

Year 10 English Knowledge Booklet

Power and Conflict Poetry

Name:

Class:



Big Questions

Exposure by Wilfred Owen BQ: How is war presented?
The Charge of the Light Brigade by Alfred Lord Tennyson BQ: How is war presented?
Poppies by Jane Weir BQ: How is war presented?
Remains by Simon Armitage BQ: How is war presented?
Extended Writing Lesson BQ: How is war presented in Remains?
Bayonet Charge by Ted Hughes BQ: How is war presented?
Comparison Lesson: Exposure and Charge of the Light Brigade
War Photographer by Carol Ann Duffy BQ: How is war presented?
Feedback Lesson
Kamikaze by Beatrice Garland BQ: To what extent can human actions leave a lasting impact?
Storm on the Island by Seamus Heaney BQ: How is nature presented?
Extended Writing BQ: Compare how war is presented in Remains and a poem of your choice.
Extract from 'The Prelude' by William Wordsworth BQ: How is nature presented?
Comparison Lesson: Exposure and Storm on the Island
Ozymandias by Percy Bysshe Shelley BQ: How is power presented?
Feedback
Tissue by Imtiaz Dharker BQ: How are ideas about permanence explored in poetry?
London by William Blake BQ: How is power presented?
Extended Writing BQ: How do poets present the effects of conflict on people in 'Poppies'?
My Last Duchess by Robert Browning BQ: Does the passing of time excuse criminal acts?
Comparison Lesson: The Prelude and My Last Duchess
Checking Out Me History by John Agard BQ: How is identity presented?
Feedback
The Emigree by Carol Rumens BQ: How is identity presented?
Extended Writing BQ: Compare how poets present the effects of conflict on people in Poppies and in one other poem from Power and Conflict.
Assessment Preparation BQ: Compare how poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and Conflict'.
Assessment Writing BQ: Compare how poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and Conflict'.
Comparison lesson BQ: Compare the ways poets present ideas about identity in The Emigrée and in one other poem from Power and Conflict.
Comparison lesson BQ: Compare the ways poets present individual experiences of conflict in War Photographer and in one other poem from Power and Conflict.

Key Vocabulary

Allusion: Unacknowledged reference and quotations that authors assume their readers will recognize.

Anaphora: Repetition of the same word or phrase at the beginning of a line throughout a work or the section of a work.

Assonance: The repetition of identical vowel sounds in different words in close proximity. Example: deep green sea.

Ballad: A narrative poem composed of quatrains (iambic tetrameter alternating with iambic trimeter) rhyming x-a-x-a. Ballads may use refrains. Examples: "Jackaroe," "The Long Black Veil"

Blank verse: unrhymed iambic pentameter. Example: Shakespeare's plays

Caesura: A short but definite pause used for effect within a line of poetry. Carpe diem poetry: "seize the day." Poetry concerned with the shortness of life and the need to act in or enjoy the present. Example: Herrick's "To the Virgins to Make Much of Time"

Couplet: two successive rhyming lines. Couplets end the pattern of a Shakespearean sonnet.

Dramatic monologue: A type of poem, derived from the theater, in which a speaker addresses an internal listener or the reader. In some dramatic monologues, especially those by Robert Browning, the speaker may reveal his personality in unexpected and unflattering ways.

End-stopped line: A line ending in a full pause, usually indicated with a period or semicolon.

Enjambment (or enjambement): A line having no end punctuation but running over to the next line.

Foot (prosody): A measured combination of heavy and light stresses. The numbers of feet are given below. monometer (1 foot) dimeter (2 feet) trimeter (3 feet) tetrameter (4 feet) pentameter (5 feet) hexameter (6 feet) heptameter or septenary (7 feet)

Iambic pentameter: Iamb (iambic): an unstressed stressed foot. The most natural and common kind of meter in English; it elevates speech to poetry.

Key Vocabulary

Internal rhyme: An exact rhyme (rather than rhyming vowel sounds, as with assonance) within a line of poetry: "Once upon a midnight dreary, while I pondered, weak and weary."

Meter: The number of feet within a line of traditional verse. Example: iambic pentameter.

Refrain: repeated word or series of words in response or counterpoint to the main verse, as in a ballad.

Rhyme: The repetition of identical concluding syllables in different words, most often at the ends of lines. Example: June--moon.

Double rhyme or trochaic rhyme: rhyming words of two syllables in which the first syllable is accented (flower, shower)

Triple rhyme or dactylic rhyme: Rhyming words of three or more syllables in which any syllable but the last is accented. Example: Macavity/gravity/depravity

Eye rhyme: Words that seem to rhyme because they are spelled identically but pronounced differently. Example: bear/fear, dough/cough/through/bough

Slant rhyme: A near rhyme in which the concluding consonant sounds are identical but not the vowels. Example: sun/noon, should/food, slim/ham.

Rhyme scheme: The pattern of rhyme, usually indicated by assigning a letter of the alphabet to each rhyme at the end of a line of poetry.

Sestet: A six-line stanza or unit of poetry.

Sonnet: A closed form consisting of fourteen lines of rhyming iambic pentameter.

Stanza: A group of poetic lines corresponding to paragraphs in prose; the meters and rhymes are usually repeating or systematic.

Poems				
Ozymandias	Written in 1818 shortly after the British Museum acquired a large section of a statue of Ramses II; Shelley explores the enduring power of art and the natural world.			
London	Published in 1794 amidst the violent and unpredictable backdrop of the French Revolution; Blake portrays London as a claustrophobic, oppressive city.			
Prelude	Wordsworth first began writing <i>The Prelude</i> around 1798; the extract in the anthology presents the natural world as powerful, dramatic, beautiful and menacing.			
Last Duchess	The speaker is loosely based on the Duke of Ferrara; in his monologue, the Duke implies that he had his young wife killed for being too flirtatious and unappreciative.			
Light Brigade	The Crimean War was fought between 1853-6; the 600 cavalrymen of the Light Brigade were ordered to attack Russian forces in 1854; over 150 men were killed.			
Exposure	Owen fought in France during World War I; the poem records the horrendous conditions that British soldiers experienced on the front line.			
Storm	The poem presents a dramatic struggle between the people on an island and the hostile weather conditions; there are strong political undertones.			
Bayonet Charge	Hughes writes from the perspective of a soldier charging across no-man’s land; the soldier is disorientated and fearful.			
Remains	Armitage writes from the perspective of a soldier in the Middle East; the soldier returns home suffering from post-traumatic stress syndrome (PTSD).			
Poppies	Weir writes from the perspective of a mother whose son has gone to war; the poem explores the conflicting emotions experienced by those who are left behind.			
Photographer	Duffy based the poem on accounts from Don McCullin; the poem invites us to reflect on our increasing lack of sensitivity to the images of war we see in the media.			
Tissue	A poem that explores the conflicts and tensions of the modern world; Dharker uses striking imagery connected with religion and light.			
Émigrée	Rumens writes from the perspective of a person who has left their home country; there is conflict between childhood memories and adult understanding.			
History	Agard challenges historical grand narratives; he promotes the history of powerful Afro-Caribbean figures like Mary Seacole and Toussaint L’Ouverture.			
Kamikaze	Garland based her poem on the testimony of the daughter of a kamikaze pilot; the conflict in the poem centres on Japanese cultural and social expectations.			
Key Themes				
Nature	Powerful Beautiful Sublime Dangerous	Identity	Complex Established Fluid Challenging	Alliteration Metaphor Onomatopoeia Personification Rhyme
War	Violent Disorientating Traumatic Glorious	Memory	Changeable Unreliable Disturbing Temporary	Rhythm Simile Structure Tone

Remains by Simon Armitage			Exposure by Wilfred Owen			Poppies by Jane Weir		
Themes: Conflict, Suffering, Reality of War	Tones: Tragic, Haunting, Anecdotal	Context	Themes: Conflict, Suffering, Nature, Reality of War, Patriotism	Tones: Tragic, Haunting, Dreamy	Context	Themes: Bravery, Reality of War, Suffering, Childhood	Tones: Tender, Tragic, Dreamy, Bitter	Context
<p>Content, Meaning and Purpose</p> <ul style="list-style-type: none">-Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003.-Speaker describes shooting a looter dead in Iraq and how it has affected him.-To show the reader that mental suffering can persist long after physical conflict is over.	<p>Context</p> <ul style="list-style-type: none">-“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” <i>Simon Armitage</i>-Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.		<p>Content, Meaning and Purpose</p> <ul style="list-style-type: none">-Speaker describes war as a battle against the weather and conditions.-Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.-Owen wanted to draw attention to the suffering, monotony and futility of war.	<p>Context</p> <ul style="list-style-type: none">-Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier.-Of his work, Owen said: “My theme is war and the pity of war”.-Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: “not loath, we lie out here” shows that he was not bitter about his suffering.	<p>Content, Meaning and Purpose</p> <ul style="list-style-type: none">-A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death.-The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war.	<p>Form and Structure</p> <ul style="list-style-type: none">-Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a timeless relevance to all mothers and families.-There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: “a blockade of yellow bias” and “intoxicated”.	<p>Form and Structure</p> <ul style="list-style-type: none">-This is an Elegy, a poem of mourning.-Strong sense of form despite the free verse, stream of consciousness addressing her son directly – poignant-No rhyme scheme makes it melancholic-Enjambment gives it an anecdotal tone.-Nearly half the lines have caesura – she is trying to hold it together, but can’t speak fluently as she is breaking inside.-Rich texture of time shifts, and visual, aural and touch imagery.	
<p>Language</p> <ul style="list-style-type: none">-“Remains” - the images and suffering remain.-“Legs it up the road” - colloquial language = authentic voice-“Then he’s carted off in the back of a lorry” – reduction of humanity to waste or cattle-“he’s here in my head when I close my eyes / dug in behind enemy lines” – metaphor for a war in his head; the PTSD is entrenched.-“his bloody life in my bloody hands” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	<p>Form and Structure</p> <ul style="list-style-type: none">-Monologue, told in the present tense to convey a flashback (a symptom of PTSD).-First four stanzas are set in Iraq; last three are at home, showing the aftermath.-Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing-Repetition of “Probably armed, Possibly not” conveys guilt and bitterness.	<p>Language</p> <ul style="list-style-type: none">-“Our brains ache” physical (cold) suffering and mental (PTSD or shell shock) suffering.-Semantic field of weather: weather is the enemy.-“the merciless iced east winds that knife us...” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending).-Repetition of pronouns “we” and “our” – conveys togetherness and collective suffering of soldiers.-“mad gusts tugging on the wire” – personification	<p>Form and Structure</p> <ul style="list-style-type: none">-Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier.-Repetition of “but nothing happens” creates circular structure implying never ending suffering-Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony.-Pararhymes (half rhymes) (“nervous / knife us”) only barely hold the poem together, like the men.	<p>Language</p> <ul style="list-style-type: none">-Contrasting semantic fields of home/childhood (“cat hairs”, “play at being Eskimos”, “bedroom”) with war/injury (“blockade”, “bandaged”, “reinforcements”)-Aural (sound) imagery: “All my words flattened, rolled, turned into felt” shows pain and inability to speak, and “I listened, hoping to hear your playground voice catching on the wind” shows longing for dead son.-“I was brave, as I walked with you, to the front door”: different perspective of bravery in conflict.				

Charge of the Light Brigade by Alfred, Lord Tennyson			Bayonet Charge by Ted Hughes			War Photographer		
Themes: Conflict, Suffering, Reality of War, Patriotism		Tones: Energetic, Tragic, Haunting	Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism		Tones: Bewildered, Desperate, Dreamy	Themes: Conflict, Suffering, Reality of War		Tones: Painful, Detached, Angry
Content, Meaning and Purpose - Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.		Context -As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: propaganda. -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: "Someone had blunder'd" . -This was a controversial point to make in Victorian times when blind devotion to power was expected.	Content, Meaning and Purpose -Describes the terrifying experience of 'going over the top': fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. -Hughes dramatises the struggle between a man's thoughts and actions.		Context -Published in 1957, but most-likely set in World War 1. -Hughes' father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. ("King, honour, human dignity, etcetera")	Content, Meaning and Purpose -Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.		Context -Like Tennyson and Ted Hughes, Duffy was the Poet Laureate. -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. -The location is ambiguous and therefore universal: ("Belfast. Beirut. Phnom Penh.")
Form and Structure -This is a ballad, a form of poetry to remember historical events – we should remember their courage. -6 verses, each representing 100 men who took part. -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive. -Dactylic dimeter HALF-a leaguer / DUM-de-de mirrors the sound of horses galloping and increases the poem's pace. -Repetition of 'the six hundred' at the end of each stanza (epistrophe) emphasises huge loss.		Language "Into the valley of Death" : this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. - "jaws of Death" and "mouth of Hell" : presents war as an animal that consumes its victims. - "Honour the Light Brigade/Noble six hundred" : language glorifies the soldiers, even in death. The 'six hundred' become a celebrated and prestigious group. - "shot and shell" : sibilance creates whooshing sounds of battle.	Form and Structure "The patriotic tear that brimmed in his eye Sweating like molten iron" : his sense of duty (tear) has now turned into the hot sweat of fear and pain. "cold clockwork of the stars and nations" : the soldiers are part of a cold and uncaring machine of war. "his foot hung like statuary in midstride." : he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. "a yellow hare that rolled like a flame And crawled in a threshing circle" : impact of war on nature – the hare is distressed, just like the soldiers		Form and Structure -The poem starts 'in medias res': in the middle of the action, to convey shock and pace. -Enjambment maintains the momentum of the charge. -Time stands still in the second stanza to convey the soldier's bewilderment and reflective thoughts. -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.	Language "All flesh is grass" : Biblical reference that means all human life is temporary – we all die eventually. "He has a job to do" : like a soldier, the photographer has a sense of duty. "running children in a nightmare heat" : emotive imagery with connotations of hell. "blood stained into a foreign dust" : lasting impact of war – links to Remains and 'blood shadow'. "he earns a living and they do not care" : 'they' is ambiguous – it could refer to readers or the wider world.		Form and Structure -Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.

Kamikaze by Beatrice Garland		The Emigree by Carol Rumens		Checking Out Me History by John Agard	
Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood	Tones: Sorrowful, Pitiful	Themes: Conflict, Power, Identity, Protest, Bravery, Childhood		Themes: Power, Protest, Identity, Childhood	Tones: Defiant, Angry, Rebellious, Cynical
<p>Content, Meaning and Purpose</p> <ul style="list-style-type: none"> -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home. -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back. 	<p>Context</p> <ul style="list-style-type: none"> -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: "he must have wondered which had been the better way to die". 	<p>Content , Meaning and Purpose</p> <ul style="list-style-type: none"> -'Emigree' – a female who is forced to leave their country for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now "sick with tyrants". -Despite the cities problems, her positive memories of the place cannot be extinguished. 		<p>Content, Meaning and Purpose</p> <ul style="list-style-type: none"> -Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history. -Black history is in italics to emphasise its separateness and to stress its importance. 	<p>Context</p> <ul style="list-style-type: none"> -John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s. -His poetry challenge racism and prejudice. -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem.
<p>Language</p> <ul style="list-style-type: none"> -The Japanese word 'kamikaze' means 'divine wind' or 'heavenly wind', and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. -"dark shoals of fish flashing silver": image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has a sibilance. - "they treated him as though he no longer existed": cruel irony – he chose to live but now must live as though he is dead. -"was no longer the father we loved": the pilot was forever affected by his decision. 	<p>Form and Structure</p> <ul style="list-style-type: none"> -Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society. -The first five stanzas are ordered (whilst he is flying on his set mission). -Only full stop is at the end of Stanza Five: he has made his decision to turn back. -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same. -Direct speech ("My mother never spoke again") gives the poem a personal tone. 	<p>Form and Structure</p> <ul style="list-style-type: none"> -First person. -The last line of each stanza is the same (epistrophe): "sunlight": reinforces the overriding positivity of the city and of the poem. -The first two stanzas have lots of end-jambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped. 		<p>Language</p> <ul style="list-style-type: none"> -Imagery of fire and light used in all three stanzas regarding black history figures: "Toussaint de bea-con", "Fire-woman", "yellow sunrise". -Uses non-standard phonetic spelling ("Dem tell me wha dem want", to represent his own powerful accent and mixes Caribbean Creole dialect with standard English). -"I carving out me identity": metaphor for the painful struggle to be heard, and to find his identity. 	<p>Form</p> <ul style="list-style-type: none"> -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in italics to represent separateness and rebellion). - Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). - The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent the narrator's rejection of the rules. -Repetition of "Dem tell me": frustration.

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning		Tissue by Imtiaz Dharker	
Themes: Power of Nature, Decay, Pride	Tones: Ironic, rebellious	Themes: Power, Pride, Control, Jealousy, Status	Tones: Sinister, Bitter, Angry	Themes: Power of Nature, Control, Identity	Tones: Gentle, Flowing, Ethereal
<p>Content, Meaning and Purpose</p> <p>-The narrator meets a traveller who tells him about a decayed statue that he saw in a desert.</p> <p>-The statue was of a long forgotten ancient King: the arrogant Ozymandias, 'king of kings.'</p> <p>-The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.</p>	<p>Context</p> <p>-Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.</p> <p>-Shelley also disliked the concept of a monarchy and the oppression of ordinary people.</p> <p>-He had been inspired by the French revolution – when the French monarchy was overthrown.</p>	<p>Content, Meaning and Purpose</p> <p>-The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead.</p> <p>He reveals that he was annoyed by her over-friendly and flirtatious behaviour.</p> <p>-He can finally control her by objectifying her and showing her portrait to visitors when he chooses.</p> <p>- He is now alone as a result of his need for control.</p> <p>-The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.</p>	<p>Context</p> <p>-Browning was a British poet, and lived in Italy. The poem was published in 1842.</p> <p>-Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.</p>	<p>Content, Meaning and Purpose</p> <p>-Two different meanings of 'Tissue' (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body.</p> <p>-The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.</p> <p>-Also, although human life is much more precious, it is also fragile and temporary.</p>	<p>Context</p> <p>-Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us.</p> <p>-This particular poem also questions how well we understand ourselves and the fragility of humanity.</p>
<p>Language</p> <p>-'sneer of cold command': the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.</p> <p>-'Look on my works, ye Mighty, and despair.': 'Look' = imperative, stressed syllable highlights commanding tone;</p> <p>ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary.</p> <p>'The lone and level sands stretch far away.': the desert is vast, lonely, and lasts far longer than a statue.</p>	<p>Form and Structure</p> <p>-A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (.these words appear). This reflects how human structures can be destroyed or decay.</p> <p>-The iambic pentameter rhyme scheme is also disrupted or decayed.</p> <p>-First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction.</p> <p>-Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.</p>	<p>Language</p> <p>-'Looking as if she was alive': sets a sinister tone.</p> <p>-'Will't please you sit and look at her?' rhetorical question to his visitor shows obsession with power.</p> <p>-'She liked what'er / She looked on, and her looks went everywhere.': hints that his wife was a flirt.</p> <p>-'as if she ranked / My gift of a nine-hundred-years-old name / With anybody's gift': she was beneath him in status, and yet dared to rebel against his authority.</p> <p>-'I gave commands; Then all smiles stopped together': euphemism for his wife's murder.</p> <p>-'Notice Neptune, though / Taming a sea-horse': he points out another painting, also about control.</p>	<p>Form and Structure</p> <p>-Dramatic Monologue, in iambic pentameter.</p> <p>-It is a speech, pretending to be a conversation – he doesn't allow the other person to speak!</p> <p>-Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable.</p> <p>-Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: 'She thanked men, – good! but know not how'</p> <p>-Dramatic irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.</p>	<p>Language</p> <p>-Semantic field of light: 'Paper that lets light shine through', 'The sun shines through their border-lines', 'let the daylight break through capitals and monoliths' emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues).</p> <p>-'pages smoothed and stroked and turned': gentle verbs convey how important documents such as the Koran are treated with respect.</p> <p>-'Fine slips [...] might fly our lives like paper kites': this simile suggests that we allow ourselves to be controlled by paper.</p>	<p>Form and Structure</p> <p>-The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through layers)</p> <p>-The lack of rhythm or rhyme creates an effect of freedom and openness.</p> <p>-All stanzas have four lines, except the final stanza which has one line ('turned into your skin'): this line focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary.</p> <p>-Enjambment between lines and stanzas creates an effect of freedom and flowing movement.</p>

Extract from The Prelude: Stealing the Boat by William Wordsworth			Storm on the Island by Seamus Heaney		London by William Blake	
Themes: Power of Nature, Fear, Childhood		Tones: Confident > Dark / Fearful > Reflective	Themes: Power of Nature, Fear		Tones: Dark, Violent, Anecdotal	Themes: Power, Inequality, Loss, Anger
Tones: Angry, Dark, Rebellious						
Context		Context				
Content, Meaning and Purpose		Content, Meaning and Purpose				
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Contextual Information

1792-1822	Percy Bysshe Shelley	<p>Shelley belongs to the younger generation of English Romantic poets, the generation that came to prominence while William Wordsworth and Samuel Taylor Coleridge were settling into middle age. Where the older generation was marked by simple ideals and a reverence for nature, the poets of the younger generation (which also included John Keats and the infamous Lord Byron) came to be known for their sensuous aestheticism, their explorations of intense passions, their political radicalism, and their tragically short lives.</p> <p>'Ozymandias' is as much about the survival of creativity as the transience of tyranny. Thanks to art, only the Pharaoh's arrogant passions, as expressed in the ruined statue, have survived, outliving both the sculptor ('The hand that mocked them') and Ramses himself ('the heart that fed'), whose many monuments have reverted to 'The lone and level sands'. With a fine irony, Ozymandias's proud boast to other rulers that he has no rivals ('Look on my works, ye mighty, and despair!') is fulfilled, but not in the way he would chosen: his statue causes other rulers to despair not because of his unrivalled achievements, but because it reminds them that they will share his inevitable fate.</p>
1757-1827	William Blake	<p>As a young man Blake worked as an engraver, illustrator, and drawing teacher, and met such artists as Henry Fuseli and John Flaxman, as well as Sir Joshua Reynolds, whose classicizing style he would later come to reject. Blake wrote poems during this time as well, and his first printed collection, an immature and rather derivative volume called Poetical Sketches, appeared in 1783. Songs of Innocence was published in 1789, followed by Songs of Experience in 1793 and a combined edition the next year bearing the title Songs of Innocence and Experience showing the Two Contrary States of the Human Soul.</p> <p>Blake's political radicalism intensified during the years leading up to the French Revolution. He began a seven-book poem about the Revolution, in fact, but it was either destroyed or never completed, and only the first book survives. He disapproved of Enlightenment rationalism, of institutionalized religion, and of the tradition of marriage in its conventional legal and social form (though he was married himself).</p>
1770-1850	William Wordsworth	<p>Raised amid the mountains of Cumberland alongside the River Derwent, Wordsworth grew up in a rustic society, and spent a great deal of his time playing outdoors, in what he would later remember as a pure communion with nature. In the early 1790s William lived for a time in France, then in the grip of the violent Revolution; Wordsworth's philosophical sympathies lay with the revolutionaries, but his loyalties lay with England, whose monarchy he was not prepared to see overthrown.</p> <p>Wordsworth believed that, upon being born, human beings move from a perfect, idealised realm into the imperfect, un-ideal earth. As children, some memory of the former purity and glory in which they lived remains, best perceived in the solemn and joyous relationship of the child to the beauties of nature. But as children grow older, the memory fades, and the magic of nature dies. Still, the memory of childhood can offer an important solace, which brings with it almost a kind of re-access to the lost purities of the past. And the maturing mind develops the capability to understand nature in human terms, and to see in it metaphors for human life, which compensate for the loss of the direct connection.</p>
1812-1889	Robert Browning	<p>Browning lived and wrote during a time of major societal and intellectual upheaval, and his poems reflect this world. England was becoming increasingly urban, and newspapers daily assaulted the senses with splashy tales of crime and lust in the city. Many people began to lose faith in religion as various new scientific theories rocked society—most notably Charles Darwin's theory of evolution, articulated in his 1859 The Origin of Species, and many questioned the old bases of morality.</p> <p>Just as religion and science were shifting in their roles, so, too, was art: artists and critics were moving toward what would become the "art for art's sake" movement at the end of the nineteenth century. Browning responded to these cultural upheavals in the 1840s and '50s with poems in which he explores the relationship of morality to art, and the conflict between aesthetics and didacticism.</p>

1809-1892	Alfred Lord Tennyson	<p>Tennyson first began to achieve critical success with the publication of his Poems in 1842, a work that include “Ulysses,” “Tithonus,” and other famous short lyrics about mythical and philosophical subjects. At the time of publication, England had seen the death of Coleridge, Shelley, Byron, Keats, and indeed all of the great Romantic poets except Wordsworth; Tennyson thus filled a gap in the English literary scene. In 1845, he began receiving a small government pension for his poetry. In 1850, Wordsworth, who had been Britain’s Poet Laureate, died at the age of 80; upon the publication of “In Memoriam,” Tennyson was named to succeed him in this honour.</p> <p>As Poet Laureate, Tennyson represented the literary voice of the nation and, as such, he made occasional pronouncements on political affairs. For example, “The Charge of the Light Brigade” (1854) described a disastrous battle in the Crimean War and praised the heroism of the British soldiers there. Today, many critics consider Tennyson to be the greatest poet of the Victorian Age; and he stands as one of the major innovators of lyric and metrical form in all of English poetry.</p>
1893-1918	Wilfred Owen	<p>Wilfred Owen, who wrote some of the best British poetry on World War I, composed nearly all of his poems in slightly over a year, from August 1917 to September 1918. In November 1918 he was killed in action at the age of 25, one week before the Armistice.</p> <p>Throughout the war he continued to write his mother of the intense shelling: “For twelve days I did not wash my face, nor take off my boots, nor sleep a deep sleep. For twelve days we lay in holes where at any moment a shell might put us out.” One wet night during this time he was blown into the air while he slept. For the next several days he hid in a hole too small for his body, with the body of a friend, now dead, huddled in a similar hole opposite him, and less than six feet away. In these letters to his mother he directed his bitterness not at the enemy but at the people back in England “who might relieve us and will not.”</p>
1939-2013	Seamus Heaney	<p>Seamus Heaney is widely recognised as one of the major poets of the 20th century. A native of Northern Ireland, Heaney was raised in County Derry, and later lived for many years in Dublin. He was the author of over 20 volumes of poetry and criticism, and edited several widely used anthologies. He won the Nobel Prize for Literature in 1995 “for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past.” Heaney’s poetry is known for its aural beauty and finely-wrought textures. Often described as a regional poet, he is also a traditionalist who deliberately gestures back towards the “pre-modern” worlds of William Wordsworth and John Clare.</p> <p>Heaney’s belief in the power of art and poetry, regardless of technological change or economic collapse, offers hope in the face of an increasingly uncertain future. Asked about the value of poetry in times of crisis, Heaney answered it is precisely at such moments that people realise they need more to live than economics: “If poetry and the arts do anything,” he said, “they can fortify your inner life, your inwardness.”</p>
1930-1998	Ted Hughes	<p>Hughes’ early experience of the Yorkshire moors and his industrially-scarred surroundings were the keynotes of his later poetic imagination: an unflinching observation of the natural world and the shaping, often damaging, presence of man. Also important in moulding his sensibility was the strong dissenting tradition of this part of the world which would later feed into Hughes’ critique of the utilitarian rationalism of Western culture.</p> <p>Throughout his career, Hughes seldom used strict form, being more interested in the raw energy of the moment of witness.</p> <p>Hughes wrote on a number of occasions about the way in which the First World War overshadowed his childhood, and of its wider impact on the Calder Valley where he spent the first eight years of his life. He explored this theme in poems such as ‘Six Young Men’ and ‘Bayonet Charge’, and wrote movingly throughout his career about the impact that the conflict had upon his parents’ generation.</p>

1963-	Simon Armitage	Simon Armitage's writing combines slang and immediacy with a sardonic wit. A master of wordplay, Armitage has a keen ear for dialogue and a nose for memorable expressions. Leading the vanguard of a new generation of poets in the early 1990s, Armitage has won both critical and popular acclaim. His poems particularly bring to life the experiences of adolescence and his work has featured widely in the school curriculum. In 2015, he was elected Oxford Professor of Poetry and in 2017 he was appointed Professor of Poetry at the University of Leeds. In 2019 Armitage was named UK Poet Laureate .
1963-	Jane Weir	Weir's poetry displays an array of social, historical, political and emotional preoccupations, worrying at its themes with a diverse range of scenarios, situations and voices. The principle motive is language itself; its mutability in representing both the abstract or the real. During a time when British soldiers were fighting in Iraq and Afghanistan, Carol Ann Duffy, the Poet Laureate of Britain, asked a number of writers to create works to frame the ongoing war , among them Jane Weir. Poppies is the poem she wrote for the commemoration, and it is likely that she drew her inspiration from being a mother above all; the sense of grief held in the poem is too strong not to be born from true emotion, even if, in this case, it is thankfully a hypothetical fear. While the moment portrayed in this poem did not happen to Jane Weir, it did happen to many others — and so this poem has served its unfortunate purpose in that way for certain.
1955-	Carol Ann Duffy	Britain's first female Poet Laureate from 2009-2019, Carol Ann Duffy is also queen of the dramatic monologue. Duffy's poetry gives voice to society's alienated and ignored in an unstuffy but compelling manner, wrestling with ideas about language and identity. As Duffy says herself: "I like to use simple words but in a complicated way." Her former relationship with the poet Jackie Kay has informed some of her best-known work. Her most recent adult collection, Rapture, a first person account of a love affair, won the TS Eliot Prize in 2005. Duffy writes "There always had been a public element to my work, particularly during the Thatcher years, and I think all poets, to a greater or lesser degree, need to have a finger on the national pulse. Poetry provides an important alternative voice to journalists or pundits or academics as a way of dealing with things that matter to us all. But, for me, it was about finding the moment when my interests and my voice ran parallel to something that could be seen as public."
1954-	Imtiaz Dharker	Imtiaz Dharker describes herself as a Scottish Muslim Calvinist, and it is this combination of seemingly irreconcilable differences that characterises both her poetry and her pencil-work. (Imtiaz is an accomplished visual artist, as her four published collections and exquisite website beautifully illustrates.) In her earliest books, Purdah and other poems (1988) and Postcards from god (1997), Dharker explores what she calls her 'real country': 'movement, transition, crossing over', as well as the tensions between secular and religious cultures in a world of fear and emergent fundamentalisms.
1944-	Carol Rumens	Carol Rumens was born in South London and grew up there. In addition to her own verse, she has published a number of translations of Russian poems and has, according to the critic Ben Wilkinson, a 'fascination with elsewhere' . This fascination is clear in The Émigrée, which deals with a land and a city which for the speaker is permanently 'elsewhere'. One of her early inspirations was the work of Philip Larkin; she too emphasises 'the importance of elsewhere' in the writing of poetry - finding in foreign customs, cultures and languages the sites for her poetic development.
1949-	John Agard	Now a longstanding feature on the National Curriculum, it is a typically energetic Agard poem that, combined with his flamboyant and inimitable performance style , has helped to make his work hugely popular among schoolchildren from across the country. Agard is a varied and ambitious writer, and as well as books for children, he has published many poetry collections for adults, addressing such varied subject matters as race, ethnicity, morality, ancient mythology, the literary canon, academia and recent technological advancement. In their blend of wit, social observation and playful humour, these poems often revel in disrupting the establishment and accepted opinion; they run from freewheeling, grammarless performance pieces to traditional metered and rhymed forms, as well as mixing 'straight' English with the Caribbean Creole of Agard's own cultural background.
1938-	Beatrice Garland	Garland writes "I have a day job as a National Health Service clinician and teacher, work which requires a lot of publication in its own right (under a different name), so there have been long gaps in my writing poetry since I began in 1989. But it has never stopped completely. This is partly because I have always read – poetry from the sixteenth century right up to the 2011s, as a result of a first degree in Eng. Lit. – and partly because no job can satisfy every need, perhaps particularly not the need for something personal and self-examining. I spend a lot of the day listening to other people's worlds. Writing poems off-sets that: poetry is a way of talking about how each of us sees, is touched by, grasps, and responds to our own different worlds and the people in them."

Assessment Information

Power and Conflict Poetry

AO1: Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

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

MARK SCHEME

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

Level 6 (Top Level)

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

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

Level 6 : Convincing, critical analysis and exploration

Level 5 : Thoughtful, developed consideration

Level 4 : Clear understanding

Level 3 : Explained, Structured comments

Level 2 : Supported, relevant comments

Level 1 : Simple Explicit comment

THAT MEANS THE EXAMINER WILL EXPECT YOU TO:

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

Exemplar

Charge of the Light Brigade and Bayonet Charge

Charge of the Light Brigade by Tennyson is written from an outsider's perspective reflecting on the whole experience of charging into battle on horseback, while Bayonet Charge is contrastingly narrated right in the middle of the action by an omniscient presence, which creates a feeling that you are there with the soldier. Neither, Tennyson nor Hughes ever experienced the brutality of the fighting, but were both inspired to write their poems by others' experience of war. Tennyson after reading about The Battle of Balaclava in the newspaper, and Hughes after having his young life overshadowed by the impact of war on where he lived and his own family. While both poets use "Charge" in the title, these "charges" are presented differently as Tennyson shows "six hundred" men being corralled into battle with nowhere to go in "COTLB" and a first person perspective of a frightened soldier, who also has nowhere to go in "Bayonet Charge".

Both poems have a different rhythm that creates opposing feelings. IN 'COTLB' the structure seems futile, while in Bayonet Charge the structure seems frantic highlighting the feelings of the individual, as opposed to the collective voice in 'COTLB'. From the start of 'COTLB', a horse beat rhythm is created with the use of repetition and caesura in "Half a league,...onward," which mimics the men riding their horses unquestioningly into battle. The momentum is driven forward and the archaic language relating to distance also makes it feel like the action happened a long time ago, but also that they were on a momentous journey as well, a journey that many men would not return from. The battle of Balaclava happened during the Boer War and men were "not to reason why" but rather "to do or die" implying that there was no choice in the action that they undertook, once they were soldiers, their loyalty, obedience and willingness to die for their country was an assumption not to be questioned; they would have taken their vows as a soldier as a solemn promise. Although Tennyson does not question this, the tone in the poem, makes it seem ironic that these brave men were being sent into a trap "Some one had blunder'd" which suggests that an accident was made by the commanding officers and the men were heading into a trap that would ultimately lead to their deaths. However, in Bayonet Charge, the first person perspective "Suddenly he awoke and was running" with the active verbs portraying panic, creating a disorder, that is not evident in 'COTLB'. As well as this, the suddenness of the waking with the adverb suggests that this is blind panic and the soldier has been frightened awake in some way, or that he is has been so unaware of where he is that his 'fight or flight' response has been triggered right at the start of the poem. It is as if suddenly he realises where he is and what he is doing. This blind panic is reinforced by the "sweat heavy" and the use of impersonal pronouns "he" which create a sense that this soldier could be any soldier, or could possibly not even know who he is at this point. "Sweat" reinforces the panic, suffering and intense feelings of being out of control that the soldier seems to feel.

While, in 'COTLB' a sense of control and instruction is given "Forward, the Light Brigade!" with the exclamatory tone "he said:" and the commands being given to the men, showing a sense of solidarity and a common purpose, unlike Bayonet Charge, where the man is "Stumbling" which implies a lack of sure footing or a reluctance or a sense that the ground has been churned up terribly by the men that have come before him on this futile journey towards "a green hedge". This could be the man looking for refuge from the horrors of close combat, using nature as a cover for what is really going to happen, or it could suggest that he wants to desert from his position, but perhaps he is in fact heading towards the enemy with bayonet in hand, unthinking until his metaphorical awakening and the realisation of what is actually happening. It may also be a reflection of the PTSD that many men suffered during and after WW1 and WW2 meaning that they were unfit to continue fighting, but at the time this wasn't always recognised. This awakening is dissimilar to 'COTLB' as we never hear the voices or thoughts of the men and therefore don't get an insight into the way they felt as they walked into death, which resonates with the biblical "walked through the valley of the shadow of death." Implying the men are like sheep in 'COTLB'.

Exemplar

Charge of the Light Brigade and Bayonet Charge

The trauma and futility of combat is also evident in both poems. Tennyson uses vivid metaphors to get to the heart of the horror of being propelled forward as one, into an enemy trap. "Into the valley of Death" becomes "into the jaws of Death" and "Came thro' the jaws of Death" with the nouns increasing the imagery of pain and suffering. A "valley" can appear pleasant, meandering and fairly innocent, but coupled with "of Death" it takes on a sinister tone as Tennyson makes it clear that the ultimate life sacrifice will be made there, while "jaws" suggests an entrapment which foreshadows the fate of the "brave six hundred". Likewise, a sense of entrapment and an inability to escape is shown in 'Bayonet Charge' with the metaphor "in what cold clockwork of the stars and nations//Was he the hand pointing that second?" showing that the soldier feels stuck in that time and can't get out, there is nothing that he can do, it is his fate to be running towards the enemy, but makes the reader and the soldier himself question whether his time is up. "Running" is also repeated three times in the poem and this active verb, coupled with "stumbled", "plunged", "crawled" creates a semantic field of movement, implying that every living thing cannot wait to get out of there, including the soldier. While 'COTLB' duty is evident in the dignified collective charge that they make, the same sense of duty and loyalty is shown in 'Bayonet Charge' to have prompted the soldier to sign up, but the reality means "King, honour, human dignity etcetera..." are forgotten in the fear of the moment and the only thing that the soldier can do is blindly charge towards the enemy with "bayonet" outstretched. The bayonet as a weapon seems ironic in this moment as the hedge "dazzled with rifle fire" implying that the enemy are shooting ferociously at the oncoming men; with knives on the end of their guns but apparently no bullets they are like sitting ducks. It seems evident that the soldier is depicted as walking through no-man's land, which was notoriously bleak, hazardous and caused the violent death of so many men. Again, this futility is evident in "COTLB" when they are trapped by "Cannon to right of them", "left" and "behind" showing that they also have nowhere to go, they must surge forward though it is to certain death. The synaesthesia used with "Volley'd and thunder'd" creates allusions to storms and the mighty power of the Greek Gods, as if there is nothing that can now save these doomed soldiers, their fate is unfortunately sealed. However, the inevitability of their deaths is once again reinforced by the end rhyme used "shell,", "fell,", "well" and "Hell," which adds a poignant climax to the fact that some made it through "All that was left of them," showing that some men survived but that the majority of the men had died. Death in "Bayonet Charge" is reserved not only for the soldiers, like 'COTLB' but instead for the "yellow hare that rolled like a flame" with the simile implying that there is no hiding place on this battlefield, not even for the smallest of creatures. Death doesn't appear to come for just the soldiers but instead it seems to chase the soldier, who is clearly petrified by the actions that he is involved in.

Structurally, both 'COTLB' and Bayonet Charge are very different. 'COTLB' is regimented and reinforces the sound and rhythm of the horse's hooves and ends with repetition of "Honour the charge they made! Honour the Light Brigade!" which may seem ironic as they were sent blindly and perilously to their deaths. However, 'Bayonet Charge' has a fractured structure with the stanza lines unevenly distributed in the poem, creating the sense of the stumbling run that the soldier is undertaking and ends with "His terror's touchy dynamite." Implying that he might explode as a result of the terror that he feels. The persona's perspectives are again collective in 'COTLB' and singular in 'Bayonet Charge' but both show the ultimate futility of war and combat and the impact that it can have on the lives of the men.

Tennyson and Hughes use of different perspectives links to the different authorial viewpoints that they held, although both were not soldiers and both were removed from the action. Tennyson was reflecting on a historic event, while Hughes was reflecting on the personal conflict and suffering growing up with war shrouding the area he lived in. In this respect the 'COTLB' rightfully appears to be more Jingoistic, while 'Bayonet Charge' is less so and more realistic in the way the horror and terror of war is brought home to us. Both poets depict war as grossly unfair and a place of terrible suffering and perhaps this is what both poets wanted to reinforce, that war does bring suffering.

Romantic revolution - putting poetry in context

<https://www.englishandmedia.co.uk/e-magazine/articles/14511>

Picture a romantic and it's probably love and flowers that spring to mind. But if it is a Romantic you're conjuring up, it's revolution, rebellion, and radicalism you need to be thinking of. Neil King explains why.

When is Romanticism

Does 'Romantic' mean a candlelit dinner for two? That may do for a modern Mills & Boon sense of 'romantic' with a small 'r', but 'Romantic' with a capital 'R' refers to a movement in the arts and ways of thinking which pervaded Europe between about 1780 and 1830. Many elements of Romanticism existed, of course, in the writings of Shakespeare and others who lived much earlier. And as with most historical periods, the movement was defined retrospectively: nobody said on 1st January 1779, 'We're now getting into the Romantic Period'; or on 31st December 1829, 'Well, that's the end of the Romantics; now we can get on with the Victorians.' The period is loosely defined, and certainly in music lasted through much of the nineteenth century with composers such as Hector Berlioz (1803-69).

What is Romanticism?

The eighteenth century was known, among other things, as the neo-Classical Age of Reason. Thinkers admired all things Classical, from architecture to literature, and logical thinking was highly prized. Broadly speaking, Romanticism was a reaction against neo-Classicism. Writers and artists of the Romantic period considered that reason and logical thinking were all very well, but that these things did not value the emotional side of human responses highly enough. In modern terms, they might have said that the importance of the right hand-side of the brain, which deals with emotions, had been ignored. For instance, the writer, printer and painter William Blake (1757-1827) despised the clinical Classicism which was filling the new Royal Academy under the auspices of its founder, Sir Joshua Reynolds (1723-92), finding there no place for the imagination. In a famous painting of Sir Isaac Newton, Blake shows the great scientist absorbed in a calculation but apparently unaware both of his own natural nakedness and of the beauty of the world symbolised by the wonderfully coloured rock upon which he is sitting.

Some other main characteristics of Romanticism include:

- idealism
- celebration
- nature-worship
- fascination with the mediaeval, the gothic, the foreign, the exotic (especially oriental) and supernatural
- valuing the senses, and indulgence in physical passion and sensation for their own sakes
- living for the joy of the present moment. Carpe diem – seize the day – was a favourite mantra. John Keats (1795-1821) wrote to a friend that he could only count on happiness in 'the present hour'; and in 'To a Skylark' (1820) Percy Shelley (1792-1822) attributes mankind's unhappiness to hindsight and foresight, and contrasts man with the skylark who sings so joyously because only aware of the moment.

Revolution

Another key trait of writers, artists and thinkers we regard as Romantic was a refusal to follow the old pathways, and a need to tread alone an unmarked way through the world. This often meant individuals rebelling against the established social and political structures of the day. The period sees the rise of democracy (at the time a dirty, dangerous word amongst establishment circles). Blake felt that he must devise a system for himself if he was not to be dominated by social systems devised by others. And William Wordsworth (1770-1850) became fascinated by the workings of his own mind, saying of his long autobiographical poem *The Prelude* (unpublished until his death in 1850) that it was unprecedented for someone to write so much about himself. In some ways he anticipates the psychological analyses of Sigmund Freud (1856-1939) over a century later.

The attitudes of the first generation of Romantic writers such as Blake, Wordsworth and Samuel Taylor Coleridge (1772-1835) represented a challenge to established authority at a time of political revolution. The American Revolution (1776) saw a young nation throwing off the British colonial yoke, and in 1789 the French people rose up and overthrew the ancien régime. It was a time which the 20-year-old Wordsworth was to describe as a 'dawn' when 'to be young was very heaven'. Coleridge planned to found a socialist utopia in America; but his dreams of a coming golden age of democracy, justice and enlightenment were dashed by the Terror in France (the brutal beheading of the aristocracy by the Revolutionary leaders) and then the dictatorship of Napoleon followed. When in 1798 Napoleon invaded Switzerland, a country which had for a long time been a symbol of freedom, Coleridge published in the newspaper *The Morning Post* a poem entitled 'France: an Ode' in which he regretted his previous enthusiasm for revolutionary France. 'We have been dupes of a deep delusion' he wrote in 'Fears in Solitude' in the same year. Wordsworth lamented 'what man has made of man', gradually becoming politically conservative in the following decades. In 1804 Ludwig van Beethoven (1770-1827) tore up the dedication to his *Eroica* symphony upon hearing that Napoleon had made himself an emperor.

Yet Wordsworth and Coleridge were revolutionary in other, literary ways. It was a new thing to reject the self-conscious poetic diction of former times and to see 'the ordinary language of ordinary men' as a fit medium for poetry. Likewise Wordsworth was revolutionary in his focus upon ordinary people. Even those close to him could not always understand why he took as his subjects such people as beggars and leech-gatherers. Perhaps this might be seen as analogous to the re-focusing of tragedy upon ordinary people by the American playwright Arthur Miller in the twentieth century?

The second generation of Romantic poets, Keats, Shelley and Lord Byron were also revolutionaries. All grew up under a repressive, reactionary Tory government which had been quick to point out what 'power to the people' had led to in France. Shelley's crusade in the name of liberty led him to fall out with his father, an MP and minor baronet, and to be expelled from Oxford University for writing *The Necessity of Atheism* (1811), a deliberately provocative pamphlet given that in those days most dons were churchmen. In 1818 he exiled himself for good, settling in Italy. From there, upon hearing of the Peterloo Massacre of 1819 when troops attacked a gathering of 60,000 Manchester civilians meeting to hear speeches advocating parliamentary reform, he wrote 'The Mask of Anarchy', arguably the most vicious satirical poem ever written. No publisher dared to print it until after the 1832 Reform Act, and long after Shelley's death.

After unsuccessful speeches in Parliament advocating social reform, Byron was led by his revolutionary principles to Greece and his eventual death as he prepared to fight in order to free the birthplace of democracy from the yoke of the Turks.

And although Keats is, on the face of it, the least political of these three poets, it is surprising for us to find out that his experiments with metre were seen as a challenge to the social order, and that this is one of the reasons why right-wing critics attacked his work.

'The man from over the top of the hill': Simon Armitage on Ted Hughes

<https://www.bl.uk/20th-century-literature/articles/the-man-from-over-the-top-of-the-hill-simon-armitage-on-ted-hughes>

Article written by: Simon Armitage

Published: 25 May 2016

Ted Hughes believed that poetry had the power to heal and transform, to change perceptions and to alter states. Like many of us, Simon Armitage first encountered Hughes's poetry at school and was captivated by his ability to distill the complexity of human experience. Here he explores some of Hughes's themes and interests and the impact he had on his own life and work.

Interestingly, and despite the complex philosophical subjects of his work, it was in the classrooms of Britain where Ted Hughes's poetry found much of its loyal audience. My own experience as an uninspired and uninspiring secondary school student is one shared by many of the same age group, in the way that Hughes's poems were the first captivating moments in English literature, and were read and described by teachers who could not hide their enthusiasm for the work or their eagerness to share it. Poems like 'Wind', 'The Bull Moses', 'The Horses' and of course 'Hawk Roosting' are not only fastened in the imagination of a whole generation, but for some, like myself, were a kind of Rosetta Stone – the means by which the surrounding world could suddenly be translated, understood and experienced. It is a particular virtue of Hughes's poetry, and one that he shares with only the very best poets, that clarity and complexity can exist simultaneously, like clear, still water, into which a person can see to a ponderous depth. No one could ever accuse Hughes of simplicity or superficiality, and yet his poems have an immediacy that students, even of a young age, find alluring and true. They draw the reader in, like black holes, whose event horizons are instant, but whose intensities are infinite and utterly absorbing. His Noah-like cataloguing of the animal kingdom is of course a further lure to younger readers. Hughes was a determined educationalist; his book *Poetry in the Making*, taken from programmes written for the Schools' Broadcasting Department, is a valuable text for poets of any age, would-be or established, and his books for children represent a sizeable proportion of his output. As a follower of his work, I find it impossible not to see this as strategic rather than accidental or sentimental, and part of Hughes's ambition to enter the world of intuition, innocence and possibility.

Possibly the poems speak for themselves by now and need no further explanation, or possibly the detailing of poetic intent and achievement can only lead to a narrowing of interpretation rather than the ever-expanding experience that poetry should provide. In any case, such is the range of Hughes's poetry that a partial synopsis would not serve it well. His profound interest in history and prehistory, his arguments as to the monarchistic structure of the human imagination, his take on nature, his almost obsessional fixation with the First World War, his observations as to the

sexual courtship practised by poets through their work, are just a few of the interwoven and tangled threads. They need teasing out carefully, with due process.

But one theme which is worth enlarging on is the issue of Hughes's fascination with the supernatural and the paranormal. From an early age, Hughes demonstrated an uncommon interest in all things other-worldly, an interest furthered by his choice of studies at university and his background reading. Anyone who spent any time with him will have experienced this at first hand; his conversations were full of the weird and wonderful, from poltergeists to pixies, from witchcraft to Ouija boards, from astrology to apparitions, from dousing to divination and so on. It would be easy to pass this off as so much hocus-pocus, serving no literary purpose other than providing reams of subject matter and bumping up the poet's credentials as a latter-day witchdoctor. But Hughes wasn't someone who pursued interests casually or without reason, and his dabblings in the occult were, to him, nothing less than an essential part of his task. Hughes aligned himself with the ancient role of the poet. He looked even further than the metaphysical potential of poetry to a kind of writing that had the power to heal and transform, to change perceptions and to alter states. He saw beyond the power to communicate, aiming instead for a kind of 'contact', or sensual comprehension, where poem and reader took possession of each other through the medium of poetry, or through the poet as medium. And he saw language as one of the least understood powers in the universe, ranking alongside electrical, gravitational, atomic and magnetic energy as a force to be manipulated and controlled. His view of the poet as shaman was one he took seriously, and many of his poems are unembarrassed shamanic flights of fancy into the spirit world, excursions to the 'other side', where he might properly inhabit the nature of his subject, be it animal, vegetable or mineral, be it jaguar, snowdrop or rocky crag. He had a clear vision of his duties, and one of those duties was to convince his audience.

Hughes was well aware of the potency and authority of his speaking voice, not to mention his personality, and put these attributes to good use. It was all part of the job. People had to believe in him. The word magic these days might conjure up images of a man pulling rabbits from a top hat or producing cards from under his cuffs. But Hughes's magic was his writing. He made little black marks against clean white pages, marks that somehow detailed the absolute matter and manner of a bird or an eel or a foal or a wolf or a bear.

At later dates and in distant locations, when we looked at those marks, when we read the poems, those creatures came to life. Out of nothing. Has any other magician ever pulled off a greater trick?

Ted Hughes's early research notes, on topics including folklore

This notebook, kept by Ted Hughes throughout much of his life, reveals the poet's deep interest in folklore, myth and supernatural tales. On this page Hughes has recorded several traditional tales about magical creatures including phookas (or púca), fairies and elves.

Hughes, for me, was 'the man from over the top of the hill', from the next Yorkshire valley, and his poems made me want to read. Later, it was homesickness that drew me back to his work, and by that time his poems were making me want to write. I think we shared a nostalgia for the same part of the world, even if that patch of the planet held a different significance for us.

The first time I saw him was on a school trip to Hebden Bridge, where he read his poems in a moth-eaten cinema, sitting on a creaking wooden chair in front of a threadbare velvet curtain. Over the next 20 years I met him about a dozen times, in some very obscure circumstances and peculiar company. We had certain common interests, but our meetings were always lopsided, by definition, because one of my interests was him. On the last occasion, I sat and listened as he made his last recorded reading, the poems from *Tales from Ovid* that were taped at his home and broadcast on BBC Radio 4. Hughes lowered his head to the microphone, and like the storyteller he truly was, told the whole story, beginning to end, with barely a fluff. Those cassettes are now available to all on CD, but for all their slick packaging and promotion, they have for me the quality of a rare bootleg. Anyone listening carefully will be able to hear not just Hughes's voice at its ghostly, intimate best, but also the sounds of the Devon landscape going on around him. At one point there's a tractor. A little later, church bells. And eventually, right on cue, a crow comes winging its way through the stereo, in one ear and out through the other. It's a compelling testament to the work of a poet whose great exploit was to bring the inner workings of the human brain out into the wide world, and at the same time draw the outside world into the mind.

Article Written By: Victoria Fea

This article first appeared in emagazine, Issue 2, November 1998.

'Poetry has a strength because it is rooted in truth, not academia.' Defiant words from Carol Ann Duffy, a poet who is currently on several A-level syllabuses, and an increasingly popular choice at examination. But Duffy is such a refreshing poet to study, precisely because she conveys authentic human experience and emotion without obscuring it with inaccessible language. Unlike many of the more traditional poets studied at A-level, there are no complex literary allusions to identify or alienating references to be unravelled. Her writing has clarity and simplicity, while also being intensely well-crafted: 'I hope that the language I use is the language of my time, the late twentieth century. It isn't more poetic or separate from the language in which we think, speak or read.'

Duffy was born in Glasgow in 1955 into a Catholic working-class family. They moved to Stafford while she was still young, and Duffy found herself adjusting her speech in order to fit in:

I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest
(Originally)

Luckily for Duffy, she had English teachers who encouraged her to write, drawing out her affection for language: 'It taught me to love words for their own sake. Originally I liked stories and things, but by the time I was a teenager, poetry was my real love. It was at the time when poetry was becoming more populist and kids would go to poetry readings the way they would go to pop concerts.'

By the time she had completed her degree at Liverpool, she was already being published and in 1983 she won the first of many awards - the National Poetry Competition.

Duffy has since published four collections - 'Standing Female Nude' (1985), 'Selling Manhattan' (1987), 'The Other Country' (1990) and 'Mean Time' (1993). In 1994 she herself edited her 'Selected Poems' for Penguin. Throughout her work, her respect for language as a tool, or even a character in itself, is prevalent. Language, for her, is: an almost physical presence, exciting, sexy, frightening, surprising. As she writes in 'Away and See':

Test words
wherever they live; listen and touch, smell, believe.
Spell them with love.

Her early work is renowned for its use of dramatic monologues, in which Duffy writes in a first person narrative to inhabit a character. The plain, punchy language takes us inside the personalities so we are looking at the world from their perspective. Often dark in tone, these poems introduce us to oppressed wives, immigrant school-children, psychopaths, Holocaust victims. A murderer tells us: Today I am going to kill something. Anything. ('Education for Leisure'). An artist's model undercuts his power over her with: I say / Twelve francs and get my shawl. It does not look like me. ('Standing Female Nude')

The first two collections were overtly political - unafraid to confront the greed, racism and sexism of Thatcher's Britain. But there has always been the contrast of Duffy's love poetry - which is intense, lyrical and sensual. Duffy manages to take us inside relationships without alienating us. She has said that: 'The 'you' in the poems is anyone. I like a love poem to have room in it for the reader.' Duffy's poetry has gently become less public and political, and more personal and intimate. In 'The Other Country', while maintaining the edgy social satire, there are also softer poems of death, love and childhood. The exploration of memory and the emotional past start to preoccupy the poet. By the publication of 'Mean Time', Duffy was able to claim: 'In 'The Other Country' I had begun to write more personal, autobiographical poems; and this switch from the dramatic monologue-dominated stance of earlier collections is intensified in 'Mean Time'.'

'Mean Time' further explores themes of emotional memory, parents and children, longing, death and love. There is less satire than before (except for the notable 'Fraud' about Robert Maxwell. Though his name is never mentioned, watch for the closing 'm' on every line). The language remains no-nonsense, yet sensitive, as we weave in and out of relationships and their repercussions.

Emma Kirby explores the evolving style and concerns in Owen's poems, revealing a shift from the traditional and romantic towards something more experimental and complicated.

At the centenary of Wilfred Owen's death, his status as the greatest of the Great War poets seems unshakable. There are many reasons for this, not least of all how he approached his role as soldier-poet, that is, with a profound sense of duty; he believed the common soldier needed a voice and that he could serve as that mouthpiece. His most famous poem, 'Dulce et Decorum est', combined realistic reporting with arresting rhetoric and was written as a robust challenge to the popular, jingoistic propaganda of the time.

In 'The Show' Owen takes a familiar title, in this case a common metonym for war in Britain at the time, and debunks it. The 'show' he describes is a far cry from pomp and cavalry; instead Owen presents us with an apocalyptic landscape rife with 'pocks' and 'scabs'. Owen set out to dispel populist myths about war on behalf of his fellow soldiers; it is, as he makes clear in his 'Preface', his 'subject' and the only one that concerns him. As such, it could be asserted that, despite its finery, Owen's poetry is necessarily limited, not by its style, but by its subject matter. However, in defamiliarising war, Owen forces his readers to challenge their preconceptions about many things: God, nature, humanity, and even poetry itself are all subjects for his poetic explorations.

From a Sheltered Life to War

As assistant to a vicar in Berkshire and then a teacher of English in France, the young Owen's life had, we can infer from various sources, been relatively sheltered. However, so much of this past life was thrown into sharp contrast with his experiences in France. Indeed, the world as Owen knew it changed irrevocably. In the sonnet 'Futility' the speaker of the poem describes seeing a dead soldier and instructs an imagined listener to 'move him in to the sun' in order to 'wake' him. This is a quiet poem, with none of the urgency and horror of 'Dulce et Decorum est'. The speaker gives a series of instructions: 'Move him...Think...' He begins with a sense of certainty that the man can be roused from death. Why? Because of the power of the sun: it has woken 'seeds', but more impressively, 'Woke, once, the clays of a cold star'. The limbs are 'warm'. More than this, they are 'dear-achieved' and here the significance of Owen's title – 'Futility' – becomes clear: life has evolved in miraculous ways simply to be destroyed by war. Owen refers to 'clay' for the second time: 'Was it for this the clay grew tall'? Implicitly, there is a sense that Owen is quietly questioning Christian logic. In the book of Jeremiah, God is likened to a potter, who has power over his creation: And the vessel that he made of clay was marred in the hand of the potter.

The biblical allusion in 'Futility', therefore, not only questions the purpose of the growth of the 'clay' (mankind), but the potter (God) is conspicuous by his absence. What kind of deity, the poem posits, would fashion man out of nothing, only to kill him in such a futile way?

Poems of Doubt

If 'Futility' implicitly questions the possibility of an omnipotent God, then other poems confront this much more directly. In 'Exposure', Owen describes the terrible weather conditions the soldiers experienced. It is a poem characterised by doubt and this doubt is directed at the site of faith itself – God:

For God's love seems dying.

A benevolent deity surely could not allow such a frost and yet the frost is all around the soldiers. This poem evidences Owen's growing agnosticism; faith seems a hard thing to sustain in a hopeless world. Similarly, in 'Insensibility', Owen implies that conventional religious teachings about God are no longer recognisable. He adopts the tone and style of 'The Beatitudes' ironically to show the hopeless situation of the soldiers. In the biblical passage, Jesus tells his people:

Happy are those who mourn, for they will be comforted.

Owen suggests that mourning, or indeed any feeling at all, is dangerous for the soldier:

Happy are men [...] whom no compassion fleers.

The soldiers cannot do as Jesus has asked and thus, by implication, will not 'inherit the earth'. To cope with war, Owen implies that the soldiers must adopt the very opposite qualities to those that Christ preached about – dullness and hardness.

Disillusioned with Romanticism

If Owen's faith was shaken by his experience of war, so too was his love of nature. Before God's actions are questioned in 'Exposure', it is Mother Nature herself who proves to be the soldiers' adversary, not the German army. The bullets that 'streak the silence' are

Less deadly than the air that shudders black with snow,

With sidelong flowing flakes that flock, pause, and renew,

The snow, Owen suggests, is far more proficient at regrouping and launching multiple attacks than the bullets.

The extensive alliteration helps to mirror the unyielding flurries of snow, as do the long 12/13 syllable lines. Not only does 'Exposure' personify nature as a malicious enemy, but also documents Owen's growing disillusionment with Romantic poetry, a movement that celebrated the beauty and inherent goodness in the natural world. At the start of 'Spring Offensive', despite the inevitable fight to come, the soldiers are struck by the beauty around them:

[...] the long grass swirled

By the May breeze, murmurous with wasp and midge

The sibilance conveys a tranquil, soothing landscape gently simmering with life. Melodic in tone, the lines strike a chord with such poets as John Keats and Percy Bysshe Shelley, both of whom Owen greatly admired. However, so often Owen seems to invoke the lyrical quality of his muses only to subvert this. In 'Exposure', Owen writes in the style of a meditative ode, similar to John Keats' odes, such as 'Ode to a Nightingale'. The literary influence is clear. However, Keats' 'nightingale', symbolic of nature's beauty, is replaced by a 'black-bird' that 'fusses'. The bathetic imagery sits almost incongruously with the lyrical lines. However, it is not just the content of this poem that seems to move away from a traditional romantic style, but structurally Owen also seems to depart from this, at least partially. The long, lyrical lines then give way to a blunt refrain: 'But nothing happens'. The minimal, stark language seems to gesture towards the modernist poetry that emerged after the war; the static, inert position of the soldiers evoked by the line strikes a chord with Samuel Beckett's modernist play *Waiting for Godot* in which two characters wait desperately for a character that never arrives:

Nothing happens.

At such moments, it feels as if Owen's ever-evolving style almost foreshadows, not only the static, futile condition of the modernist consciousness but even, occasionally, a style of poetry that had not yet emerged.

Experiments with Pararhyme

Perhaps Owen's most recognisable poetic legacy is his use of pararhyme. Although not the first British poet to use this (he noted Shelley's occasional use of it), it seems as early as 1912 that Owen began experimenting with this device. In 'Exposure' the use of pararhyme lends an uneasy, discordant edge to a poem striking for its musical patterning. The reader would usually expect to hear a closed, complete rhyme, but Owen denies us this, perhaps to mirror the uneasiness the soldiers are feeling as they wait for something to happen in the freezing cold. In 'Futility', the pararhyme itself creates a sense of failure which is aptly used to reflect the failure of the logic the speaker relies on. Arguably, such rhyme is intrinsically discordant and, because of its quality of incompleteness, gives an effect of failure. Such effects are conjured masterfully in 'Strange Meeting', where the speaker describes journeying down a tunnel to escape the war, only to find himself in hell where he meets the enemy he killed. The second pararhyme is often lower in pitch than the first, for example 'groined/groaned', 'years/yours', effectively lowering the sound as the pitch descends, bolstering a sense of melancholia. So, too, it evokes a muffled tone apt at creating a subterranean world. More generally, the technique helps to enact the very sense of doubt and uncertainty that Owen, as a soldier and a man, felt. In 'Strange Meeting' once binary concepts, such as friend/enemy, life/death are disrupted, traditional meanings are unsettled and left unresolved, just like the rhyme scheme itself.

'Strange Meeting' was one of the last poems Owen wrote and dramatises Owen's position as soldier-poet. In the tunnel, the vision does not lament his death but rather the 'truth untold'. Owen received a copy of Shelley's 'The Revolt of Islam' for his 21st birthday and various critics have identified the influence this had on the structure of 'Strange Meeting'. In his preface, Shelley commented that the poem was designed to provoke 'virtuous enthusiasm' in his readers for those doctrines of liberty [...] that faith [...] in something good, which [...] violence [...] can never totally extinguish among mankind. Once again, we recognise that Owen seems to be offering us something of a romantic paradox: where Shelley explores the transcendent power of poetry, Owen describes the failure of the poet who has left it too late to express the 'pity of war'. Soldiers, Owen tells us, are 'not for poets' tearful fooling' ('Insensibility') but human beings who deserve nothing less than the truth to be told about their experiences. This was Owen's prerogative. War may have been the catalyst and the 'subject' per se, but Owen's 'pity' stretches further. For a poet whose poetry was so entrenched in the trenches, its relevance continues to reverberate one hundred years on.

Article Written By: Emma Kirby teaches English A Level and IB at the Portsmouth Grammar School.

This article first appeared in emagazine 81, September 2018.

Homework

Week Due	Task
2	Learn the spelling and definitions on the key vocabulary page of this knowledge organiser ready for a test.
4	Read the article 'Romantic revolution - putting poetry in context' and prepare for an in-class quiz on it.
6	Read the article 'The man from over the top of the hill': Simon Armitage on Ted Hughes' and prepare for an in-class quiz on it.
8	Read the article 'A critical discussion of Carol Ann Duffy's poetry' and prepare for an in-class quiz on it.
10	Read the article 'Wilfred Owen 100 years On – Movement Towards the Modern' and prepare for an in-class quiz on it.

Power and Conflict Video Resources

Ozymandias, by Percy Shelley

Animation of the poem	https://www.youtube.com/watch?v=PQBVzsWtNWA
Akala and Hannah Lowe explore the poem	https://www.youtube.com/watch?v=tRWbo2x5lnA

London, by William Blake

Akala explores the poem	https://www.youtube.com/watch?v=6BERjLZzuOg
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The Prelude, by William Wordsworth

Akala and Helen Mort explore the poem	https://www.youtube.com/watch?v=EGn1llx_3o4
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Exposure, by Wilfred Owen

Newsreel and monologue to introduce Wilfred Owen	https://www.youtube.com/watch?v=6pQaU6q0W10
Commentary and monologue on trench warfare	https://www.youtube.com/watch?v=IPBSaRppmJs
The Battle of the Somme 100 years on	https://www.youtube.com/watch?v=Ab653F-fze0

Bayonet Charge, by Ted Hughes

Short clip on bayonet use during World War I (from 2:39)	https://www.youtube.com/watch?v=Z00NLTC5VxQ
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Remains, by Simon Armitage

A soldier speaks about his PTSD	https://www.youtube.com/watch?v=ssMoylWUABo
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Poppies, by Alison Weir

Brief news clip of some global conflicts	https://www.youtube.com/watch?v=lf_kj-svwbw
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War Photographer, by Carol Ann Duffy

Don McCullin on war photography	https://www.youtube.com/watch?v=Be172jhQLOA
Don McCullin interview on CNN	https://www.youtube.com/watch?v=749qwPhPrxo

Checking Out Me History, by John Agard

John Agard reads the poem and provides a commentary	https://www.youtube.com/watch?v=LFV_06_UidI
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Kamikaze, by Beatrice Garland

Footage from kamikaze attacks during World War II	https://www.youtube.com/watch?v=Psi79eO23K0&t=1s
Feature from the Guardian on the life of a kamikaze pilot	https://www.youtube.com/watch?v=F3qoNE4XwhM&t=352s



Key Dates

Crimean War	1853 - 1856
World War 1	1914 - 1918
World War 2	1939 - 1945
Vietnam War	1955 - 1975
Cambodian Civil War	1968 - 1975
'The Troubles'	1968 - 1998
Lebanon War	1982 - 1982
Gulf War	1990 - 1991

Quick Quiz Questions: 1 - 25

1	What other name is <u>Ozymandias</u> typically known by?
2	Which words appear on <u>Ozymandias's</u> pedestal?
3	'I mean a traveller from...' How does the line finish ?
4	In which century did William Blake write 'London'?
5	Which river does Blake say is 'chartered'?
6	'Marks of weakness...' How does the line finish ?
7	In which month is the extract from 'The Prelude' set?
8	In which area is the extract from 'The Prelude' set?
9	'There hung a darkness...' How does the line finish ?
10	Who wrote 'My Last Duchess'?
11	What is the name of the artist who painted the Duchess?

12	'A heart – how shall I say? – too...' How does the line finish ?
13	In which war did the Light Brigade fight?
14	Roughly how many cavalrymen formed the Light Brigade?
15	'A heart – how shall I say? – too...' How does the line finish ?
16	In which war is 'Exposure' set?
17	What are the 'brambles' that Owen writes about in 'Exposure'?

18	'The poignant misery of dawn...' How does the line finish ?
19	In which country was Seamus Heaney born?
20	What 'explodes comfortably down on the cliffs' in 'Storm on the Island'?
21	'Strange, it is a...' How does the line finish ?
22	What is a bayonet ?
23	What is patriotism ?
24	'Bullets smacking the...' How does the line finish ?
25	What does PTSD stand for?

Quick Quiz Questions: 26 - 50

26	What is a looter ?
27	'Well myself and somebody else...' How does the line finish ?
28	What does Armistice Sunday commemorate ?
29	Who is the speaker in 'Remains'?
30	' <u>Sellotape</u> bandaged...' How does the line finish ?
31	Who is the war photographer that Duffy based 'War Photographer' on?
32	In which country is Phnom Penh?
33	'In his dark room...' How does the line finish ?
34	Who wrote 'Tissue'?
35	Which holy book is referenced in 'Tissue'?

36	'Paper that lets...' How does the line finish ?
37	What is an <u>émigrée</u> ?
38	What is a tyrant ?
39	'I have no passport...' How does the line finish ?
40	In which war did Mary <u>Seacole</u> serve as a nurse?
41	What nationality was Toussaint <u>L'Ouverture</u> ?



42	'Bandage up <u>me</u> eye ...' How does the line finish ?
43	What is a kamikaze mission?
44	Which nationality is the pilot in 'Kamikaze'?
45	'And sometimes, she said, he...' How does the line finish ?
46	Which exam paper contains the 'Power and Conflict' task?
47	How many marks are available?
48	Roughly how long should you spend on the task?
29	How many poems should you write about?
50	How long do you get to complete the entire exam paper?

Assessment

Exam Task

Compare the ways poets present the power of the natural world in 'Storm on the Island' and in one other poem from 'Power and conflict'.

Storm on the Island

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
5 Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean – leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear
10 Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
15 The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo,
We are bombarded with the empty air.
Strange, it is a huge nothing that we fear.

Seamus Heaney



Wider Reading List

Other Works by the Anthology Poets

Songs of Innocence and Experience William Blake

The Prelude William Wordsworth

Minds at War Wilfred Owen

Collected Poems Seamus Heaney

Collected Poems Robert Browning

Selected Poems Alfred Lord Tennyson

Collected Poems of Ted Hughes

Dressed During The Revolution Jane Weir

The World's Wife Carol Ann Duffy

Over the Moon Imtiaz Dharker

Thinking of Skins Carol Rumens

Half Caste and Other Poems John Agard

The Invention of Fireworks Beatrice Garland.

