

# Year 8 English Knowledge Booklet

## War Poetry

Name:

Class:





# War Poetry

## Big Questions

Big questions that you will explore during this unit:

1. How has war acted as an inspiration for poetry through history?
2. How did poetry reflect public attitudes at the start of WW1?
3. How did soldiers use poetry to express a patriotic view on WW1?
4. How did soldiers use poetry to express a cynical view on WW1?
5. How is heroism portrayed in poetry of WW1?
6. How did the poetry of WW1 convey the physical and psychological effects of war?
7. How does poetry reflect the impact of war on those left behind?
8. How has war poetry changed since WW1?

Poetry you will study in this unit:

Poem	Poet	Big Question
The Battle of Maldon	Unknown	1
The Man He Killed	Thomas Hardy	1
Who's for the Game	Jessie Pope	2
Recruiting	E. A Mackintosh	2
The Soldier	Rupert Brooke	3
In Flanders Fields	John McCrae	3
Dulce et Decorum Est	Wilfred Owen	4
The Hero	Siegfried Sassoon	5
Anthem For Doomed Youth	Wilfred Owen	5
Suicide in the Trenches	Siegfried Sassoon	6
Disabled	Wilfred Owen	6
A Wife in London	Thomas Hardy	7
Manhunt	Simon Armitage	7
If This is a Man	Primo Levi	8
Selection of Modern War Poems	Various	8

# Key Vocabulary

## War Poetry

- Celebratory - Something which celebrates.
- Cynical – Believing that people are only interested in themselves and are not sincere.
- Idealistic - Believing that good things can be achieved, often when this does not seem likely to other people.
- Irony - A situation in which something that was intended to have a particular result has the opposite or a very different result.
- Jingoism - The extreme belief that your own country is always best, often shown in enthusiastic support for a war against another country.
- Nationalistic - Strongly supportive of your country and its political standpoint.
- Patriotism - Love and devotion to your country.
- Propaganda - Information, especially of a biased or misleading nature, used to promote a political cause or point of view.
- Satire - A piece of writing which criticises people or ideas in a humorous way, especially in order to make a political point.

# Key Terminology

## Poetry

- Allusion = a word or phrase designed to call something to mind, without mentioning that thing explicitly.
- Caesura = a pause in the middle of a line of verse
- Dramatic monologue = A poem in the form of a speech or narrative by an imagined person.
- Enjambment = when a sentence continues over a line of verse without a pause.
- Heroic poetry = Narrative poetry (poetry that tells a story) that describe the deeds of great warriors. They were traditionally told orally rather than written down.
- Iambic Pentameter = A line of verse with 10 syllables. The syllables are organised in five pairs or 'feet' consisting of one un-stressed then one stressed syllable.
- Iambic Tetrameter = A line of verse with 8 syllables. The syllables are organised in four pairs or 'feet' consisting of one un-stressed then one stressed syllable.
- Metaphor = describing something/someone as being something else—"the sea is a monster".
- Meter = The pattern of stresses of syllables in lines of poetry. A steady meter creates a steady rhythmic pattern.
- Onomatopoeia = a word which imitates the natural sounds of a thing.
- Pathetic fallacy = When the natural world is given human characteristics to help reflect the mood in the text.
- Quatrain = A four line stanza.
- Rhyming couplets = two lines that rhyme.
- Sensory imagery = an image which is created through the 5 senses (sound, smell, taste, touch, sight).
- Sibilance = the repetition of 's' sounds—"scary spider".
- Simile = an expression comparing one thing with another, always including the words "as" or "like" - "as fast as lightening".
- Sonnet = A 14 line poem, written in iambic pentameter, with a specific rhyme scheme and containing a *volta* or turning point.

## Key points about the poems

Poem	Key facts
The Battle of Maldon	An Anglo Saxon poem, narrating a battle against Viking Raiders in which the Earl is killed. The poem explores Anglo Saxon ideals of heroism and loyalty.
The Man He Killed	Novelist, Hardy, also wrote poems. This poem explores the irony of killing a fellow man during war time when, in peace time you might become friends.
Who's for the Game	Pope became a popular war poet, helping the recruitment drive. The poem presents war as a game Owen wrote Dulce in response to this poem as he was angered by the unrealistic portrayal of war.
Recruiting	Written by a soldier. His experiences made him bitter about the recruitment drive and that mood is expressed in this poem.
The Soldier	Published early in WW1, Brooke serves for a short time before dying from a mosquito bite. Expresses the idealism that many felt at the time. A focuses on the idea of the soldier as a hero and national pride. Provides a sharp contrast to later war poems.
In Flanders Fields	One of the most quoted First World War poems, often used during Remembrance ceremonies, as it uses the poppy as a symbol to remember the fallen soldiers.
Dulce Et Decorum Est	Written by Owen whilst at Craiglockhart Hospital during WW1 and published after his death. Famous for its graphic portrayal of war and condemnatory tone. It describes the horrors of a gas attack.

## Key points about the poems

Poem	Key facts
The Hero	<p>The poem takes a cynical view on heroism, exploring the news of a soldier's death being broken to his mother.</p> <p>It begins by suggesting the dead soldier's bravery in his mother's eyes, but then goes on to contrast this with the reality that he had been a coward whom no one but his mother would mourn.</p>
Anthem For Doomed Youth	<p>Also written by Owen during his time at Craiglockhart, this poem laments the scale of loss of young lives and how they cannot be given a fitting tribute.</p>
Suicide in the Trenches	<p>It tells of the suicide of a young man sent off to war and attacks the "'smug-faced' crowds who greet the returning soldiers".</p> <p>Another poem about the reality of war from the perspective of a soldier-poet-Siegfried Sassoon.</p>
Disabled	<p>Another of Owen's poems, 'Disabled' focuses on the physical and mental effects of injury on a previously young and fit soldier.</p>
A Wife in London	<p>Novelist, Hardy, also wrote poems. This one explains the moment a wife learns her husband has died in the 'far south land'. The next day she receives a letter from him.</p>
Manhunt	<p>Written from the point of view of Laura, the wife of a soldier who has been both physically and mentally scarred by his experience during the Bosnian War.</p>
If This is a Man	<p>Written by a survivor of the Auschwitz concentration camp about his experience there as a Jewish prisoner during the second world war.</p> <p>The poem was written as an introduction to his memoirs of the same title and asks the reader to question their treatment of others.</p>

# War Poetry Knowledge Grid

Key Poets and Poems		Historical Timeline
Thomas Hardy	The Man He Killed A Wife in London	Ancient Greece – The Trojan War: 12 <sup>th</sup> Century BC <i>The Iliad</i>
Jessie Pope	Who's For the Game?	Anglo Saxon period – The Battle of Maldon: 991 AD <i>The Battle of Maldon</i>
E A Mackintosh	Recruiting	The Crimean War: 1856 <i>The Charge of The Light Brigade</i>
Rupert Brooke	The Soldier	The Boer War: 1899-1902 <i>The Man He Killed; A Wife in London</i>
John McCrae	In Flanders Fields	First World War: 1914-1918 <i>Who's For The Game; Recruiting; The Soldier; In Flanders Fields; Dulce Et Decorum Est; Anthem For Doomed Youth; The Hero; Suicide in the Trenches</i>
Wilfred Owen	Dulce Et Decorum Est Anthem for Doomed Youth	Second World War: 1939-1945 <i>If This is a Man</i>
Siegfried Sassoon	The Hero Suicide in the Trenches	The First Gulf War: 1990-1991
Primo Levi	If This is a Man	Bosnian War: 1992-1995 <i>The Manhunt</i>
Simon Armitage	The Manhunt	Iraq and Afghan Wars: 2001-Present
Key Terminology		Key Vocabulary
Allusion = a word or phrase designed to call something to mind, without mentioning that thing explicitly.		Celebratory - Something which celebrates.
Caesura = a pause in the middle of a line of verse		Cynical – Believing that people are only interested in themselves and are not sincere.
Dramatic monologue = A poem in the form of a speech or narrative by an imagined person.		Idealistic - Believing that good things can be achieved, often when this does not seem likely to other people.
Enjambment = when a sentence continues over a line of verse without a pause.		Irony - A situation in which something that was intended to have a particular result has the opposite or a very different result.
Heroic poetry = Narrative poetry (poetry that tells a story) that describe the deeds of great warriors. They were traditionally told orally rather than written down.		Jingoism - The extreme belief that your own country is always best, often shown in enthusiastic support for a war against another country.
Iambic Pentameter = A line of verse with 10 syllables. The syllables are organised in five pairs or 'feet' consisting of one un-stressed then one stressed syllable.		Nationalistic - Strongly supportive of your country and its political standpoint.
Iambic Tetrameter = A line of verse with 8 syllables. The syllables are organised in four pairs or 'feet' consisting of one un-stressed then one stressed syllable.		Patriotism - Love and devotion to your country.
Metaphor = describing something/someone as being something else—"the sea is a monster".		Propaganda - Information, especially of a biased or misleading nature, used to promote a political cause or point of view.
Meter = The pattern of stresses of syllables in lines of poetry. A steady meter creates a steady rhythmic pattern.		Satire - A piece of writing which criticises people or ideas in a humorous way, especially in order to make a political point.
Onomatopoeia = a word which imitates the natural sounds of a thing.		
Pathetic fallacy = When the natural world is given human characteristics to help reflect the mood in the text.		
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Sonnet = A 14 line poem, written in iambic pentameter, with a specific rhyme scheme and containing a volta or turning point.		

# Homework

<p>Homework 1</p> <p>Due date:</p> <p>_____</p>	<p>Ready for a recall test, learn definitions of the following terms:</p> <ol style="list-style-type: none"> <li>1. Caesura</li> <li>2. Enjambment</li> <li>3. Iambic Pentameter</li> <li>4. Iambic Tetrameter</li> <li>5. Metaphor</li> <li>6. Onomatopoeia</li> <li>7. Pathetic fallacy</li> <li>8. Sensory imagery</li> <li>9. Sibilance</li> <li>10. Simile</li> </ol>
<p>Homework 2:</p> <p>Due date</p> <p>_____</p>	<p>Ready for a recall test, learn a quotation which exemplifies each of the following terms. Use the poems you have studied so far for the examples. Top tip,: keep the quotations short so that they're easy to learn.</p> <ol style="list-style-type: none"> <li>1. Caesura</li> <li>2. Enjambment</li> <li>3. Iambic Pentameter</li> <li>4. Iambic Tetrameter</li> <li>5. Metaphor</li> <li>6. Onomatopoeia</li> <li>7. Pathetic fallacy</li> <li>8. Sensory imagery</li> <li>9. Sibilance</li> <li>10. Simile</li> </ol>
<p>Homework 3:</p> <p>Due date:</p> <p>_____</p>	<p>Make a 20 question knowledge quiz to test your partner's understanding of the poems studied in this unit. You must include answers. For example, Q: "from whose point of view is the poem Manhunt?" Answer: Laura's (the soldier's wife)</p>



## How is war presented in 'The Manhunt' and 'Dulce et Decorum est'?

In both 'The Manhunt' and 'Dulce et Decorum est' the mental and physical trauma of war is presented.

In 'Manhunt', told from a soldier's wife's perspective, Armitage lists the gruesome injuries that the soldier has sustained with a range of metaphors; Armitage describes the "blown his of his lower jaw", "the fractured rudder of a shoulder blade" and "the parachute silk of his punctured lung". The repeated powerful verbs like "blown", "fractured" and "punctured" all have connotations of physical injury and serve to reinforce just how physically damaged the soldier is by the war. Furthermore, all of the verbs have a military sound to them with references to gun-fire and explosions which emphasises the fact that the injuries were not sustained in a car crash or accident but in a battlefield that became the soldier's home whilst he was away from his wife. The pronoun "his" before the body part that was affected demonstrates that the speaker is the soldier's wife who is struggling to come to terms with the physical and mental trauma that her husband has experienced which is something that sets it apart from 'Dulce et Decorum est'. Whereas Owen focusses on the physical injuries, which Armitage partly does, Armitage also explores the mental suffering of the wife and soldier who has a "sweating, unexploded mine buried deep in his mind." The militaristic language "unexploded" has clear links to IEDs but, metaphorically, it suggests that the real suffering comes from the soldier's PTSD. Due to the horrific things that Eddie has seen and experienced, he is trying to suppress the thoughts and feelings but he has been left as somebody who could "explode" at any time and the pressure that this places on his relationship can be seen to be the most significant impact of the war.

In a similar way to Armitage, Owen also depicts a harrowing portrayal of war with gruesome injuries being sustained by many soldiers but does not focus on the mental impact as much. Owen describes once youthful "boys" who were thrown into the most brutal conflict imaginable which has left them "bent double, like old beggars under sacks". The fact that they are "bent double" implies that the men are so physically exhausted that they are struggling to keep themselves upright. Furthermore, the simile "like beggars under sacks" suggests that the exertion placed on the soldiers has left them resembling a group of malnourished homeless people and not a group of young and energetic soldiers that they were when the war started; now they are trudging through the mud in uniforms that have become too big for them. The struggle that the soldiers went through day after day, like Eddie in 'Manhunt', is horrific but the depiction of a soldier 'guttering, choking, drowning' conveys the extent of the injuries that the soldiers sustained. The rule of three emphasises the sheer scale of suffering experienced by the soldiers. The verbs "guttering, choking and drowning" all have connotations of a futile struggle for survival as the man chokes on the mustard gas. Furthermore, "drowning" can be seen to be an extremely unpleasant way to die which, like Eddie in Manhunt, causes an extreme amount of distress and pain before the inevitable demise of the soldier which is something that Eddie was lucky to escape.

Although Owen was writing about WW1, the scale of suffering and physical injuries can be compared to Armitage's poem 'Manhunt'. However, whereas Owen focusses on the physical injuries, Armitage also refers to the mental trauma that war can inflict.

In the exemplar, the student has thoughtfully approached the task and has selected a good range of relevant quotations. There is a sensitive and evaluative response to the task and some sophisticated language analysis.

To improve, the student could compare the two poems more closely.

This would receive 17/20.

# Year 8 Mark Scheme - READING

	TDS R1 – Response	TDS R2 – Language/Structure	TDS R3 - Comparison
<b>Level 4</b> <b>17-20</b> perceptive and detailed analysis	<b>Show a perceptive understanding of the text, engaging fully perhaps with some originality.</b> <ul style="list-style-type: none"> <li>Pertinent direct references from across the text.</li> <li>Sensitive and evaluative approach.</li> <li>Critical analysis of text.</li> </ul>	<b>Shows detailed and perceptive understanding of language and structure:</b> <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of language</li> <li>Selects a judicious range of textual detail</li> <li>Makes sophisticated and accurate use of subject terminology</li> <li>Analyses the effects of the writer's choice of structural features</li> </ul>	<b>Shows perceptive synthesis and interpretation of both texts:</b> <ul style="list-style-type: none"> <li>Makes perceptive inferences from both texts</li> <li>Makes judicious references/use of textual detail relevant to the focus of the question</li> <li>Statements show perceptive differences between texts</li> </ul>
<b>Level 3</b> <b>12-16</b> Clear, relevant explanation	<b>Show a secure understanding of key aspects of a text, with considerable engagement.</b> <ul style="list-style-type: none"> <li>Support and justify with well-chosen direct references.</li> <li>Thoughtful approach to the task.</li> </ul>	<b>Shows clear understanding of language and structure:</b> <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of language</li> <li>Selects a range of relevant textual detail</li> <li>Makes clear and accurate use of subject terminology</li> <li>Explains clearly the effects of the writer's choice of structural features</li> </ul>	<b>Shows clear synthesis and interpretation of both texts:</b> <ul style="list-style-type: none"> <li>Makes clear inferences from both texts</li> <li>Selects clear references/textual detail relevant to the focus of the question</li> <li>Statements show clear differences between texts</li> </ul>
<b>Level 2</b> <b>7-11</b> Some understanding and comment	<b>Show some understanding of key aspects of a text, perhaps with engagement.</b> <ul style="list-style-type: none"> <li>Support and justify with references to the text.</li> <li>Straightforward approach to the task.</li> </ul>	<b>Shows some understanding of language and structure:</b> <ul style="list-style-type: none"> <li>Attempts to comment on the effect of language</li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> <li>Attempts to comment on the effect of structural features</li> </ul>	<b>Shows some interpretation from one/both texts:</b> <ul style="list-style-type: none"> <li>Attempts some inference(s) from one/both texts</li> <li>Selects some appropriate references/textual detail from one/both texts</li> <li>Statements show some difference(s) between texts</li> </ul>
<b>Level 1</b> <b>1-6</b> Simple, limited comment	<b>Basic understanding of some key aspects of a text, with emerging engagement.</b> <ul style="list-style-type: none"> <li>May support ideas with references to the text.</li> <li>Simple approach to the task</li> </ul>	<b>Shows simple awareness of language and structure:</b> <ul style="list-style-type: none"> <li>Offers simple comment on the effect of language</li> <li>Selects simple references or textual details</li> <li>Makes simple use of subject terminology, not always appropriately</li> <li>Offers simple comment on the effect of structure</li> </ul>	<b>Shows simple awareness from one/both texts:</b> <ul style="list-style-type: none"> <li>Offers paraphrase rather than inference</li> <li>Makes simple reference/textual details from one/both texts</li> <li>Statements show simple difference between texts</li> </ul>
<b>0</b>	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

# Critical Reading 1

From: <https://www.englishandmedia.co.uk/e-magazine/articles/33004> accessed July 2019

## Jessie Pope – Jingoistic War Poet or Journalist?

**Professor Anne Varty examines Pope's mixed critical standing, arguing that there's much more to her work than the patriotic call-to-arms for which her reputation suffered both at the time of World War 1 and since.**

Jessie Pope's war poetry only re-emerged in 1981 when Catherine Reilly selected four of Pope's poems for the anthology *Scars Upon My Heart*. Two years later, in 1983, her name was brought into by disrepute when a scholarly edition of Wilfred Owen's poetry showed that an early draft of 'Dulce et Decorum Est' had been dedicated to Jessie Pope. Owen accused Pope of peddling the 'Old Lie' that it was sweet and fitting to die for one's country. This became an accusation of excessively aggressive patriotism, or jingoism. Was Pope anything more than a bellicose rhymester? The fact that Owen singled her out in 1917 tells us that she had a reputation to be reckoned with. If his charge was just, why did she have such a following?

### A Working Woman

Born in 1868 and a spinster until the age of 61, Jessie Pope had no income other than that which she earned as a professional writer. No doubt her need to guarantee a market for what she wrote influenced her choice of style and subject, and she stated in a 1915 interview for the *Lady's Realm* that she 'never refused any work that was offered to her.' This was pioneering for a woman of her generation, while her decision to write humorous verse also did little to polish the halo of the Victorian 'angel in the house'. Financially independent and professionally witty, Pope was breaking new ground for women. She started publishing satirical verse on topical subjects in *Punch* in 1902 and for years she was the only woman out of 25 poets regularly employed there.

### A Newspaper Poet

Her reputation as a poet of World War One rests on the verse she published during the first two years of the war, principally in the *Daily Mail*, the *Daily Express*, and *Punch*. These were collected into three separate volumes which ran speedily to multiple reprints: *Jessie Pope's War Poems* (1915), *More War Poems* (1915), *Simple Rhymes for Stirring Times* (1916). In the newspapers her poems are enmeshed in the chronology of the war. They respond to specific events or take the temperature of the national mood. For example, the bombardment of the Yorkshire coast on 16 December 1914 provoked 'And the Consequence Was...' published two days later, or the sinking of the *Lusitania* on 7 May 1915 inspired her elegy 'Sea Sorrow' which was printed four days later and subsequently placed as the closing poem for *More War Poems*. The sequencing of poems as collected in the three volumes does not follow the original date order of publication but creates instead an alternative aesthetic cohesion.

# Critical Reading 1

## Play the Game

The first of the 58 poems which Pope published in the Daily Mail between 11 September 1914 and 6 July 1915 was 'Play the Game'. It launches the metaphor to which she often returned and for which she has subsequently been much criticised. The last of the three stanzas reads:

*Football's a sport, and a rare sport too,  
Don't make it a source of shame.  
Today there are worthier things to do.  
Englishmen, play the game!  
A truce to the League, a truce to the Cup,  
Get to work with a gun.  
When our country's at war we must all back up –  
It's the only thing to be done!*

The poem is an open call to arms and assertion of national solidarity. The metaphoric identity between field sports and the 'worthier' game of war hails from the ideology of Empire. It had been used by earlier poets, notably by Henry Newbolt in 'Vitaī Lampada' or 'The Torch of Life', written in 1892 and published in Admirals All (1897), which has the refrain

*Play up! Play up! And play the game!*

The virtues of team sports had also been promoted by Empire veteran Baden-Powell in Scouting for Boys (1908) whose scouting movement celebrated an ideal of citizenship to be achieved through endurance, self-sacrifice, being prepared, loyalty to the symbols of patriotism and, crucially, participation in games. Jessie Pope had clearly taken notice of Baden-Powell's work. During 1912 she published four illustrated volumes of verse which brought scouting to the nursery: The Dolly Scouts, The Baby Scouts, The Cat Scouts and The Teddy-Bear Scouts.

## Critical Reading 2

<https://www.englishandmedia.co.uk/e-magazine/articles/14333> accessed 4th July 2019.

### Wilfred Owen – what's new?

There can't be many poets as squarely identified with 'war poetry' as the soldier-poet Wilfred Owen. Why is this? And how important, really, is Owen, or the First World War, to the historical development of poetry in Britain?

Well, even a quick listen to some of Owen's contemporaries demonstrates just how 'realistic' and original Owen was by comparison. John Oxenham, a celebrated writer of his time, sold something like 175,000 copies of his book in 1915 with verses like this:

*They died that we might live, –  
Hail! – And Farewell!  
– All honour give  
To those who, nobly striving, nobly fell,  
That we might live!*

This extract is taken from a poem called (yes, you guessed it) 'Hail! – And Farewell!'. Oxenham's poetry is fairly typical of what was called the 'trade in schoolboy verses' and it was issued on thousands of cards and posters for schools and Scout clubs to encourage the young to fight. In many ways, that whole 'Georgian' period in poetry sounded very much like him. Many Georgian poems had a clanking rhythm, rather like Christmas card messages. I call it 'The Doggerel March', because it seems to shout: 'STAY IN STEP!'. It's a rhythm that tells you it's best to stick with the king, the army, the crowd.

Those of you familiar with Owen's poetry will, by now, probably feel safe about saying he definitely used a very different language, attitude and tone to the other poets of his time. Yes? Well, not quite – because Owen's 'early' work sounded very similar to the excerpt above. Here's an extract from his first published poem, 'Song of Songs', written some time between late June and mid-August 1917:

*Sing me at morn but only with your laugh:  
Even as Spring that laugheth into leaf;  
Even as Love that laugheth after Life ...*

Just try saying that with your mouth full! No, I mean it. Try reading it out loud. It's not natural speech at all, is it? Or even close. There's something of the Doggerel March in there too. Compare it with Owen's 'late' poems – poems that are still lyrical in style but which are far more direct, easier to say. Now, isn't that some sign, an indication, that poetry was reaching a kind of turning point? And what's amazing is that you can actually hear it all happening right there at the tip of Owen's pen in those few brief months of writing. So, is that it then? – the reason why he's famous? Is it because, somehow, the whole mixed-up evolution of the First World War and its poetry can be summed up in one person: Wilfred Owen? Is that why he's 'Great'? Maybe. But watch out. There are dissenting voices ...

## Will the real Wilfred Owen please stand up?

It still makes me wince to read W.B. Yeats' reference to Owen as: 'unworthy of the poet's corner of a country newspaper ... He is all blood, dirt and sucked sugar-stick.' And Yeats is not alone. Jacques Darras detects in poets like Owen a plea 'not only for sympathy for their plight as warriors, but also ... towards the inevitable inadequacies of the poetry itself.' Even Philip Larkin (essentially a Wilfred fan) thought that Owen was 'historically predictable', though he also believed that Owen was exceptional in expressing that emergent new mood.

This divergence of opinion is significant...He was sometimes desperately cruel to his brother. There are signs he might have been a bit of a mummy's boy (of his 673 surviving letters, more than 550 are written to his mum ... though it's only fair to point out that it wasn't uncommon for a soldier to write home to his mother). He had trouble with friendship, work and love. '....

Owen's attitudes to the Great War, too, were far from straightforward. His early feelings of detachment ('the guns will effect a little useful weeding') gave way to the staggering shock of active service. That shock was expressed in extreme forms of behaviour: for example, in horrific nightmares and through his 'later habit of carrying photographs of war casualties for production on appropriate occasions' (Philip Larkin). It all seems a bit of a mess. But Larkin helps us to bring it all together again:

*From being indifferent to the war, and to the troops fighting it, he became deeply concerned. From being an unimpressive and derivative poet, he became an original and unforgettable one. From lacking 'any touch of tenderness' he became the spokesman of a deep and unaffected compassion. From being an unlikeable youth he became a likeable and admirable man.*





## Wider Reading List

### *Private Peaceful* by Michael Morpurgo:

Heroism or cowardice? A stunning story of the First World War from a master storyteller.

Told in the voice of a young soldier, the story follows 24 hours in his life at the front during WW1, and captures his memories as he looks back over his life. Full of stunningly researched detail and engrossing atmosphere, the book leads to a dramatic and moving conclusion.

### *Testament of Youth* by Vera Brittain:

Much of what we know and feel about the First World War we owe to Vera Brittain's elegiac yet unsparing book, which set a standard for memoirists from Martha Gellhorn to Lillian Hellman. Abandoning her studies at Oxford in 1915 to enlist as a nurse in the armed services, Brittain served in London, in Malta, and on the Western Front. By war's end she had lost virtually everyone she loved. *Testament of Youth* is both a record of what she lived through and an elegy for a **vanished generation**.

### Film adaptations

*All Quiet on the Western Front* (Lewis Milestone, 1930)

*Private Peaceful* ((Pat O'Connor, 2012)