form is ‘London’?

**Extension:** What different types of conflict have we seen in the poems we have studied so far?

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**Ted Hughes (1930-1998)**

Ted Hughes was born in Yorkshire and grew up in the countryside, where most of his relatives worked in the clothing and milling industries of the area. Hughes’ father served in World War I and fought at Ypres, narrowly escaping death. He was one of just seventeen men from his regiment to return from the Dardanelles Campaign of 1915-16. Stories of Flanders Fields and the Western Front filled Hughes’ childhood imagination.

Hughes won a scholarship to Cambridge University, but chose to first serve two years in the Royal Air Force (RAF) as his National Service. He was Poet Laureate from 1984 until his death.

Hughes married Sylvia Plath in 1956, who went on to become one of America’s most important poets until her suicide in 1963. This suicide, following her estrangement from Hughes due to his extra-marital affairs, has been controversial, and many feminists have expressed criticism of their relationship. Hughes’ last work, ‘Birthday Letters’, explores their relationship.

‘Bayonet Charge’ is one of forty poems in Hughes’ first collection of poems, ‘The Hawk in the Rain.’

**Power and Conflict**

‘Bayonet Charge’ is clearly displaying war and the tragic effects of that conflict. The poem takes the subject of going ‘over the top’, and focuses on when soldiers hiding in trenches were ordered to fix bayonets, which meant to attach long knives to the end of their rifles. In the poem, Hughes considers the moral justification for war, the necessity of obeying orders, and the transformation from soldier as a human to a weapon of war.

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**Questions:**
1. How does Hughes use language to evoke his ideas about war in this poem?
2. How does Hughes use the form of his poem to reflect the movement of the battle?
Bayonet Charge

1 Suddenly he awoke and was running – raw
2 In raw-seamed hot khaki, his sweat heavy,
3 Stumbling across a field of clods towards a green hedge
4 That dazzled with rifle fire, hearing
5 Bullets smacking the belly out of the air –
6 He lugged a rifle numb as a smashed arm;
7 The patriotic tear that had brimmed in his eye
8 Sweating like molten iron from the centre of his chest, –

9 In bewilderment then he almost stopped –
10 In what cold clockwork of the stars and the nations
11 Was he the hand pointing that second? He was running
12 Like a man who has jumped up in the dark and runs
13 Listening between his footfalls for the reason
14 Of his still running, and his foot hung like
15 Statuary in mid-stride. Then the shot-slashed furrows

16 Threw up a yellow hare that rolled like a flame
17 And crawled in a threshing circle, its mouth wide
18 Open silent, its eyes standing out.
19 He plunged past with his bayonet toward the green hedge,
20 King, honour, human dignity, etcetera
21 Dropped like luxuries in a yelling alarm
22 To get out of that blue crackling air
23 His terror’s touchy dynamite.
Comparing ‘Storm on the Island’ and ‘Bayonet Charge’

**Vocabulary recap:** officious, dismayed, nonchalance, strafe, stealth, molten, furrow

Annotate these quotations, focusing on connections you can make between them:

Suddenly he awoke and was running – raw We are prepared: we build out houses squat,
In raw-seamed hot khaki, his sweat heavy Sink walls in rock and roof them with good slate

1. **Themes and language**
   * How do the **themes** compare and contrast?
   * How is **language** used in each poem, and how does it compare?
   * How is **imagery** used in each poem? (Simile, metaphor...) **Sound effects**? (Sibilance, alliteration...)

2. **Structuring your paragraph**
   1. Comment about a common theme
   2. Quotation and what the quotation shows – poem 1
   3. Quotation and what the quotation shows – poem 2
   4. Both poems...

3. **How do the poets of ‘Bayonet Charge’ and ‘Storm on the Island’ use form and language to evoke conflict?**
   * ‘Bayonet Charge’ depicts a battle in an early twentieth century conflict, while ‘Storm on the Island’ depicts a battle between the elements and man – nonetheless, both poems evoke their conflict in strikingly physical terms. In ‘Bayonet Charge,’ Hughes utilises enjambment as he writes: ‘raw/in raw-seamed hot khaki,’ employing repetition to denote the physical pain of the conflict, with the metaphor: ‘his sweat heavy’ to convey how challenging the battle is. Hughes uses sound imagery as he writes ‘hearing/Bullets smacking the belly out of the air,’ amalgamating this imagery with the alliteration of ‘bullets’ and ‘belly’ to foreground the personification of the air, making this a conflict that even the elements are a part of. The anonymous subject of the poem, at the end of the first stanza, is described as ‘sweating like molten iron from the centre of his chest,’ using industrial imagery combined with a simile to illustrate the extremity of battle. ‘Storm on the Island’ similarly uses enjambment to display the lack of control in the conflict of elements and man: ‘leaves and branches/Can raise a tragic chorus in a gale.’ Hughes combines personification with a literary allusion to almost attempt to tame nature with this comparison, humanising it in an attempt to level the playing field of the conflict. The speaker of the poem continues to deny the power of nature, admitting: ‘you can listen to the thing you fear/Forgetting that it pummels your house too,’ combining the onomatopoeia of ‘pummels’ with the personal pronouns ‘you’ and ‘your’ which evoke a sense of involvement of the reader in this conflict. Just like the soldier in ‘Bayonet Charge,’ Heaney’s speaker is ‘bombarded by the empty air,’ fusing a metaphor with alliteration to evoke the strength of the elements. In both poems, the language is sparse and overflowing, to illustrate the dynamic of the conflict.

4. **Useful words for comparison:**
   * Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

5. **Turn back to ‘Storm on the Island’, and using a black pen write any quotations you could use from ‘Bayonet Charge’ to compare with your ideas about it.**

6. **1. How do the poets of ‘Bayonet Charge’ and ‘Storm on the Island’ use form and language to evoke conflict?**
2. Form and feelings
How does the form of each poem compare and contrast? And why?
How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph
5. Comment about a common feeling
6. Form – poem 1
7. Form – poem 2
8. Both poems...

Example paragraph: How do the poets of ‘Bayonet Charge’ and ‘Storm on the Island’ use form and language to evoke conflict?
‘Bayonet Charge’ and ‘Storm on the Island’ each convey fear and tension in conflict, along with a strong sense of inferiority in their speakers in the face of battle and the elements respectively. Heaney’s ‘Storm on the Island’ is written in nineteen lines of unrhymed iambic pentameter; yet the regular rhythm is undercut by the absence of rhyme and the frequent enjambment. The iambic beat of each line conveys the relentless nature of the conflict between man and nature, and the lack of rhyme suggests that there is no easy resolution to this conflict. ‘Bayonet Charge’ employs three stanzas of eight, seven and eight lines, with an irregular rhythm and no rhyme scheme. The poem resists conformity, much as the battle it depicts will not be tamed by a regular or straightforward narrative. Both poems use irregularity to evoke the instability of their conflicts.

Aspects of form:
- Stanza number
- Regular/irregular line length
- Regular/irregular stanza length
- Regular/irregular rhyme
- Regular/irregular rhythm
- Dialogue or voice
- Enjambment
- Caesura

Extension: Ambiguities
What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?

**Vocabulary recap:** furrows, savage, stealth, munificence, blight, officious, woe

**Recap:**
1. What form of poem has no fixed rhythm or rhyme?
2. What technique means words which sound like their meaning?
3. What term means unnamed characters in literature?
4. What term means named in the title?
5. What term means personal perspective, and what is its antonym?

**Extension:** What different types of power have we seen in these poems so far?

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**Carol Ann Duffy (1955 – )**

“Poetry is a series of intense moments. I’m not dealing with facts, I’m dealing with emotions.”

An acclaimed poet and playwright, Carol Ann Duffy is the author of several poetry collections, plays, and stories for children. She was born in Glasgow 1955. She was an avid reader from an early age and started producing poems from the age of 11. After finishing school, Duffy went to the University of Liverpool where she studied philosophy. In 1996, she moved to Manchester and became a Professor of Contemporary Poetry at Manchester Metropolitan University.

Carol Ann Duffy was appointed Britain’s poet laureate in May 2009. She is the first woman and the first Scottish person to hold the post in its nearly 350-year history. Duffy will remain the Poet Laureate for a fixed period of ten years.

In her post as Poet Laureate, Carol Ann Duffy has written many poems, including a 46 line poem Rings for the 2011 wedding of Prince William and Catharine Middleton. Duffy also wrote the poem The Throne, which she composed for the 60th anniversary of Queen Elizabeth II’s coronation.

Duffy was inspired to write ‘War Photographer’ by her friendship with a war photographer: Duffy was intrigued by the challenge of having to record terrible, horrific events without being able to directly help their subjects. In her poem, Duffy provokes the reader to consider their own response when confronted with photographs we regularly see in newspaper supplements, and to ponder how and why so many of us have become desensitised to these images. Duffy’s poem takes the perspective of the photographer, revealing the difficulties of their occupation.

**Power and Conflict**

‘War Photographer’ conveys the tragic effects of war, along with a personal journey regarding the horrors of war, and our increasing indifference, as a society, to the victims of conflict.

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**Questions:**
1. How does Duffy express the moral ambiguity of war in ‘War Photographer’?
2. How does Duffy use form and language to make readers question their views on representations of war?
War Photographer

In his darkroom 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.
Comparing ‘War Photographer’ and ‘Bayonet Charge’

Vocabulary recap: *pummel, stealth, incessant, intone, dispel, agony, gale*

Annotate these quotations, focusing on connections you can make between them:

> In his darkroom he is finally alone…
> In bewilderment then he almost stopped…
> with spools of suffering set out in ordered rows.

1. **Themes and language**
   2. How do the **themes** compare and contrast?
   3. How is **language** used in each poem, and how does it compare?
   4. How is **imagery** used in each poem? (Simile, metaphor…) **Sound effects**? (Sibilance, alliteration…)

2. **Structuring your paragraph**
   1. Comment about a common theme
   2. Quotation and what the quotation shows – poem 1
   3. Quotation and what the quotation shows – poem 2
   4. Both poems…

How do the poets of ‘War Photographer’ and ‘Bayonet Charge’ use language to evoke attitudes to war?

In ‘War Photographer’ and ‘Bayonet Charge,’ Hughes and Duffy evoke a sense of disbelief in the face of war, highlighting its incongruity to normal and natural life. In ‘War Photographer,’ the subject lists a tricolon of conflict zones: ‘Belfast. Beirut. Phnom Penh’, before intoning: ‘all flesh is grass.’ The monosyllables of this last fragment of the line combined with the metaphor serve to highlight the incongruous and opaque image, and problematises the view of war evoked by the poem. The war photographer ‘remembers the cries/of this man’s wife’: Duffy employs enjambment to convey the sense of disbelief and pathos, coupled with the monosyllables which under cut in their simplicity the complexity of emotion that undoubtedly accompanied such a life-altering moment, now captured by the photographer to share with a nonplussed audience. In ‘Bayonet Charge,’ the disbelief is more explicit: ‘in what cold clockwork of the stars and the nations/Was he the hand pointing that second?’ The rhetorical question clearly portrays the soldier’s incredulity at his actions in war. Duffy combines this rhetorical question with the alliteration ‘cold clockwork’ and the metaphor of the ‘stars’ and ‘nations’ to display the inexplicable peculiarities of war – an event which, in the pragmatic light of reason, is reasonless and difficult to reconcile with ordinary human thought. In both poems, war is defamiliarised through a series of images to reveal a deeply sceptical view of the reality of battle and our response to it.

Useful words for comparison:

Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

Turn back to ‘War Photographer’, and using a black pen write any quotations you could use from ‘Bayonet Charge’ to compare with your ideas about it.

1. How do the poets of ‘Bayonet Charge’ and ‘Storm on the Island’ use form and language to evoke conflict?
2. Form and feelings

How does the form of each poem compare and contrast? And why?

How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph

1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Example paragraph: How do the poets of ‘War Photographer’ and ‘Bayonet Charge’ use language to evoke attitudes to war?

‘War Photographer’ and ‘Bayonet Charge’ evoke a deeply ambiguous attitude to war, with the speakers of both poems conveying distaste and disbelief throughout the stanzas. Duffy’s ‘War Photographer’ employs four regular sestets, each with a regular rhyme scheme: ABBCCDD. Despite this regularity, the absence of a couplet or a quatrain does render the rhyme less obvious, and so the poem resists an easy, song-like rhythm; this unusual rhyme scheme defies predictability, just as war itself and the morally ambiguous actions of the photographer do. ‘Bayonet Charge,’ however, is even more irregular; the three stanzas are irregular in their length, similarly portraying the unpredictability of war and challenging an easy interpretation of conflict. Both poems employ irregularity to unsettle and challenge the reader and defy a simplistic interpretation.

Aspects of form:

• Stanza number
• Regular/irregular line length
• Regular/irregular stanza length
• Regular/irregular rhyme
• Regular/irregular rhythm
• Dialogue or voice
• Enjambment
• Caesura

Extension: Ambiguities

What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?
Vocabulary recap: agony, furrow, pretence, officious, manacles, woe, blight

Recap:
1. Who wrote ‘Bayonet Charge’ and when?
2. Who wrote ‘Ozymandias’ and when?
3. Who wrote ‘London’ and when?
4. Who wrote ‘Charge of the Light Brigade’ and when?
5. What form is ‘Charge of the Light Brigade,’ and what form is ‘Ozymandias’?

Extension: Name the poems we have studied so far.
Super extension: Add any more dates you know.

Carol Rumens (b. 1944 –)
Carol Rumens was born in Forest Hill, South London. She is a university lecturer, and a Fellow of the Royal Society of Literature since 1984. Along with writing her own poetry, she has also published a number of translations of Russian poems. The literary critic Ben Wilkinson has said she has a ‘fascination of elsewhere.’

‘The Émigree’ was published in a 1993 collection called ‘Thinking of Skins’, where Rumens confronts the personal with the political in poems which are remarkable for their engagement in other lives. Often set against the backdrop of Eastern Europe, Russia or Northern Ireland (where Rumens lived for a time), these poems are filled with a powerful sense of loss and exile. Rumens draws on a wide variety of characters and voices to dramatise the realities of suffering and persecution to write direct, honest accounts of love, separation, death and displacement.

Power and Conflict
‘The Émigree’ s tone is threatening, conveying a personal journey but also the power place can hold over a person.

Questions:
1. How does the language and form of ‘The Émigree’ evoke the power of place over an individual?
2. How does Rumens use language to depict the speaker’s conflicting feelings about their home country?
The Émigree

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

**Vocabulary recap:** frontier, docile, savage, stealth, woe, salvo, gale, munificence

**Recap:**
1. What is a poem with no set rhyme or rhythm called?
2. What is the term for four lines, at least two of which rhyme?
3. What form has a song-like, repetitive rhythm?
4. What is the term for a break in a line of poetry?
5. What happened in 1066?

**Extension:** Which poems would you use to compare with ‘The Émigree’ and why?

**John Agard (b. 1949 –)**

John Agard was born in 1949 in British Guiana (now ‘Guyana’), where he worked as a journalist. Agard moved to London in 1977 and worked for the BBC. He uses non-standard, phonetic speech to represent his own experiences and writes about the experience of race. In this poem, he contrasts commonly taught history with less known aspects of history, suggesting that the stories of non-white heroes have been marginalised.

**Toussaint Louverture: 1743-1803**

Toussaint Louverture was a slave until the age of 33, and the best-known leader of the Haitian Revolution. He helped to transform an insurgency into a revolutionary movement, and by 1800 had turned Saint-Domingue – the most prosperous slave colony of the time – into the first free colonial society to have explicitly rejected race as a basis for social ranking.

**Nanny de Maroon (1696-1755)**

Nanny de Maroon was born to the Ashanti tribe in West Africa, and, after escaping slavery, was the first leader of the Jamaican Maroons (those who had escaped slavery and established free communities in the interior of Jamaica).

**Mary Seacole (1805-1881)**

Mary Seacole was a Jamaican businesswoman. During the Crimean War of 1854-56, Seacole built a hotel from salvaged drift wood and provided catering for the British officers fighting in the war, along with assisting those wounded on the battlefields.

**Power and Conflict**

‘Checking out Me History’ explores internal conflict, and also the abuse of power, along with revealing a conflict between history as it is commonly accepted, and the competing, lesser-known narratives.

**Questions:**
1. How does Agard use dialect to convey his ideas?
2. How does the form of ‘Checking out Me History’ complement the themes?

**Checking Out Me History**

1. Dem tell me
2. Dem tell me
3. Wha dem want to tell me
4. Bandage up me eye with me own history
5. 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
Comparing ‘The Émigree’ and one other poem

Vocabulary recap: chartered, savage, pretence, countenance, salvo, officious, frontier, manacles

Recap:
1. In the back of your book, write the questions we use to write about language.
2. In the back of your book, write the questions we use to write about form.

Extension: How should you structure a paragraph when comparing two poems?

1. Themes and language
   2. How do the themes compare and contrast?
   3. How is language used in each poem, and how does it compare?
   4. How is imagery used in each poem? (Simile, metaphor...) Sound effects? (Sibilance, alliteration...)

Structuring your paragraph
1. Comment about a common theme
2. Quotation and what the quotation shows – poem 1
3. Quotation and what the quotation shows – poem 2
4. Both poems...

How do the poets represent aspects of conflict in ‘The Émigree’ and one other poem?
In your GCSE exam, you will be given a question like this. The examiner will print the poem they have named, and invite you to compare any other poem from the anthology with this poem. You will choose between:

- ‘Charge of the Light Brigade’
- ‘Ozymandias’
- ‘London’
- ‘Bayonet Charge’

Consider which poem you choose carefully. The question may change the poem you choose to compare with the named poem. If the named poem is about a physical battle or recognisable war, ‘Bayonet Charge’ or ‘Charge of the Light Brigade’ would be sensible choices. If the poem is about social conflict, ‘London’ may be a good choice. If the poem is more about tyranny, character or time then ‘Ozymandias’ may be a good fit. These are general ideas, however, and should not limit the choice you make: it is possible to compare any two poems, but of course you want to choose the poem about which you have the most to say in the context of the given question.

The Émigree

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.
I have no passport, there’s no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

Which poem will you choose to compare with ‘The Émigree’ in this question about ‘aspects of conflict’ and why?

Useful words for comparison:
Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand,
whereas, conversely, alternatively.

Which quotations from your chosen poem will you use to compare with ‘The Émigree’?

1. How do the poets represent aspects of conflict in ‘The Émigree’ and one other poem?

2. Form and feelings
How does the form of each poem compare and contrast? And why?
How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph
1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Extension: Ambiguities
What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?

**Vocabulary recap:** gale, munificence, agony, woe, stealth, officious, salient

**Recap:**
1. Which techniques are in the quotation: ‘marks of weakness, marks of woe’?
2. Which techniques are in the quotation: ‘no pleasant images of trees,/Of sea or sky, no colours of green fields’?
3. Which techniques are in the quotation: ‘she thanked men, – good! but thanked/Somehow – I known not how…’?
4. Which techniques are in the quotation: ‘our brains ache, in the merciless iced east winds that knive us’?
5. Which techniques are in the quotation: ‘the flung spray hits/The very windows, spits like a tame cat’?

**Extension:** Which poems are these lines from, and who wrote them?

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**Imtiaz Dharker (b. 1954 –)**

Imtiaz Dharker was born in Lahore, Pakistan, in 1954, but moved to Glasgow, Scotland, when she was less than a year old. Thus far, she has written six collections of poetry. Dharker’s poetry often deals with themes of identity, the role of women in contemporary society, and searching for meaning. She draws on her multicultural experience in her work. Dharker is also a film director, and has scripted a number of documentaries in India to support work with women and children. She is a global poet of great emotional intelligence for anyone who has ever felt adrift in the increasingly complex, multicultural and shrinking world we inhabit. She evokes the restless search for meaning in much of her poetry.

‘Tissue’ employs the object of its title as an extended metaphor for life. It refers to the soft, thin paper of religious books, in particular the Qur’an, but also plays on the idea of living tissue as skin, perhaps suggesting human life will outlast the records we make on paper.

**Power and Conflict**

‘Tissue’ explores internal conflict, past memories, and a personal journey.

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**Questions:**
1. How does Dharker display the power of ‘tissue’ in her poem?
2. How does Dharker use language to elicit conflict in her poem ‘Tissue’?
Tissue

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 sepiadate,
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.

**Vocabulary recap:** *et cetera, furrow, gale, salient, countenance, manacles, pretence*

**Recap:**
1. What is a synonym for verse?
2. What technique means linking two often contrasting things?
3. What technique means overflowing lines of poetry?
4. What term means pictures for the reader’s mind?
5. What are pronouns?

**Extension:** When we compare poems, what aspects do we focus on?

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**Simon Armitage (b. 1963 –)**

Simon Armitage was born in Yorkshire in 1963, and is a university professor as well as a poet. His poetry is known for its colloquial style, strong rhythms and voice. Armitage’s poems often deal with personal relationships, and frequently draw on his own life experience.

‘Remains’ is part of a 2007 collection of poems written in response to a Channel 4 documentary of the same name, ‘The Not Dead.’ Each poem focuses on a flashback scene one of the soldiers struggles to forget. The poem is told episodically and anecdotally, with the monologue beginning *in medias res*. The poem depicts a soldier who shoots a looter who may or may not be armed, and later is haunted by the memory of what he has done. The speaker turns to drink and drugs to drown out this memory, but carries this memory with him always, and fears he will always have blood on his hands. The references to blood on their hands, coupled with disturbed sleep, could be an allusion to Shakespeare’s *Macbeth*.

**Power and Conflict**

In ‘Remains,’ Armitage explores the internal conflict of the soldier’s experience and psychology. The effect of conflict is reflected in the poem, along with a sense of falling from power and even abuse of power.

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**Questions:**

1. How does Armitage use language to convey the speaker’s regret?
2. How does Armitage depict the impact of conflict on those involved?
Remains

On another occasion, we get 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, 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.

Vocabulary recap: sepia, monolith, pretence, furrow, manacles, savage, nonchalance

Recap:
1. Which techniques are in the quotation: ‘Into the Valley of Death/Rode the six hundred’?
2. Which techniques are in the quotation: ‘Sweating like molten iron from the centre of his chest’?
3. Which techniques are in the quotation: ‘but I blink/And he bursts again through the doors of the bank’?
4. Which techniques are in the quotation: ‘the reader’s eyeballs prick/With tears between the bath and the pre-lunch tears’?
5. Which techniques are in the quotation: ‘There was once a country... I left it as a child’?

Extension: Which poems are these lines from, and who wrote them?

Jane Weir (b. 1963 –)

Weir grew up in Italy and Northern England, and lived in Northern Ireland during the troubled 1980s. She was commissioned by Carol Ann Duffy to write ‘Poppies’ as part of a collection of ten contemporary war poems which were published in the Guardian in 2009 as part of a response to the escalating conflict in Afghanistan and the Iraq inquiry. The poem tells the story of a mother’s experience of pain and loss as her son leaves home to go to war.

Poppy tradition

Armistice Day, the 11th November, was established as a way of marking the end of World War One in 1918. The tradition of wearing poppies in the run-up to this day of remembrance was set up so that people could remember the hundreds of thousands of ordinary men killed in World War One. During World War One, previously bucolic countryside was blasted, bombed and ripped up. The landscape swiftly transformed into fields of mud: bleak and barren scenes where little or nothing could grow. Yet bright red Flanders poppies were delicate but resilient flowers that grew in their thousands, flourishing even in the midst of chaos and destruction; hence why we wear poppies today to display our respect for those who were killed in all conflicts, including those since the First World War. We wear the poppy to remember the First World War and all subsequent conflicts. We remember the soldiers who did not have a choice, as well as those who actively volunteered to fight to defend their land and its way of life. During the Second World War, it was also about defending our country against invasion and liberating the world from totalitarian tyranny. It is crucially of course, a symbol of peace and a testament to the horrors of war.

Power and Conflict

‘Poppies’ takes war as its subject, along with the tragic effects of conflict, and the impact of war on family relationships.

Questions:

1. How does Weir use language to evoke the tragic impact of conflict?
2. How does Weir allude to different aspects of power in her 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.
Comparing ‘Poppies’ and one other poem

**Vocabulary recap:** Armistice, lapel, intoxicated, ornamental, furrow, frontier, agony, officious, woe

Recap:
1. In the back of your book, write the questions we use to write about **language**.
2. In the back of your book, write the questions we use to write about **form**.

**Extension:** Which words can we use to compare?

1. **Themes and language**
3. How do the **themes** compare and contrast?
4. How is **language** used in each poem, and how does it compare?
5. How is **imagery** used in each poem? (Simile, metaphor...) **Sound effects**? (Sibilance, alliteration...)

**Structuring your paragraph**
1. Comment about a common theme
2. Quotation and what the quotation shows – poem 1
3. Quotation and what the quotation shows – poem 2
4. Both poems...

**How do the poets of ‘Poppies’ and one other poem use form and language to convey the human impact of conflict?**

**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 finger 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.

**Which poem will you choose to compare with ‘Poppies’ in this question about ‘the human aspect of conflict’ and why?**

**Useful words for comparison:**
Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

**Which quotations from your chosen poem will you use to compare with ‘Poppies’?**

1. How do the poets of ‘Poppies’ and one other poem use form and language to convey the human impact of conflict?

2. **Form and feelings**
   How does the form of each poem compare and contrast? And why?
   How do the feelings of each poem compare and contrast? And why?

**Structuring your paragraph**
1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

**Extension: Ambiguities**
What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?

**Vocabulary recap:** *bias, pleats, agony, docile, gale, munificence, pretence, incessant, harlot*

**Recap:**
1. Which techniques are in the quotation: ‘Dem tell me bout 1066 and all dat’?
2. Which techniques are in the quotation: ‘who/died where and how, on which sepia date’?
3. Which techniques are in the quotation: ‘stealed the softening of my face’?
4. Which techniques are in the quotation: ‘My name is Ozymandias, King of Kings’?
5. Which techniques are in the quotation: ‘And blights wi plagues the marriage hearse’?

**Extension:** Which poems are these quotations from, and who wrote?

**Beatrice Garland (b. 1938 – )**

Beatrice Garland was born in Oxford. As well as being a poet, she is also an NHS clinician and researcher in psychological medicine.

**Kamikaze**

A ‘kamikaze’ is a deliberate suicidal attack that originates from World War Two, when Japanese aircraft loaded with explosives would make a deliberate suicidal crash on an enemy target. The literal translation of ‘kamikaze’ is ‘divine wind.’

**Power and conflict**

‘Kamikaze’ demonstrates internal conflict, past memories and family relationships, along with the tragic impact of conflict and a fall from power.

**Questions:**
1. How does Garland use language to demonstrate the pilot’s internal conflict?
2. What aspects of power are evoked in ‘Kamikaze’?
Kamikaze

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

- 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.

**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

till **we too learned**
to be silent, to live as though
**he had never returned**, that this
**was no longer the father we loved**.
And sometimes, she said, he must have wondered
which had been the better way to die.
Approaching the Unseen Poem

In your GCSE English Literature, you will have to write about poetry for Paper 2: Modern Texts and Poetry, which accounts for 60% of your English Literature GCSE. The ‘modern text’ you will study will be George Orwell’s ‘Animal Farm,’ which you will write about for the first 45 minutes of the paper. The next hour and a half will be used to answer the poetry questions and to check your work.

You are asked two questions on the paper. The first will print one poem from this anthology and ask you to compare it with another poem you have studied. You will choose this second poem from the four poems in this collection that you have learned off by heart: ‘Ozymandias,’ ‘London,’ ‘Charge of the Light Brigade,’ or ‘Bayonet Charge.’ If one of these four poems is printed, you will need to compare it with the other three.

In the final question of Paper Two, the examiners will print an unseen poem: that is, one you have never studied. They will ask you one question about it, which usually asks you to explore how the language depicts the ideas, themes or feelings. They will then print a second unseen poem and ask you to compare the two, looking at ways they are similar and ways they are different.

When you approach an unseen poem, you should read the poem through a minimum of three times.

First reading: read for meaning. Are there any themes which strike you?

Second reading: circle any significant vocabulary, especially if it links to any themes.

Third reading: note any poetic techniques, and consider why they are used. What is the poetic form, and why?

Think: is there any relevant context you know? Do you know anything about the poet? The time they wrote the poem in?

When you write explore an unseen poem, you need to answer the same questions in your essay:

1. What are the striking themes and language?
2. How does the form evoke the feelings?
3. What are the ambiguities?

Use these questions to help structure each paragraph:

Themes and language:
- Themes?
- How is language used in the poem?
- How is imagery used in the poem? (Simile, metaphor...) Sound effects? (Sibilance, alliteration...)

Form and feelings:
- What is the form of the poem? And why?
- What are the feelings evoked? And why?

Ambiguities:
- What are the ambiguities in the poem? What are the silences? Whose perspective is marginalised? And why?
Comparing unseen poems
You should use the exact same method to compare poems you have not seen before as you use for the poems you have studied in the anthology.

1. Themes and language
How do the themes compare and contrast?
How is language used in each poem, and how does it compare?
How is imagery used in each poem? (Simile, metaphor…) Sound effects? (Sibilance, alliteration…)

Structuring your paragraph
1. Comment about a common theme
2. Quotation and what the quotation shows – poem 1
3. Quotation and what the quotation shows – poem 2
4. Both poems...

Useful words for comparison:
Similarly, by contrast, comparably, comparatively, in parallel, in the same way, likewise, on the other hand, whereas, conversely, alternatively.

2. Form and feelings
How does the form of each poem compare and contrast? And why?
How do the feelings of each poem compare and contrast? And why?

Structuring your paragraph
1. Comment about a common feeling
2. Form – poem 1
3. Form – poem 2
4. Both poems...

Extension: Ambiguities
What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective is marginalised? And why?
**Death, be not Proud**

1. Death, be not proud, though some have called thee
2. Mighty and dreadful, for thou art not so;
3. For those whom thou think’st thou dost overthrow
4. Die not, poor Death, nor yet canst thou kill me.
5. From rest and sleep, which but thy pictures be,
6. Much pleasure; then from thee much more must flow,
7. And soonest our best men with thee do go,
8. Rest of their bones, and soul’s delivery.
9. Thou art slave to fate, chance, kings, and desperate men,
10. And dost with poison, war, and sickness dwell,
11. And poppy or charms can make us sleep as well
12. And better than thy stroke; why swell’st thou then?
13. One short sleep past, we wake eternally
14. And death shall be no more; Death, thou shalt die.

*John Donne*

1. **How does Donne use language in ‘Death be not Proud’ to convey his ideas on mortality?**
Requiescat

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone,
She is at rest.

Peace, peace, she cannot hear
Lyre or sonnet,
All my life’s buried here,
Heap earth upon it.

Oscar Wilde

1. How does Wilde use language to convey ideas about death?

2. How do Wilde and Donne explore ideas about death in their poems?
**Essay**

The poems you have studied are:

<table>
<thead>
<tr>
<th>Poet</th>
<th>Title</th>
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<tbody>
<tr>
<td>Percy Bysshe Shelley</td>
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<td>Simon Armitage</td>
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<td>Beatrice Garland</td>
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<td>John Agard</td>
<td>Checking Out Me History</td>
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</tbody>
</table>
Compare the ways poets present ideas about the psychological impact of conflict in ‘Remains’ and in one other poem from ‘Power and conflict’.

Remains

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

5 Well myself and somebody else and somebody else
6 are all of the same mind,
7 so all three of us open fire.
8 Three of a kind all letting fly, and I swear
9 I see every round as it rips through his life –
10 I see broad daylight on the other side.
11 So we’ve hit this looter a dozen times
12 and he’s there on the ground, sort of inside out,
13 pain itself, the image of agony.
14 One of my mates goes by
15 and tosses his guts back into his body.
16 Then he’s carted off in the back of a lorry.

17 End of story, except not really.
18 His blood-shadow stays on the street, and out on patrol
19 I walk right over it week after week.
20 Then I’m home on leave. But I blink
21 and he bursts again through the doors of the bank.
22 Sleep, and he’s probably armed, possibly not.
23 Dream, and he’s torn apart by a dozen rounds.
24 And the drink and the drugs won’t flush him out –
25 he’s here in my head when I close my eyes,
26 dug in behind enemy lines,
27 not left for dead in some distant, sun-stunned, sand-smothered land
28 or six-feet-under in desert sand,
29 but near to the knuckle, here and now,
30 his bloody life in my bloody hands.
London – Drill 1

I wander through each c________ street,
Near where the c________ Thames does f_____.
And mark in every face I m________
Marks of w________, marks of woe.

In every c______ of every man,
In every i________ cry of fear,
In every v_______: in every b______,
The mind-forged m________ I hear

How the c________-sweeper’s cry
Every b________ church appalls,
And the h_______ s________ sigh
Runs in blood down p________ walls.

But most through m__________ streets I hear
How the y_______ harlot’s curse
B______ the new-born i________ tear,
And b________ with p_______ the marriage hearse.
London – Drill 2

I wander t______ each c_______ street,

Near where the c_______ T_______ does f_____.

And m_______ in every face I m_______

Marks of w_______, marks of w_______.

In every c_______ of every m_______,

In every i________ c_______ of fear,

In every v_______: in e_______ b_______,

The m_______-forged m________ I hear

How the c________-s________ cry

Every b_______ church a_______,

And the h_______ s________ sigh

Runs in b_______ down p________ walls.

But most through m________ s________ I hear

How the y________ harlot’s c_______

B_______ the n_______-born i________ tear,

And b_______ with p________ the m_______ hearse.
London – Drill 3

I.w. t. each c. street,
Near w. the c. T. does f.
And m. in e. face I m.
M. of w., m. of w.

In e. c. of e. m.,
In every i. c. of f.,
In every v.: in e. b.,
The m.-f. m. I h.

How the c.-s. c.
Every b. c. a.,
And the h. sigh
Runs in d. p. walls.

But most t. m. I hear
How the y. h. c.
B. the n.-b. i. tear,
And b. with p. the m. h.
London – Drill 4

I ........................................................................................................

Near ...................................................................................................

And ....................................................................................................

Marks ............................................................................................... 

In ........................................................................................................

In ........................................................................................................

In ........................................................................................................

In ........................................................................................................

The ....................................................................................................

How .................................................................................................. 

Every ...................................................................................................

And ....................................................................................................

Runs ...................................................................................................

But ....................................................................................................... 

How ..................................................................................................

Blasts ............................................................................................... 

And ....................................................................................................
Memorising Ozymandias 1

I met a t______ from an a________ l______,
Who said—T____ v______ and t_______ legs of s_______
S_______ in the d_______ . N_______ them, on the s_______,
Half s______, a s___________ v_______ lies, w_______ frown,
And w__________ lip, and s_______ of c_______ c_______,
Tell that its s________ well t_______ p________ r_______
Which yet s_______, s___________ on these l________ t_______,
The h_____ that m________ them, and the h_____ that f_____;
And on the p__________, these w_______ a_______:
My n______ is O__________, K______ of K______;
L______ on my W________, ye M_______, and d_______! 
N_______ beside r__________ . R________ the d________
Of that c________ W________, b___________ and b_______
The l_______ and level s________ s________ far a_______.

Memorising Ozymandias 2

I _______ a _________ from an ___________ ___________
Who said: T____ v_______ and t_______ l_______ of s_______
Stand in the d_______. Near them, on the s_______,
Half s_______ , a s___________ v_________ l_______, whose f_______,
And w__________ l__________, and s_______ of c_______ c__________
Tell that its s________ well t_______ p__________ r_______
Which yet s_______, stamped on t_________ l_________ t_______,
The h________ that m_________ them and the h________ that f______.
And on the p__________ these w_______ a_______:
‘M_____ w______, y____ m_______, and _____!’
N________ b___________ r________ . R________ the d________,
Of that c________ w________, b___________ and b_______,
The l_______ and l________ s________ s_______ f____ a________.
Memorising Ozymandias 3

I _______ a _____________ from an ______________ __________
Who said: __________ __________ and __________ __________ of __________
Stand in the _______. Near them, on the _______,
Half _______ , a _____________ __________ __________, whose _______,
And ____________ __________, and _______ of _______ __________
Tell that its _______ well __________ __________ __________
Which yet ___________, s_________ on __________ __________ __________,
The _______ that ____________ them and the _______ that _______.
And on the ____________ these _______ ________:
‘___________ __________’/ __________ _________:
________ __________, _______ , and _______!’
N___________ ____________ __________. R_______ the _______,
Of that ____________ __________, __________ and __________,
The _______ and __________ __________ __________ __________.

Memorising Ozymandias 4

I……………………………………………………………………………………………………………………………..
Who ……………………………………………………………………………………………………………………………..
Stand ……………………………………………………………………………………………………………………………..
Half ……………………………………………………………………………………………………………………………..
And ……………………………………………………………………………………………………………………………..
Tell ……………………………………………………………………………………………………………………………..
Which……………………………………………………………………………………………………………………………..
The ……………………………………………………………………………………………………………………………..
And ……………………………………………………………………………………………………………………………..
My……………………………………………………………………………………………………………………………..
Look……………………………………………………………………………………………………………………………..
Nothing…………………………………………………………………………………………………………………………..
Of ………………………………………………………………………………………………………………………………..
The ……………………………………………………………………………………………………………………………..
‘Charge of the Light Brigade’ 1

I
Half a league, half a league,
Half a league onward,
All in the v_______ of D______
Rode the six hundred.
“Forward, the L____ B_________!
“Charge for the g______!” he said:
Into the v_______ of D______
Rode the six hundred.

II
“Forward, the L____ B_________!”
Was there a man d_______?
Not though the s________ knew
Someone had b__________:
Their not to m_______ reply,
Their not to r__________ why,
Their but to do and d______:
Into the v________ of D________
Rode the six hundred.

III
C_______ to right of them,
C_______ to left of them,
C_______ in front of them
Volleyed and t__________;
Stormed at with shot and s_______,
B_________ they rode and well,
Into the j_________ of D________,
Into the mouth of H________
Rode the six hundred.

IV
Flashed all their s_______ bare,
Flashed as they t_________ in air,
Sabring the g_________ there,
Charging an a__________, while
All the world w__________:
Plunged in the b_________smoke
Right thro’ the l_________ they broke;
Cossack and R____________
Reeled from the s_______ stroke
Shattered and s____________.
Then they rode b__________, but not
Not the six hundred.

V
C_________ to right of them,
C_________ to left of them,
C_________ behind them
Volleyed and t__________;
Stormed at with s____ and s_______,
While horse and h_______ fell,
They that had f_________ so well
Came thro’ the j_______ of D________
Back from the mouth of H________,
All that was l_______ of them,
Left of six hundred.

VI
When can their g_______ fade?
O the wild c_________ they made!
All the world w__________:
H_________ the charge they made,
H_________ the Light Brigade,
Noble six hundred.
‘Charge of the Light Brigade’

I
Half a l________, half a l________,
Half a l________ onward,
All in the v_______ of D_______
Rode the s____ h__________.
“Forward, the L____ B________!"
“Charge for the g______!” he said:
Into the v_______ of D_______
R____ the six hundred.

II
“F_______, the L____ B_______!”
Was there a man d________?
Not t_______ the s________ knew
Someone had b__________:
Their not to m_______ r________,
Their not to r________ w_______,
Their but to d___ and d______:
Into the v_______ of D_______
R____ the six hundred.

III
C_______ to r________ of them,
C_______ to l________ of them,
C_______ in f_______ of them
V_______ and t__________;
Stormed at with s_______ and s_______,
B_______ they r_______ and well,
Into the j_________ of D_______
Into the m________ of H_______
R____ the six hundred.

IV
F_______ all their s_______ bare,
F_______ as they t________ in air,
S_______ the g_______ there,
C_______ an a_______, while
All the w_______ w________:
Plunged in the b_______ s_______
Right thro’ the l________ they b_______;
C_______ and R____________
Reeled from the s_______ s________
S_________ and s__________.
Then they rode b_______, but not
N______ the six hundred.

V
C_______ to r________ of them,
C_______ to l________ of them,
C_______ b__________ them
V_______ and t__________;
S_________ at with s_______ and s_______,
While h_______ and h_______ fell,
They that had f________ so w_______
Came thro’ the j________ of D_______
Back from the m________ of H_______,
All that was l_______ of them,
L_______ o____ six hundred.

VI
W____ can their g_______ f_______?
O the wild c_______ they m_______!
All the w_______ w__________.
H_______ the c________ they made,
H_______ the L_______ B________,
N_______ six hundred.
‘Charge of the Light Brigade’ 3

I
H_____ a l_______, h_____ a l_______.
H_____ a l________ o_______,
A_____ in the v_______ of D_______
R______ the s____ h__________.
“F_______, the L____ B_______!
“C_______ for the g_____!” he said:
Into the v_______ of D_______
R______ the s____ h__________.

II
“F_______, the L____ B_______!”
Was there a m_______ d_______?
Not t_______ the s_______ k_______
S__________ had b_______
T______ n____ to m______ r_______,
T______ n____ to r________ w_______,
T______ b____ to d____ and d_______:
I_____ the v_______ of D_______
R______ the s____ h__________.

III
C_______ to r_______ of t_______,
C_______ to l_______ of t_______,
C_______ in f_______ of t_______
V________ and t__________:
S__________ at with s____ and s_______
B_______ they r_____ and w_______,
I_____ the j_______ of D_______
I_____ the m_______ of H_______
R______ the s____ h__________.

IV
F_______ all their s_______ b_______,
F_______ as they t__________ in a____,
S_______ the g_______ t_______,
C_______ an a_______, w_______
All the w_______ w________:
P________ in the b_______-s_______
Right thro’ the l_______ they b_______:
C_______ and R____________
R_______ from the s_______ s_______
S__________ and s__________.
Then they r______ b__________ but not
N______ the s____ h__________.

V
C_______ to r_______ of t_______
C_______ to l_______ of t_______
C_______ b_______ t_______
V________ and t__________:
S__________ at with s____ and s_______
W____ h_______ and h_______ f_______
T______ that had f_______ so w_______
C_______ t________ the j_______ of D_______
B_______ from the m_______ of H_______
All t______ was l_______ of them,
L______ o____ s____ h__________

VI
W____ c______ their g_______ f_______?
O the w____ c_______ they m_______!
All the w_______ w________:
H_______ the c_______ they m_______
H_______ the l_______ B_______
N_______ s____ h__________

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‘Charge of the Light Brigade’ 4

I
H………………………………………………………..,
H………………………………………………………..,
All ……………………………………………………………
R………………………………………………………..
“F………………………………………………………!
“Charge …………………………………………………………:
Into …………………………………………………………..
R………………………………………………………..

II
“F………………………………………………………!
Was …………………………………………………………?
Not …………………………………………………………..
Someone ………………………………………………… :
Their’s …………………………………………………………..,
Their’s …………………………………………………………..,
Their’s …………………………………………………………..:
Into …………………………………………………………..
R………………………………………………………..

III
C………………………………………………………..,
C………………………………………………………..,
C………………………………………………………..,
V………………………………………………………..;
Stormed………………………………………………………..;
Boldly …………………………………………………………..,
Into …………………………………………………………..,
Into …………………………………………………………..
R………………………………………………………..

IV
F………………………………………………………..,
F………………………………………………………..,
Sabring …………………………………………………………..,
Charging …………………………………………………………..
All …………………………………………………………..:
Plunged …………………………………………………………..
Right …………………………………………………………..;
Cossack …………………………………………………………..
Reeled …………………………………………………………..
Shattered …………………………………………………………..
Then …………………………………………………………..
N………………………………………………………..

V
C………………………………………………………..,
C………………………………………………………..,
C………………………………………………………..,
V………………………………………………………..;
Stormed………………………………………………………..,
While …………………………………………………………..,
They …………………………………………………………..
Came …………………………………………………………..
Back …………………………………………………………..,
All …………………………………………………………..
L………………………………………………………..

VI
When …………………………………………………………..?
O………………………………………………………..!
All …………………………………………………………..
Honour …………………………………………………………..
Honour …………………………………………………………..
N………………………………………………………..
Learning Bayonet Charge 1

Suddenly he a______ and was r______ – raw
In raw-seamed hot k______, his sweat h_______,
Stumbling across a f______ of clods towards a g______ hedge
That d______ with rifle fire, h______
Bullets s______ the b______ out of the air –
He lugged a rifle n______ as a smashed a______;
The p______ tear that had b______ in his eye
Sweating like m______ iron from the c______ of his chest, –

In b______ then he almost s______ –
In what cold c______ of the s______ and the nations
Was he the h______ pointing that s______? He was running
Like a m____ who has j______ up in the dark and runs
Listening between his f______ for the r______
Of his still r______, and his f____ hung like
Statuary in mid-s_______. Then the shot-s______ furrows

Threw up a y______ hare that r______ like a flame
And crawled in a t______ circle, its m____ wide
Open s______, its eyes s______ out.
He p______ past with his b______ toward the green hedge,
King, h______ human d______, etcetera
Dropped like l______ in a yelling a______
To get out of b______ crackling air
His terror’s t______ dynamite.
Learning Bayonet Charge 2

Suddenly he a______ and was r______ – r____
In raw-s______ hot k______, his sweat h______
Stumbling across a f______ of c______ towards a g______ hedge
That d______ with r______ fire, h_______
Bullets s_______ the b_______ out of the a____ –
He l_______ a rifle n______ as a smashed a____;
The p_______ tear that had b_______ in his e____
Sweating like m_______ i______ from the c_______ of his chest, –

In b_______ then he a_______ s_______ –
In what cold c_______ of the s_______ and the n_______
Was he the h_______ pointing that s_______? He was r_______
Like a m______ who has j_______ up in the d______ and runs
L_______ between his f_______ for the r_______
Of his still r_______, and his f______ h_______ like
S_______ in mid-s_______. Then the shot-s_______ furrows

Throw up a y______ hare that r_______ like a f______
And c_______ in a t_______ circle, its m______ wide
Open s_______, its eyes s_______ out.
He p_______ past with his b_______ toward the g_______ hedge,
King, h_______ human d_______, e_______
Dropped like l_______ in a y_______ a_______
To get out of b_______ crackling a____
His terror’s t_______ d_______.
Learning Bayonet Charge 3

S_______ he a______ and was r______ – r____
In r____-s_______ hot k______, his s____ h_______,
S_______ across a f______ of c______ towards a g______ h______
That d______ with r______ f______, h_______
B______ s_______ the b_______ out of the a____
He l_______ a rifle n_______ as a s______ a_______
The p_______ t_______ that had b_______ in his e____
S_______ like m_______ i_______ from the c_______ of his c_______,

In b_______ then he a_______ s______
In what c______ c_______ of the s_______ and the n_______
Was he the h______ p_______ that s_______? He was r_______
Like a m______ who has j_______ up in the d______ and r_______
L_______ b_______ his f_______ for the r_______
Of his still r_______, and his f______ h______ like
S_______ in mid-s_______. Then the s____-s______ f_______

T______ up a y______ hare that r_______ like a f_______
And c_______ in a t_______ c_______, its m______ wide
Open s_______, its e_______ s_______ out.
He p_______ past with his b_______ toward the g_______ h______
K______, h_______, human d_______, e_______
D_______ like l_______ in a y_______ a_______
To get out of b_______ c_______ a____
His t_______ t_______ d_______.
Learning Bayonet Charge 4

Suddenly .......................................................... 

In .................................................................

Stumbling ........................................................

That .............................................................

Bullets ...........................................................

He .................................................................

The ..............................................................

Sweating ........................................................

In ..............................................................

In ..............................................................

Was .............................................................

Like ..............................................................

Listening ........................................................

Of ..............................................................

Statuary ........................................................

Threw ...........................................................

And ..............................................................

Open ...........................................................

He ..............................................................

King, ...........................................................

Dropped ........................................................

To ..............................................................

His .............................................................
Christmas Carol drills: week 1

Day 1:

1. “But he was a t_____ -f_____ hand at the g_______, S_______! a s_______, w_______,
g_______, scraping, c_______, covetous, o___ s_______!”
a. “B______! s______ S_______, ‘H__________!’”
b. “Why was he f_______ with g_______ when he h_____ them give each other M_______ C_______...!
What was m_______ C_______ to S_______? O_______ upon m_______ C_______! What g_______ had it
e____ d______ to h______?”

4. “There is n_______ on which it is so h_______ as p_______; and there is n_______ it p_______ to c_____
with such s_______ as the p_______ of w_______!”

Day 2:

1. When did the factory act set a minimum working age of 9 and limit under 16s to 12 hour days?
2. What happened in 1834?
3. When did the Poor Law Board sanction ‘Christmas Extras’ for the poor of the workhouses?

Day 3:

1. What does ‘satirise’ mean, and who does Dickens satirise?
2. What term denotes two or more characters speaking?
3. What does ‘perspective’ mean?

Day 4:

1. “I went f______ last n______ on c________, and I l______ a l_______ which is w_______ now. To-
n______, if y____ have a_______ to t______ me, let me p_______ by it.”

2. “A_____ for T______ T______, he b______ a little c_______, and had his l_______ supported by an i______
f______!”

3. “There n______ was such a g_______. B______ said he didn’t b______ there e______ was such a g_______
cooked... Y____ e_______ one h__ had e_______.”

4. “G____ b______ us e______ one!’ said T______ Tim, the l______ of a____.”
Christmas Carol drills: week 2

Day 1:

1. “I s____ a v______ seat... If these s________ r______ u________ by the F_______, the c_______ will d____.”

2. “It s_______ be C_______ D____, I am s_____,’ said she, ‘on which one d_______ the h______ of such an o_______, s______, h______, u_______ man as Mr. S____.”

3. “S______ was the O____ of the f_______. The m_______ of his n______ cast a dark s_______ on the p_______, which was not d_______ for full f____ m______.”

4. “I am s______ for him; I c_________ be a_______ with him if I t_______.”

Day 2:

1. Who is a Christmas-hating cruel boss, changed by his experiences?
2. Who is Fezziwig?
3. Who is Scrooge’s nephew?

Day 3:

1. In which Stave does the Ghost of Christmas Past remind Scrooge of his difficult and lonely childhood?
2. In which Stave does Scrooge see he is forgotten after his death?
3. What happens in Stave 5?

Day 4:

1. “Have t_______ no r_______ or r_______?’ cried S_______.
   ‘Are t______ no p_______?’ said the S______, t_____ on him for the l______ time with his o______ w______.
   ‘Are t______ no w____________?’”

2. “I f______ you m_____ than any s_______ I have s______. But as I k______ your p_______ is to do me g______, and as I h______ to l______ to be a_______ man from what I was, I am p_______ to b______ you c_______, and do it with a t______ h______.”

3. “I am n____ the m______ I was... I will h______ C_______ in my h______, and try to k______ it all the y______. I will l______ in the P______, the P______, and the F_______. The S_______ of all T______ shall s______ w______ me. I will not s______ out the l______ that they t______.”

4. “Yes! and the b______ was his own. The b______ was his o______, the r______ was his o______. Best and h________ of all, the T______ b______ him was his o______, to m______ a_______ in!”
Christmas Carol drills: week 3

Day 1:
1. “A m_______ C________ to e_______! A h_______ New Y______ to all the w______! Hallo h_____! W______! Hallo!”

2. “I’ll s______ it to Bob C________!” whispered S______, r_______ his h_______, and s__________ with a l_______. ‘He sha’n’t k_______ who s_______ it. It’s t_______ the s_______ of T______ T____.’”

3. “I am not g_______ to s_______ this sort of thing any l________. And t________… I am about to r_______ your s________!”

4. “S______ was b________ than his w________. He did it all, and i________ more; and to T______ T______, who did not d_______, he was a s_______ f________.”

Day 2:
1. When did Charles Dickens live?
2. When was ‘A Christmas Carol’ published, and what was the profit?
3. What happened in 1846?

Day 3:
1. What concept refers to the Victorian philosopher arguing that economic improvements for the poor were self-defeating, and who was the Victorian philosopher?
2. What is ‘utilitarianism’?
3. What concept refers to the stratification of Victorian society, and which painting exemplifies this?

Day 4:
1. “But he was a t_______-f_______ h_______ at the g_________, S_______! a s_______, w_______, g_______, s_______, c_________, c_______, o____ s_______!”

2. “B_____! I’ s_____ S_______, ‘H__________!’”

3. “Why w____ he f________ with g________ when he h_______ them g_______ e____ other M_______ C_______…! W_______ was m_______ C________ to S______? O____ u____ m_______ C________! What g____ had it e____ d____ to h____?”

4. “There is n_______ on w____ it is so h____ as p_______; and t_______ is n_______ it p_______ to c_____ with s_______ s________ as the p_______ of w_______!”
Christmas Carol drills: week 4

Day 1:
1. “I w____ f____ l____ n____ on c______, and I l____ a l______ which is w____ n____.
   T____-n_____, if y____ h____ a_______ to t______ me, let me p_______ by it.”

2. “A____ for T____ T_____, he b____ a l____ c______, and had his l____ s_______ by an i____
   f____!”

3. “There n____ was s____ a g______ B____ said he d____ b_______ there e____ was such a
   g____ c______… Y____ e____ o____ h____ had e______.”

4. “G____ b____ us e____ o____ I’ said T____ T_____, the l____ of a___.”

Day 2:
1. When was John Dickens sent to Marshalsea prison, and where did Charles Dickens work then?
2. What happened in 1873?
3. What term means the use of a single, all-knowing voice to tell the novella?

Day 3:
1. Why does Dickens use description?
2. What term means the ideas of the author intruding on the narrative?
3. What does ‘didactic’ mean?

Day 4:
1. “I s____ a v____ s____... If these s_______ r_______ u_______ by the F______, the c______ will
   d____.”

2. “‘It s____ be C______ D____, I am s____,’ said s____, ‘on w____ one d_______ the h____
   of s____ an o______, s______, h______, u_______ man as Mr. S_______.’”

3. “S____ was the O____ of the f______. The m_______ of his n____ c_______ a d____ s_______
   on the p______, which was not d_______ for full f____ m_______.”

4. “‘I am s______ for h_____; I c_______ be a_______ with h_____ if I t_______.”
Christmas Carol drills: week 5

Day 1:
1. “‘Have t____ no r____ or r____?’ cried S________.
   ‘Are t____ no p____?’ said the S______, t______ on him for the l____ t____ with his o____
w_____. ‘Are t____ no w_________?’”

2. “I f____ you m____ t____ any s____ I have s_____. B____ as I k______ your p______ is to
d____ me g____, and as I h______ to l______ to be a ______ m____ from w______ I was, I am
p_________ to b____ you c_______, and d____ it with a t____ h______.”

3. “I am n____ the m____ I was… I will h______ C_______ in my h______, and t____ to k______ it all
the y______ I will l______ in the P____, the P______, and the F_______. The S_______ of all T______ shall
s______ w______ me. I will not s____ o____ the l______ that they t______.”

4. “Yes! a____ the b______ was his o_____. The b____ was his o_____, the r______ was his o____.
B____ and h______ of all, the T______ b______ him w____ his o_____, to m____ a______
in!”

Day 2:
1. Who shows Scrooge his past and why?
2. Who is Belle?
3. Who is Scrooge’s dead business partner?

Day 3:
1. What happens in Stave One?
2. When does the Ghost of Christmas Present show Cratchit’s family upset by Scrooge’s name and the trials of
the very poor?
3. Who reveals Scrooge’s grave and the positive impact his death will have on others?

Day 4:
1. “A m______ C________ to e________! A h_______ N____ Y_______ to all the w_______. H____
h____! W____! H______!”

2. “I’ll s______ it to B____ C_______! I whispered S______, r______ his h______, and s______ with a
l_______. ‘He s______ k____ who s______ it. It’s t______ the s_______ of T_______ T_____.’”

3. “I am not g______ to s______ this s______ of t______ any l_______. And t_______… I am a______
to r______ your s_______!”

4. “S______ was b______ than his w_______. He d______ it a______, and i______ more; a______ to
T______ T______, who d______ not d______, he was a s______ f______.”


Christmas Carol drills: week 6

Day 1:
1. Who reveals the current reality to Scrooge, who sees his actions have consequences?
2. Who is a poor employee of Scrooge’s with a large family?
3. Who is the sickly son of this employee?

Day 2:
1. When did Dickens live?
2. What happened in 1834?
3. When was ‘A Christmas Carol’ published?

Day 3:
1. What happened in 1846?
2. When did the Poor Law Board sanction ‘Christmas Extras’ for the poor of the workhouses?
3. When was Charles’ father, John Dickens, sent to Marshalsea Debtor’s Prison?

Day 4:
1. What concept relates to the stratification of Victorian society?
2. What is ‘utilitarianism’?
3. Who argued about social stereotypes, and what did they argue?

Day 5:
1. What term means a single, all-knowing voice?
2. What term means a strong moral message?
3. What term refers to different viewpoints?

Day 6:
1. What term refers to a short work of fiction?
2. What does ‘satirise’ mean, and what is Dickens satirising?
3. What is ‘dialogue’, and why does Dickens use it?
Recap answers: Poetry of Power and Conflict

‘London’
1. Rhyming quatrains
2. Rhyme
3. Anaphora
4. Alliteration
5. Metaphor

‘War Photographer’
1. Free verse
2. Onomatopoeia
3. Anonymity
4. Eponymity
5. Subjective, objective

‘The Prelude’
1. Symbolism
2. Imagery
3. Repetition
4. Iambic pentameter
5. Personification

‘The émigree’
1. Ted Hughes, 1957
2. Percy Shelley, 1818
3. William Blake, 1794
4. Alfred Tennyson, 1854
5. Ballad; sonnet

‘Ozymandias’
1. Sonnet
2. Direct quotation from a speaker in literature
3. Epic
4. Sibilance
5. Tricolon

‘Checking Out Me History’
1. Free verse
2. Rhyming quatrain
3. Ballad
4. Caesura
5. Battle of Hastings

‘My Last Duchess’
1. William Blake, 1794
2. Percy Shelley, 1818
3. Alfred Tennyson, 1854
4. Rhyming quatrain
5. Monologue

‘Tissue’
1. Alliteration, repetition
2. Congeries, natural imagery
3. Repetition, broken syntax
4. Natural imagery, personification
5. Sibilance, simile, enjambment

‘Charge of the Light Brigade’
1. Percy Shelley, 1818
2. Dramatic monologue
3. Sonnet
4. William Wordsworth ‘The Prelude’
5. Refrain

‘Remains’
1. Stanza
2. Juxtaposition
3. Enjambment
4. Imagery
5. Replace nouns

‘Exposure’
1. Refrain
2. Personification
3. Rhetorical question
4. 1914-1918
5. 4th November 1918

‘Poppies’
1. Refrain, metaphor
2. Simile, sibilance
3. Enjambment, alliteration
4. Juxtaposition, alliteration
5. Ellipsis, personal pronouns

‘Storm on the Island’
1. Replace a noun
2. Enjambment
3. Caesura
4. Juxtaposition
5. Personification

‘Kamikaze’
1. Dialect, alliteration
2. Enjambment, metaphor
3. Sibilance, metaphor
4. Direct speech, repetition
5. Metaphor, oxymoron

‘Bayonet Charge’
1. Enjambment
2. Alfred Tennyson 1854
3. Percy Shelley 1818
4. William Blake 1794

Recap answers: ‘A Christmas Carol’
**Week 1**
1. 1809
2. Poor Laws consign workless to the workhouse
3. 1834

**Week 2**
1. Scrooge
2. Scrooge’s first boss; jolly and kind
3. Fred

**Week 3**
1. 1812-1870
2. December 1843; c. £130
3. Christmas cards first introduced in England

**Week 4**
1. 1824; blacking factory
2. Huge social inequality exemplified by report which finds 7,000 people own 4/5 of the land in England
3. Omniscient narrator

**Week 5**
1. 1812-1870
2. Poor Laws consigned workless to the workhouse
3. December 1843

**Week 6**
1. 1812-1870
2. Omniscient narrator
3. Bob Cratchit
4. Tiny Tim
# POWER AND CONFLICT POETRY

## Poetic Form

<table>
<thead>
<tr>
<th>Poetic Form</th>
<th>Definition</th>
<th>Why?</th>
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<tbody>
<tr>
<td>1. Sonnet</td>
<td>14 lines of iambic pentameter with a rhyme scheme.</td>
<td>tightly constrained form makes poet consider ideas carefully.</td>
</tr>
<tr>
<td>2. Epic</td>
<td>long narrative poem about a hero.</td>
<td>alludes to ancient Greece/Rome; suggests topic of great importance.</td>
</tr>
<tr>
<td>3. Rhyming quatrains</td>
<td>four lines, two of which rhyme.</td>
<td>simple, nursery-rhyme style</td>
</tr>
<tr>
<td>4. Dramatic monologue</td>
<td>character speaking like an actor.</td>
<td>realistic</td>
</tr>
<tr>
<td>5. Rhyming couplets</td>
<td>two lines ending with words that rhyme.</td>
<td>Simple, complete thought suggested.</td>
</tr>
<tr>
<td>6. Enjambment</td>
<td>overflowing lines without punctuation to end them.</td>
<td>suggests overflowing thoughts or feelings.</td>
</tr>
<tr>
<td>7. Caesura</td>
<td>a pause in one line of poetry, using punctuation.</td>
<td>suggests a pause in thought or throws emphasis to a line or word.</td>
</tr>
<tr>
<td>8. Refrain</td>
<td>Repeated line through a line of poetry.</td>
<td>memorable; strong rhythm; strong message.</td>
</tr>
</tbody>
</table>

## Poets and poems

<table>
<thead>
<tr>
<th>Poet</th>
<th>Poem</th>
<th>Date</th>
<th>Power/conflict</th>
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<tbody>
<tr>
<td>William Blake</td>
<td>London</td>
<td>1794</td>
<td>inequality, rich/poor, conflict, nature/urban, psychological power.</td>
</tr>
<tr>
<td>William Wordsworth</td>
<td>The Prelude; Stealing the Boat</td>
<td>1798</td>
<td>internal conflict, power of nature, emotional power.</td>
</tr>
<tr>
<td>Percy Bysshe Shelley</td>
<td>Ozymandias</td>
<td>1818</td>
<td>time: conflict past and present; tyranny; nature vs. civilization.</td>
</tr>
<tr>
<td>Robert Browning</td>
<td>My Last Duchess</td>
<td>1842</td>
<td>abuse of power, psychological power, conflict expectations, patriarchal/social power.</td>
</tr>
<tr>
<td>Alfred Lord Tennyson</td>
<td>Charge of the Light Brigade</td>
<td>1854</td>
<td>social hierarchy; violent conflict; moral conflict.</td>
</tr>
<tr>
<td>Wilfred Owen</td>
<td>Exposure</td>
<td>1917</td>
<td>brutal reality of war; futility of war; tragic effects of conflict, powerlessness of nature.</td>
</tr>
<tr>
<td>Seamus Heaney</td>
<td>Storm on the Island</td>
<td>1966</td>
<td>power of nature; conflict, eternal nature and transient man; power of nature.</td>
</tr>
<tr>
<td>Ted Hughes</td>
<td>Beyonet Charge</td>
<td>1957</td>
<td>tragic effect of war; moral justification of war; soldier transformed to weapon of war; terror.</td>
</tr>
<tr>
<td>Carol Ann Duffy</td>
<td>War Photographer</td>
<td>1985</td>
<td>tragic effect of conflict; horror of war; in difference to conflict.</td>
</tr>
<tr>
<td>Carol Rumens</td>
<td>The emigrée</td>
<td>1993</td>
<td>threatening; power of place over a person.</td>
</tr>
<tr>
<td>John Agard</td>
<td>Checking Out Me History</td>
<td>1996</td>
<td>internal conflict; abuse of power.</td>
</tr>
<tr>
<td>Intern Drinker</td>
<td>Tissue</td>
<td>2006</td>
<td>internal conflict.</td>
</tr>
<tr>
<td>Simon Armitage</td>
<td>Remains</td>
<td>2007</td>
<td>internal conflict; fall from power; abuse of power; effect of conflict.</td>
</tr>
<tr>
<td>Jane Weir</td>
<td>Poppies</td>
<td>2009</td>
<td>tragic effect of conflict; conflicting family relationships and feelings.</td>
</tr>
<tr>
<td>Beatrice Gerland</td>
<td>Remembrance</td>
<td>2013</td>
<td>internal conflict; past memories; fall from power.</td>
</tr>
</tbody>
</table>