

Poetry of Power and Conflict



1. William Blake: 'London' 1794
2. William Wordsworth: 'The Prelude: Stealing the Boat' 1798
3. Percy Bysshe Shelley: 'Ozymandias' 1817
4. Robert Browning: 'My Last Duchess' 1842
5. Alfred Lord Tennyson: 'The Charge of the Light Brigade' 1854
6. Wilfred Owen: 'Exposure' 1917
7. Seamus Heaney: 'Storm on the Island' 1966
8. Ted Hughes: 'Bayonet Charge' 1957
9. Carol Ann Duffy: 'War Photographer' 1985
10. Carol Rumens: 'The émigrée' 1993
11. John Agard: 'Checking Out Me History' 1996
12. Imtiaz Dharker: 'Tissue' 2006
13. Simon Armitage: 'Remains' 2007
14. Jane Weir: 'Poppies' 2009
15. Beatrice Garland: 'Kamikaze' 2013
16. Approaching an unseen poem

Introduction

1 Power and conflict

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

5
6 In times of conflict, people often write poetry, as we learned in year 9. Conflict, where the normal aspects of
7 people's lives are uprooted, often spurs people to write contemplatively or in protest at what is happening.
8 Many of these poems are linked to specific historical conflicts: Tennyson's 'The Charge of the Light Brigade' is
9 written about the 1854 Battle of Balaclava in the Crimean War, Wilfred Owen's 'Exposure' is about World War
10 One, as is Ted Hughes' 'Bayonet Charge', Simon Armitage's 'Remains' is about an unidentified modern conflict,
11 and Beatrice Garland's 'Kamikaze' imagines a Japanese suicide bomber in World War II.

12
13 The other poems take conflict in a more metaphorical sense: Carol Ann Duffy's 'War Photographer' explores the
14 impact of conflict on public consciousness, making us ask ourselves how we can witness brutal and disturbing
15 conflict in images of war and then go about our everyday lives. Jane Weir's 'Poppies' also explores the impact of
16 conflict, but this time on the family left behind after a soldier's death, struggling to come to terms with what has
17 happened.

18
19 Power is similarly explored in a multitude of ways in these poems. William Blake's 'London' **insinuates** the
20 powerlessness of the poor of London, William Wordsworth's 'The Prelude: Stealing the Boat' takes as its subject
21 the awe-inspiring power of nature and the **sublime**, Percy Shelley's 'Ozymandias' looks at the power of tyrants
22 over their people, Robert Browning's 'My Last Duchess' considers an imbalance of power in a relationship ending
23 in death, Seamus Heaney's 'Storm on the Island' explores the power of nature, John Agard's 'Checking out Me
24 History' considers the imbalanced narratives of power that dominate historical **discourse**, and Imtiaz Dharkar's
25 'Tissue' evokes the power of paper even tissue-thin to prompt deep reflection and strong impact.

26
27 The earliest poem in this collection was written in 1794, and the most recent in 2013.

28 Your GCSE

29
30 In your GCSE English Literature, you will have to write about poetry for **Paper 2: Modern Texts and Poetry**, which
31 accounts for **60%** of your **English Literature** GCSE. The 'modern text' you will study will be George Orwell's
32 'Animal Farm,' which you will write about for the first 45 minutes of the paper. The next hour and a half will be
33 used to answer the poetry questions and to check your work.

34
35 You are asked **two questions** on the paper. The first will print **one poem** from this anthology and ask you to
36 compare it with **another poem you have studied**. You will choose this second poem from the four poems in this
37 collection that you have learned off by heart: 'Ozymandias,' 'London,' 'Charge of the Light Brigade,' or 'Bayonet
38 Charge.' If one of these four poems is printed, you will need to compare it with the other three.

39
40 In the final question of **Paper Two**, the examiners will print an **unseen poem**: that is, one you have never studied.
41 They will ask you one question about it, which usually asks you to explore how the **language** depicts the **ideas**,
42 **themes** or **feelings**. They will then print a second unseen poem and ask you to compare the two, looking at ways
43 they are similar and ways they are different.

Paper 2 breakdown		
Question	Time	Marks
A. Modern texts: analytical essay (Q. 17 or 18)	45 minutes	30 (plus 4 for spelling, punctuation, grammar)
B. Poetry of Power and Conflict: comparison essay (Q. 26)	45 minutes	30 marks
C. Unseen poetry: analysis plus comparison (Q. 27.1 and 27.2)	45 minutes	24 marks (analysis); 8 marks (comparison)

45 Comparing two poems

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

51

52 **Techniques and form**

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

56

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

62

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

65

66 **Your job**

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

1. William Blake: 'London' 1794

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.

William Blake

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

3 As a child, Blake had several religious experiences. He was deeply religious, yet crucially, he despised the
4 institution of the church. In Eden, man was wholly pure and free to act as he wished, following his own desires
5 and indulging his own whims. This was also where we were closest to God, so by pursuing our desires we act as
6 God intended. Blake believed that society and the institution of the church have prevented us from being as
7 pure as we once were in Eden. Instead, the Christian church imposes rules on individuals that prevent them from
8 exploring or even experiencing the very emotions that make them human.
9

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

11 Blake did not think that science or technology could give us answers about the world. He felt that the move away
12 from emotions towards reason during the Enlightenment and the Industrial revolution encouraged people not
13 to think and instead to rely on machines to do things for them. Machines replaced craftsmanship, reducing
14 people to passive automatons, slave-like trigger pullers and button pressers, and distancing them further from
15 a pure, Eden-like existence.
16

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

19 Fundamentally, society corrupts. Blake believed that society was unequivocally broken as it divided people up
20 into hierarchical structures. The revolutions in America and France were beacons of hope: that individuals can
21 reign supreme in their own dominions was revolutionary. Society and the development of industry forged
22 inequalities and enabled mass production, enslaving the workers and creating consumers: both creation and
23 consumption became passive, thoughtless activities, pulling us further away from God.
24

25 **Power and Conflict**

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

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,
2 Near where the **chartered** Thames does flow,
3 And mark in every face I meet
4 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
10 Every black'ning church appalls,
11 And the **hapless** soldier's sigh
12 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**.

1 **2. William Wordsworth: ‘The Prelude: Stealing the Boat’ 1798**

2
3 **Vocabulary recap:** *chartered, woe, manacles, hapless, harlot, hearse, blight, plague*

4 **Recap:**

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

10 **Extension:** What was Blake’s London like?

11
12 **William Wordsworth**

13 **Religion: A Christian, Wordsworth believed that we could worship God through nature.**

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

18
19 **Reason: Environment shapes us.**

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

25
26 **Revolution: Wordsworth was inspired by the aims of the French Revolution, but eventually became
27 disillusioned.**

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

32
33 **The Prelude**

34 William Wordsworth’s ‘Prelude’ is an **epic** poem that the poet worked and reworked over a fifty-one year period.
35 ‘Prelude’ means ‘coming before’, and the poem was initially intended to preface another, more philosophical
36 poem (which Wordsworth never finished) called ‘The Recluse.’ It was first written in 1799, then rewritten in
37 1805, and then finally in 1850. The latter two versions were published after Wordsworth’s death. In the 1850
38 introduction to ‘The Prelude,’ Wordsworth explains that he was inspired by Samuel Taylor Coleridge ‘to compose
39 a philosophical Poem, containing views of Man, Nature, and Society.’ His notion was to create an **epic poem**
40 with ‘ordinary’ subject matter: himself. It is an **autobiographical** poem in fourteen sections of **blank verse**
41 (unrhymed **iambic pentameter**), containing the personal **trajectory** of his spiritual growth. In this extract
42 Wordsworth takes a boat out at night alone and watches the mountain peaks looming over him. The extract is
43 from ‘Introduction – Childhood and School-Time’ and consists of lines 357 to 400. The ‘her’ of line 1 refers to
44 Nature, as explained in the lines previous to this section.

45
46 **Power and Conflict**

47 In this poem, Wordsworth explores the internal conflict of how insignificant man is beside the huge freedom
48 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

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

Comparing 'The Prelude' and 'London'

Vocabulary recap: hapless, hearse, stealth, pinnacle, 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 **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?
- 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...)

7 Structuring your paragraph

- 8 1. Comment about a common theme
- 9 2. Quotation and what the quotation shows – poem 1
- 10 3. Quotation and what the quotation shows – poem 2
- 11 4. Both poems...

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

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

35 **Useful words for comparison:**

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

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

42 1. How do poets present the conflict between man and nature in 'The Prelude' and 'London'?

44 **2. Form and feelings**

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

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

47

48 **Structuring your paragraph**

49 1. Comment about a common feeling

50 2. Form – poem 1

51 3. Form – poem 2

52 4. Both poems...

53

54

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

57 'The Prelude' and 'London' showcase the difficulty of reconciling man-made aspects with the natural: both
58 Wordsworth and Blake's speakers struggle to articulate their fears of nature in each poem. Wordsworth's 'The
59 Prelude' is written as an epic: intended to convey a story of great importance about a hero, the poem's extreme
60 length challenges the constraints of the form itself, with the speaker, overwhelmed by every aspect of nature
61 he perceives, an almost anti-hero. The iambic pentameter of Wordsworth's epic renders the poem similar to
62 natural speech, and its regular rhythm serves to evoke a sense of deep contemplation of nature and its power.
63 William Blake's 'London' contains four regular rhyming quatrains, allowing a song-like rhythm to mask deeper
64 feelings of melancholy and anger. Within Blake's poem he uses an acrostic stanza to convey a hidden message
65 to the reader, whom he wishes to 'H.../E.../A.../R...' his warning about London. Both poems employ regular line
66 lengths to lull the reader into a sense of finiteness and to mask the questions they raise.

67

68 **Aspects of form:**

69 • Epic

70 • Rhyming quatrains

71 • Acrostic poem

72 • Regular/irregular line length

73 • Regular/irregular stanza length

74 • Regular/irregular rhyme

75 • Regular/irregular rhythm

76 • Dialogue or voice

77

78 **Extension: Ambiguities**

79 What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective
80 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.

1 Percy Shelley

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

6

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

14

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

21

22 'Ozymandias'

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

28

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

38

39 Power and Conflict

40 Shelley's **eponymous** tyrant displays one of the clearest examples of power in the anthology. Not only is the
41 power of tyranny present in this poem, but also the conflict of time: the past compared with the present, along
42 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'?

1 **Robert Browning**

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

13

14 **'My Last Duchess'**

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

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

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

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

35

36 **Power and Conflict**

37 'My Last Duchess' displays the abuse of power and the Duke's psychological power over his last wife. We also
38 note the social and patriarchal power the Duke has in his employ, a power symbolised throughout this **dramatic**
39 **monologue**. There is also a conflict of expectation between what the Duke hopes for and what the reality of his
40 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

1 That's my last Duchess painted on the wall,
2 Looking as if she were alive. I call
3 That piece a wonder, now: Frà Pandolf's hands
4 Worked busily a day, and there she stands.
5 Will't please you sit and look at her? I said
6 'Frà Pandolf' **by design**, for never read
7 Strangers like you that pictured **countenance**,
8 The depth and passion of its **earnest** glance,
9 But to myself they turned (since none puts by
10 The curtain I have drawn for you, but I)
11 And seemed as they would ask me, if they **durst**,
12 How such a glance came there; so, not the first
13 Are you to turn and ask thus. Sir, 'twas not
14 Her husband's presence only, called that spot
15 Of joy into the Duchess' cheek: perhaps
16 Frà Pandolf chanced to say 'Her **mantle** laps
17 Over my lady's wrist too much,' or 'Paint
18 Must never hope to reproduce the faint
19 Half-flush that dies along her throat': such stuff
20 Was courtesy, she thought, and cause enough
21 For calling up that spot of joy. She had
22 A heart – how shall I say? – too soon made glad,
23 Too easily impressed; she liked whate'er
24 She looked on, and her looks went everywhere.
25 Sir, 'twas all one! My favour at her breast,
26 The dropping of the daylight in the West,
27 The bough of cherries some **officious** fool
28 Broke in the orchard for her, the white mule
29 She rode with round the terrace – all and each
30 Would draw from her alike the approving speech,
31 Or blush, at least. She thanked men, – good! but thanked
32 Somehow – I know not how – as if she ranked
33 My gift of a nine-hundred-years-old name
34 With anybody's gift. Who'd stoop to blame
35 This sort of **trifling**? Even had you skill
36 In speech – (which I have not) – to make your will
37 Quite clear to such an one, and say, 'Just this
38 Or that in you disgusts me; here you miss,
39 Or there exceed the mark' – and if she let
40 Herself be **lessoned** so, nor plainly set
41 Her wits to yours, forsooth, and made excuse,
42 – E'en then would be some stooping; and I choose
43 Never to stoop. Oh sir, she smiled, no doubt,
44 Whene'er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
46 Then all smiles stopped together. There she stands
47 As if alive. Will't please you rise? We'll meet
48 The company below, then. I repeat,
49 The Count your master's known **munificence**
50 Is **ample warrant** that no just **pretence**
51 Of mine for **dowry** will be disallowed;
52 Though his fair daughter's self, as I avowed
53 At starting, is my object. Nay, we'll go
54 Together down, sir. Notice **Neptune**, though,
55 Taming a sea-horse, thought a **rarity**,
56 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,
Looking as if she were alive.

I met a traveller from an antique land

1. Themes and language

How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?

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...

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?

39 **2. Form and feelings**

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

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

42

43 **Structuring your paragraph**

44 1. Comment about a common feeling

45 2. Form – poem 1

46 3. Form – poem 2

47 4. Both poems...

48

49

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

52 ‘Ozymandias’ and ‘My Last Duchess’ establish tyranny, but in both poems that power is frail and questioned.

53 ‘My Last Duchess’ employs the dramatic monologue, conveying only one side of the story. This form ensures the

54 Duke’s is the dominant voice, yet allows the reader to question this one-sided narrative. ‘My Last Duchess’

55 utilises blank verse – unrhymed iambic pentameter – to signify a natural voice throughout the poem, almost

56 masking the unnatural content. ‘Ozymandias,’ on the other hand, is written in a far more tightly controlled

57 sonnet form, with multiple speakers and speech within speech unsettling the content of the poem, and allowing

58 the modern reader to perceive the irony of the fact that ‘nothing beside remains’. Both poems depict tyranny,

59 but both invite the reader to question that tyranny’s ultimate power.

60

61 **Aspects of form:**

62 • Dramatic monologue

63 • Sonnet

64 • Iambic pentameter

65 • Blank verse

66 • Regular/irregular line length

67 • Regular/irregular stanza length

68 • Regular/irregular rhyme

69 • Regular/irregular rhythm

70 • Dialogue and voice

71

72 **Extension: Ambiguities**

73 What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective

74 is marginalised? And **why**?

10 Was there a man **dismay'd**?
11 Not tho' the soldier knew
12 Some one had **blunder'd**:
13 Theirs not to make reply,
14 Theirs not to reason why,
15 Theirs but to do and die:
16 Into the valley of Death
17 Rode the six hundred.

3.
18 Cannon to right of them,
19 Cannon to left of them,
20 Cannon in front of them
21 Volley'd and thunder'd;
22 Storm'd at with shot and shell,
23 Boldly they rode and well,
24 Into the jaws of Death,
25 Into the mouth of Hell
26 Rode the six hundred.

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

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

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

6. Wilfred Owen: 'Exposure' 1917

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?

1 **Wilfred Owen (1893-1918)**

2 Owen worked as a language tutor in France before enlisting in the army in 1915, feeling pressured to do so by
3 propaganda. Despite this, he enjoyed the impression he made when in public wearing a soldier's uniform. He
4 experienced heavy fighting, and was diagnosed with **neurasthenia** (shell-shock) in 1917, and sent to
5 Craiglockhart Military hospital near Edinburgh to recover. During his time in hospital, he drafted a number of
6 poems, and met Siegfried Sassoon, who was already an established poet, and who gave Owen advice and
7 encouragement. Owen's reputation as perhaps the greatest poet of the First World War rests on poems he
8 wrote in just a fifteen month period. He was deeply attached to his mother, and wrote around six hundred
9 letters to her, where he detailed his experiences: 'I have suffered seventh hell.' Owen returned to France in
10 August 1918, and his shocking experiences evoked some anti-war comments: 'suffer dishonour and disgrace,
11 but never resort to arms. Be bullied, be outraged, be killed: but do not kill.' Yet he was not a **pacifist**: 'I hate
12 washy pacifists.' He felt he needed to 'first get some reputation for **gallantry** before I could successfully and
13 usefully declare my principles.' In 1918 he wrote to his brother in a resigned tone: 'I know I shall be killed. But
14 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
15 true poet must be truthful.' His behaviour became increasingly reckless as he threw himself whole-heartedly
16 into fighting, and in October 1918 he was awarded a Military Cross for bravery. He was killed in battle on 4th
17 November 1918. The news reached his parents on 11th November – the day of the **armistice**.
18

19 **Power and Conflict**

20 Owen's poem reflects the brutal reality of war and evokes its futility by highlighting the tragic impact of conflict.
21 Owen reveals the men's powerlessness in the face of military orders along with the machinery of war, as he
22 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

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

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

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

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

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

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

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

38 Tonight, His frost will fasten on this mud and us,
39 Shrivelling many hands, **puckering** foreheads crisp.
40 The burying-party, **picks** and shovels in their shaking grasp,
41 Pause over half-known faces. All their eyes are ice,
42 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 knife
us...

Half a league, half a league,
Half a league onward!

1. Themes and language

How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?

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...

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 'iced east winds' 'knife 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.

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 '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.

1. How do the poets of 'Exposure' and 'Charge of the Light Brigade' use form and language to convey the experience of war?

40 **2. Form and feelings**

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

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

43

44 **Structuring your paragraph**

45 1. Comment about a common feeling

46 2. Form – poem 1

47 3. Form – poem 2

48 4. Both poems...

49

50

51 **Example paragraph: How do the poets of 'Exposure' and 'Charge of the Light Brigade' use form and language**
52 **to convey the experience of war?**

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

63

64 **Aspects of form:**

65 • Epic

66 • Rhyming quatrains

67 • Acrostic poem

68 • Regular/irregular line length

69 • Regular/irregular stanza length

70 • Regular/irregular rhyme

71 • Regular/irregular rhythm

72 • Dialogue or voice

73

74 **Extension: Ambiguities**

75 What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective
76 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?

1 **Seamus Heaney (1939-2013)**

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

5

6 **'Storm on the Island'**

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

11

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

25

26 **Power and conflict**

27 'Storm on the Island' evokes the power of nature to impact on us and our surroundings, along with the conflict
28 between the eternal quality of nature with man's transient experience of it. Heaney evokes the uneasy
29 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

1 We are prepared: we build our houses **squat**,
2 Sink walls in rock and roof them with good **slate**.
3 This **wizened** earth has never troubled us
4 With hay, so, as you see, there are no stacks
5 Or **stooks** that can be lost. Nor are there trees
6 Which might prove company when it blows full
7 Blast: you know what I mean – leaves and branches
8 Can raise a **tragic chorus** in a **gale**
9 So that you can listen to the thing you fear
10 Forgetting that it **pummels** your house too.
11 But there are no trees, no natural shelter.
12 You might think that the sea is company,
13 Exploding comfortably down on the cliffs
14 But no: when it begins, the flung spray hits
15 The very windows, spits like a tame cat
16 Turned **savage**. We just sit tight while wind dives
17 And **strafes** invisibly. Space is a **salvo**,
18 We are **bombarded** by the empty air.
19 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?

1 Ted Hughes (1930-1998)

2 Ted Hughes was born in Yorkshire and grew up in the countryside, where most of his relatives worked in the
3 clothing and milling industries of the area. Hughes' father served in World War I and fought at Ypres, narrowly
4 escaping death. He was one of just seventeen men from his regiment to return from the Dardanelles Campaign
5 of 1915-16. Stories of Flanders Fields and the Western Front filled Hughes' childhood imagination. Hughes won
6 a scholarship to Cambridge University, but chose to first serve two years in the Royal Air Force (RAF) as his
7 National Service. He was Poet Laureate from 1984 until his death.

8

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

13

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

15

16 Power and Conflict

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

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
In raw-seamed hot khaki, his sweat heavy

We are prepared: we build out houses squat,
Sink walls in rock and roof them with good slate

1. Themes and language

How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?

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...

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.

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 '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.

1. How do the poets of 'Bayonet Charge' and 'Storm on the Island' use form and language to evoke conflict?

40 **2. Form and feelings**

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

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

43

44 **Structuring your paragraph**

45 5. Comment about a common feeling

46 6. Form – poem 1

47 7. Form – poem 2

48 8. Both poems...

49

50

51 **Example paragraph: How do the poets of ‘Bayonet Charge’ and ‘Storm on the Island’ use form and language to evoke conflict?**

53 ‘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’

54 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

55 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

56 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.

60

61

62 **Aspects of form:**

- 63 • Stanza number
- 64 • Regular/irregular line length
- 65 • Regular/irregular stanza length
- 66 • Regular/irregular rhyme
- 67 • Regular/irregular rhythm
- 68 • Dialogue or voice
- 69 • Enjambment
- 70 • Caesura

71

72 **Extension: Ambiguities**

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

74

9. Carol Ann Duffy: 'War Photographer' 1985

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?

1 Carol Ann Duffy (1955 –)

2 *"Poetry is a series of intense moments. I'm not dealing with facts, I'm dealing with emotions."*

3

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

9

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

13

14 In her post as Poet Laureate, Carol Ann Duffy has written many poems, including a 46 line poem *Rings* for the
15 2011 wedding of Prince William and Catharine Middleton. Duffy also wrote the poem *The Throne*, which she
16 composed for the 60th anniversary of Queen Elizabeth II's coronation.

17

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

24

25 Power and Conflict

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

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

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

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

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

19 A hundred **agonies** in black-and-white
20 from which his editor will pick out five or six
21 for Sunday's **supplement**. The reader's eyeballs prick
22 with tears between the bath and pre-lunch beers.
23 From the aeroplane he stares impassively at where
24 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
with spools of suffering set out in ordered rows.

In bewilderment then he almost stopped –

1. Themes and language

How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?

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...

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?

37 **2. Form and feelings**

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

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

40

41 **Structuring your paragraph**

42 1. Comment about a common feeling

43 2. Form – poem 1

44 3. Form – poem 2

45 4. Both poems...

46

47

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

49
50 ‘War Photographer’ and ‘Bayonet Charge’ evoke a deeply ambiguous attitude to war, with the speakers of both
51 poems conveying distaste and disbelief throughout the stanzas. Duffy’s ‘War Photographer’ employs four
52 regular sestets, each with a regular rhyme scheme: ABBCDD. Despite this regularity, the absence of a couplet or
53 a quatrain does render the rhyme less obvious, and so the poem resists an easy, song-like rhythm; this unusual
54 rhyme scheme defies predictability, just as war itself and the morally ambiguous actions of the photographer
55 do. ‘Bayonet Charge,’ however, is even more irregular; the three stanzas are irregular in their length, similarly
56 portraying the unpredictability of war and challenging an easy interpretation of conflict. Both poems employ
57 irregularity to unsettle and challenge the reader and defy a simplistic interpretation.

58

59 **Aspects of form:**

60 • Stanza number

61 • Regular/irregular line length

62 • Regular/irregular stanza length

63 • Regular/irregular rhyme

64 • Regular/irregular rhythm

65 • Dialogue or voice

66 • Enjambment

67 • Caesura

68

69 **Extension: Ambiguities**

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

10. Carol Rumens: 'The Émigré,' 1993

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.

1 Carol Rumens (b. 1944 –)

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

5

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

12

13 Power and Conflict

14 'The Émigrée''s tone is threatening, conveying a personal journey but also the power place can hold over a
15 person.

Questions:

1. How does the language and form of 'The Émigrée' 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

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

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

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

11. John Agard: Checking Out Me History 1996

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?

1 John Agard (b. 1949 –)

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

6

7 Toussaint Louverture: 1743-1803

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

12

13 Nanny de Maroon (1696-1755)

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

17

18 Mary Seacole (1805-1881)

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

22

23 Power and Conflict

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

26

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

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

10
11 *Toussaint*
12 *a slave*
13 *with vision*
14 *lick back*
15 *Napoleon*
16 *battalion*
17 *and first Black*
18 *Republic born*
19 *Toussaint de thorn*
20 *to de French*
21 *Toussaint de beacon*
22 *of de Haitian Revolution*

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

27 *Nanny*
28 *see-far woman*
29 *of mountain dream*
30 *fire-woman struggle*
31 *hopeful stream*
32 *to freedom river*

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

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

41 *From Jamaica*
42 *she travel far*
43 *to the Crimean War*
44 *she volunteer to go*
45 *and even when de British said no*
46 *she still brave the Russian snow*
47 *a healing star*
48 *among the wounded*
49 *a yellow sunrise*
50 *to the dying*

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

Comparing 'The Émigrée' 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

1. How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?
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 Émigrée' 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 Émigrée

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

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

17 I have no passport, there's no way back at all
18 but my city comes to me in its own white plane.
19 It lies down in front of me, docile as paper;
20 I comb its hair and love its shining eyes.
21 My city takes me dancing through the city
22 of walls. They accuse me of absence, they circle me.
23 They accuse me of being dark in their free city.
24 My city hides behind me. They mutter death,
25 and my shadow falls as evidence of sunlight.
26
27

28 **Which poem will you choose to compare with 'The Émigrée' in this question about 'aspects of conflict' and**
29 **why?**

38
39
40 **Useful words for comparison:**

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

43
44 **Which quotations from your chosen poem will you use to compare with 'The Émigrée'?**

53
54 **1. How do the poets represent aspects of conflict in 'The Émigrée' and one other poem?**

55
56 **2. Form and feelings**

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

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

59
60 **Structuring your paragraph**

- 61 1. Comment about a common feeling
- 62 2. Form – poem 1
- 63 3. Form – poem 2
- 64 4. Both poems...

65
66 **Extension: Ambiguities**

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

12. Imtiaz Dharker: 'Tissue' 2006

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?

1 **Imtiaz Dharker (b. 1954 –)**

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

9

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

13

14 **Power and Conflict**

15 'Tissue' explores internal conflict, past memories, and a personal journey.

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

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

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

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

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

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

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

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

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

33 with living tissue, raise a structure
34 never meant to last,
35 of paper smoothed and stroked
36 and thinned to be **transparent**,

37 turned into your skin.

13. Simon Armitage: 'Remains' 2007

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?

1 **Simon Armitage (b. 1963 –)**

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

5

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

13

14 **Power and Conflict**

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

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

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.

1

14. Jane Weir: 'Poppies' 2009

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?

1 Jane Weir (b. 1963 –)

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

7

8 Poppy tradition

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

21

22 Power and Conflict

23 'Poppies' takes war as its subject, along with the tragic effects of conflict, and the impact of war on family
24 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

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

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

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

30 On reaching the top of the hill I traced
31 the inscriptions on the war **memorial**,
32 leaned against it like a **wishbone**.
33 The dove pulled freely against the sky,
34 an **ornamental** stitch. I listened, hoping to hear
35 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

1. How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?
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 of 'Poppies' and one other poem use form and language to convey the human impact of conflict?

Poppies

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

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

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

29 a winter coat or reinforcements of scarf, gloves.

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

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

38
39
40
41
42
43
44
45

46
47
48 **Useful words for comparison:**

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

51
52 **Which quotations from your chosen poem will you use to compare with 'Poppies'?**

53
54
55
56
57
58
59
60

61
62 **1. How do the poets of 'Poppies' and one other poem use form and language to convey the human impact of**
63 **conflict?**

64
65 **2. Form and feelings**

66 How does the **form** of each poem compare and contrast? And **why**?
67 How do the **feelings** of each poem compare and contrast? And **why**?

68
69 **Structuring your paragraph**

- 70 1. Comment about a common feeling
71 2. Form – poem 1
72 3. Form – poem 2
73 4. Both poems...

74
75 **Extension: Ambiguities**

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

15. Beatrice Garland: 'Kamikaze' 2013

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 with plagues the marriage hearse'?

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

1 **Beatrice Garland (b. 1938 –)**

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

4

5 **Kamikaze**

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

9

10 **Power and conflict**

11 'Kamikaze' demonstrates internal conflict, past memories and family relationships, along with the tragic impact
12 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

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

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

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

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

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

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

37 *till gradually we too learned*
38 *to be silent, to live as though*
39 *he had never returned, that this*
40 *was no longer the father we loved.*
41 And sometimes, she said, he must have wondered
42 which had been the better way to die.
43

Approaching the Unseen Poem

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

5
6 You are asked **two questions** on the paper. The first will print **one poem** from this anthology and ask you to
7 compare it with **another poem you have studied**. You will choose this second poem from the four poems in this
8 collection that you have learned off by heart: 'Ozymandias,' 'London,' 'Charge of the Light Brigade,' or 'Bayonet
9 Charge.' If one of these four poems is printed, you will need to compare it with the other three.

10
11 In the final question of **Paper Two**, the examiners will print an **unseen poem**: that is, one you have never studied.
12 They will ask you one question about it, which usually asks you to explore how the **language** depicts the **ideas**,
13 **themes** or **feelings**. They will then print a second unseen poem and ask you to compare the two, looking at ways
14 they are similar and ways they are different.

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

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

17

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

19

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

21

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

24

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

- 26 1. What are the striking **themes** and **language**?
- 27 2. How does the **form** evoke the **feelings**?
- 28 3. What are the **ambiguities**?

Use these questions to help structure each paragraph:

Themes and language:

- 29 • Title? Eponymous? Anonymous? Short? Long? And **why**?
- 30 • Themes?
- 31 • How is language used in the poem?
- 32 • How is imagery used in the poem? (Simile, metaphor...) Sound effects? (Sibilance, alliteration...)

Form and feelings:

- 33
- 34 • What is the form of the poem? And **why**?
- 35 • What are the feelings evoked? And **why**?

Ambiguities:

- 36
- 37 • What are the ambiguities in the poem? What are the silences? Whose perspective is marginalised? And
- 38 **why**?

1 **Comparing unseen poems**
2 You should use the exact same method to compare poems you have not seen before as you use for the poems
3 you have studied in the anthology.

4

5 **1. Themes and language**

6 How do the **titles** compare? Eponymous? Anonymous? Short? Long? And **why**?

7 How do the **themes** compare and contrast?

8 How is **language** used in each poem, and how does it compare?

9 How is **imagery** used in each poem? (Simile, metaphor...) **Sound effects**? (Sibilance, alliteration...)

10

11 **Structuring your paragraph**

- 12 1. Comment about a common theme
- 13 2. Quotation and what the quotation shows – poem 1
- 14 3. Quotation and what the quotation shows – poem 2
- 15 4. Both poems...

16

17 **Useful words for comparison:**

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

20

21 **2. Form and feelings**

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

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

24

25 **Structuring your paragraph**

- 26 1. Comment about a common feeling
- 27 2. Form – poem 1
- 28 3. Form – poem 2
- 29 4. Both poems...

30

31 **Extension: Ambiguities**

32 What are the ambiguities in the poems, and how do these compare? What are the silences? Whose perspective
33 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

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

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

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

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

17 Peace, peace, she cannot hear
18 Lyre or sonnet,
19 All my life's buried here,
20 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:

Percy Bysshe Shelley	Ozymandias
William Blake	London
William Wordsworth	The Prelude: stealing the boat
Robert Browning	My Last Duchess
Alfred Lord Tennyson	The Charge of the Light Brigade
Wilfred Owen	Exposure
Seamus Heaney	Storm on the Island
Ted Hughes	Bayonet Charge
Simon Armitage	Remains
Jane Weir	Poppies
Carol Ann Duffy	War Photographer
Imtiaz Dharker	Tissue
Carol Rumens	The émigree
Beatrice Garland	Kamikaze
John Agard	Checking Out Me History

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_____ s_____ sigh

Runs in b_____ d_____ p_____ walls.

But most t_____ m_____ s_____ 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

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 _____, K_____ K_____:
L_____ 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_____:
Theirs not to m_____ reply,
Theirs not to r_____ why,
Theirs 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' 2

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_____
Theirs not to m_____ r_____,
Theirs not to r_____ w_____,
Theirs 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_____.

'Charge of the Light Brigade' 4

I
H.....,
H.....,
All
R.....
"F.....!"
"Charge:
Into
R.....

II
"F.....!"
Was?
Not
Someone:
Theirs,
Theirs,
Theirs:
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

Threw 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.
2. "'B_____!' s_____ S_____, 'H_____!'"
 - b.
3. "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_____!' 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_____!' 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_____!' 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

'The Prelude'

1. Symbolism
2. Imagery
3. Repetition
4. Iambic pentameter
5. Personification

'Ozymandias'

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

'My Last Duchess'

1. William Blake, 1794
2. Percy Shelley, 1818
3. Alfred Tennyson, 1854
4. Rhyming quatrain
5. Monologue

'Charge of the Light Brigade'

1. Percy Shelley, 1818
2. Dramatic monologue
3. Sonnet
4. William Wordsworth 'The Prelude'
5. Refrain

'Exposure'

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

'Storm on the Island'

1. Replace a noun
2. Enjambment
3. Caesura
4. Juxtaposition
5. Personification

'Bayonet Charge'

1. Enjambment
2. Alfred Tennyson 1854
3. Percy Shelley 1818
4. William Blake 1794

5. 4 rhyming quatrains

'War Photographer'

1. Free verse
2. Onomatopoeia
3. Anonymity
4. Eponymity
5. Subjective, objective

'The émigrée'

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

'Checking Out Me History'

1. Free verse
2. Rhyming quatrain
3. Ballad
4. Caesura
5. Battle of Hastings

'Tissue'

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

Extension: 1. Blake: London, 2. Wordsworth: Prelude, 3.

Browning: My Last Duchess, 4. Owen: Exposure, 5. Heaney: Storm on the Island

'Remains'

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

'Poppies'

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

Extension: 1. Tennyson: Charge, 2. Hughes: Bayonet Charge, 3. Armitage: Remains, 4. Duffy: War Photographer, 5.

Rumens: The émigrée

'Kamikaze'

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

Extension: 1. Agard: Checking out me history, 2. Dharker: Tissue, 3. Weir: Poppies, 4. Shelley: Ozymandias, 5. Blake: London

Recap answers: 'A Christmas Carol'

Week 1

2.

1. 1809
2. Poor Laws consign workless to the workhouse
3. 1834

3.

1. Criticise; Dickens satirises the Victorian, charity shirking miser Scrooge
2. Dialogue
3. Point of view

Week 2

2.

1. Scrooge
2. Scrooge's first boss; jolly and kind
3. Fred

3.

1. 2
2. 4
3. Scrooge is transformed and joyous in giving to charity

Week 3

2.

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

3.

1. Social stereotypes; Thomas Malthus
2. Greatest good for the greatest number
3. Social hierarchy; George Cruikshank's 'The Bee Hive'

Week 4

2.

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

3.

1. To render scenes and characters more vivid in detail

2. Authorial intrusion
3. Strong moral message

Week 5

2.

1. Ghost of Christmas Past to reconnect him to it
2. Scrooge's fiancée who breaks the engagement due to his avarice
3. Jacob Marley

3.

1. Scrooge meets Marley's ghost. He asserts his belief that the poor don't deserve charity.
2. Stave 3.
3. Ghost of Christmas Yet to Come

Week 6

1.

1. Ghost of Christmas Present
2. Bob Cratchit
3. Tiny Tim

2.

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

3.

1. Christmas cards first produced in England
2. 1847
3. 1824

4.

1. Social hierarchy
2. Greatest good for the greatest number
3. Thomas Malthus argued economic improvements for the poor were self-defeating

5.

1. Omniscient narrator
2. Didactic
3. Perspective

6.

1. Novella
2. Criticise; Victorian charity shirking miser Scrooge
3. Two or more people speaking

POWER AND CONFLICT POETRY

A. Poetic Form

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

B. Poems and poets

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