AQA Poetry Anthology

Power and Conflict

Poem Guide

Name:

_____

Teacher:

_____

Realities/ Perceptions of Conflict	Effects of Conflict	Memory	Power of Nature	Power of Humans	Pride	Identity
						

Help for revising poetry:

- Learn three key quotations from the beginning, middle and end of the poem. Ensure that they are quotations that create particular images, as these will be easier to recall. By remembering three key ideas, your memory will then recall other lines or words from elsewhere in the poem to enable you to explore it in depth.
- If you are struggling with structure, consider the title, the 'shape' of the poem, or any particular words that are repeated throughout. The crunch tasks should help with this.
- With every idea that you explore, link it to the ideas that the poem presents. If there is a word repeated, what does it emphasise? If there isn't a set rhyme scheme, what does this highlight? If the poet uses a particular structure such as a sonnet, how does that reflect the topic of the poem? Consider what, how, why to form your ideas:
  WHAT has been used, HOW has it been used, WHY would the poet use it?
-

Poem	Context	Annotation	Summary	Knowledge score	RAG
1. Ozymandias					
2. London					
3. Extract from the Prelude					
4. My Last Duchess					
5. The Charge of the Light Brigade					
6. Exposure					
7. Storm on the Island					
8. Bayonet Charge					
9. Remains					
10. Poppies					
11. War Photographer					
12. Tissue					
13. The Emigree					
14. Checking Out Me History					
15. Kamikaze					

Ozymandias by Shelley

The Romantics

Article written by:Stephanie Forward
Theme:Romanticism
Published:15 May 2014

Dr Stephanie Forward explains the key ideas and influences of Romanticism, and considers their place in the work of writers including Wordsworth, Blake, P B Shelley and Keats.

Today the word 'romantic' evokes images of love and sentimentality, but the term 'Romanticism' has a much wider meaning. It covers a range of developments in art, literature, music and philosophy, spanning the late 18th and early 19th centuries. The 'Romantics' would not have used the term themselves: the label was applied retrospectively, from around the middle of the 19th century.

In 1762 Jean-Jacques Rousseau declared in *The Social Contract*: 'Man is born free, and everywhere he is in chains.' During the Romantic period major transitions took place in society, as dissatisfied intellectuals and artists challenged the Establishment. In England, the Romantic poets were at the very heart of this movement. They were inspired by a desire for liberty, and they denounced the exploitation of the poor. There was an emphasis on the importance of the individual; a conviction that people should follow ideals rather than imposed conventions and rules. The Romantics renounced the rationalism and order associated with the preceding Enlightenment era, stressing the importance of expressing authentic personal feelings. They had a real sense of responsibility to their fellow men: they felt it was their duty to use their poetry to inform and inspire others, and to change society.

Revolution

When reference is made to Romantic verse, the poets who generally spring to mind are William Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), George Gordon, 6th Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821). These writers had an intuitive feeling that they were 'chosen' to guide others through the tempestuous period of change.

This was a time of physical confrontation; of violent rebellion in parts of Europe and the New World. Conscious of anarchy across the English Channel, the British government feared similar outbreaks. The early Romantic poets tended to be supporters of the French Revolution, hoping that it would bring about political change; however, the bloody Reign of Terror shocked them profoundly and affected their views. In his youth William Wordsworth was drawn to the Republican cause in France, until he gradually became disenchanted with the Revolutionaries.

The imagination

The Romantics were *not* in agreement about everything they said and did: far from it! Nevertheless, certain key ideas dominated their writings. They genuinely thought that they were prophetic figures who could interpret reality. The Romantics highlighted the healing power of the imagination, because they truly believed that it could enable people to transcend their troubles and their circumstances. Their creative talents could illuminate and transform the world into a coherent vision, to regenerate mankind spiritually. In *A Defence of Poetry* (1821), Shelley elevated the status of poets: 'They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit…'.[1] He declared that 'Poets are the unacknowledged legislators of the world'. This might sound somewhat pretentious, but it serves to convey the faith the Romantics had in their poetry.

The marginalised and oppressed

Wordsworth was concerned about the elitism of earlier poets, whose highbrow language and subject matter were neither readily accessible nor particularly relevant to ordinary people. He maintained that poetry should be democratic; that it should be composed in 'the language really spoken by men' (Preface to *Lyrical Ballads* [1802]). For this reason, he tried to give a voice to those who tended to be marginalised and oppressed by society: the rural poor; discharged soldiers; 'fallen' women; the insane; and children.

Blake was radical in his political views, frequently addressing social issues in his poems and expressing his concerns about the monarchy and the church. His poem 'London' draws attention to the suffering of chimney-sweeps, soldiers and prostitutes.

Contraries

Romanticism offered a new way of looking at the world, prioritising imagination above reason. There was, however, a tension at times in the writings, as the poets tried to face up to life's seeming contradictions. Blake published *Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul* (1794). Here we find two different perspectives on religion in 'The Lamb' and 'The Tyger'. The simple vocabulary and form of 'The Lamb' suggest that God is the beneficent, loving Good Shepherd. In stark contrast, the creator depicted in 'The Tyger' is a powerful blacksmith figure. The speaker is stunned by the exotic, frightening animal, posing the rhetorical question: 'Did he who made the Lamb make thee?' In *The Marriage of Heaven and Hell* (1790-1793) Blake asserted: 'Without contraries is no progression' (stanza 8).

Wordsworth's 'Tintern Abbey' (1798) juxtaposed moments of celebration and optimism with lamentation and regret. Keats thought in terms of an opposition between the imagination and the intellect. In a letter to his brothers, in December 1817, he explained what he meant by the term 'Negative Capability': 'that is when a man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason' (22 December). Keats suggested that it is impossible for us to find answers to the eternal questions we all have about human existence. Instead, our feelings and imaginations enable us to recognise Beauty, and it is Beauty that helps us through life's bleak moments. Life involves a delicate balance between times of pleasure and pain. The individual has to learn to accept both aspects: '"Beauty is truth, truth beauty," – that is all/Ye know on earth, and all ye need to know' ('Ode on a Grecian Urn' [1819]).

The premature deaths of Byron, Shelley and Keats contributed to their mystique. As time passed they attained iconic status, inspiring others to make their voices heard. The Romantic poets continue to exert a powerful influence on popular culture. Generations have been inspired by their promotion of self-expression, emotional intensity, personal freedom and social concern.

Footnotes

[1] Percy Bysshe Shelley, *Shelley's poetry and prose: authoritative texts, criticisms*, ed. by Donald H. Reiman and Sharon B. Powers (New York; London: Norton, c.1977), p.485.

- Written by Stephanie Forward

What is meant by the statement that Romanticism was applied to the movement 'retrospectively'?	
What did Romantics believe was imposed upon people against their will?	
Who were the seven key poets of the Romantic movement?	
Is Romanticism focussed more on love, politics, oppression or nature?	
Which groups of people were given a voice within Romantic poetry?	
Why do you think Romanticism has a place in society today?	

Additional Notes:

The poem contains three voices: the narrator, the traveller, and Rameses himself. Ozymandias was Rameses' Greek name. This layering effect of speakers means that the story could lose authenticity.	**Ozymandias Percy Bysshe Shelley**	The poem was written by Shelley as part of a bet between he and his friend Horace Smith, who wrote a poem of the same name. Shelley's won, receiving publication.
Ozymandias is a poem of power, that describes the discarded statue of Rameses II in the desert. The poem takes sonnet form, which could perhaps reflect the egotistical love that Ozymandias holds for himself, or the love than mankind has for power and the accumulation of power.	The Egyptians thought that Pharaohs were Gods and that their legacy would live on for all eternity. They built monuments statues or tombs in their name.	The iambic pentameter of the poem (ten stresses, hard then soft) highlight the presence of power, and give gravity to Ozymandias' voice. The rhyme is fractured, perhaps to reflect the fragility of power over time.
Use of the rhetoric explores the face of the statue, emphasising verbs of distain and disgust for his people 'stamped' implies people lived oppressively under his rule; that they were 'lifeless'; it could also refer to the 'lifeless'ness of the statue- power is not immortal Caesura is used without to highlight the sense of isolation in power and authority. The juxtaposition of 'colossal' and 'wreck' reiterate the damage and flawed nature of a higher authority.	I met a traveller from an antique land Who said: "Two vast and trunkless legs of stone Stand in the desert. Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them and the heart that fed: And on the pedestal these words appear: 'My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!' Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away. Key questions: To what extent do you think the sculptor respected Ozymandias? Why is it significant that Ozymandias' head lies upon the floor?	The sibilance of 'vast…stone' creates a sense of mystery and ambiguity around the statue The flow of these lines reflects the expanse and isolation of the desert. 'King of kings' is arrogance and suggests Ozymandias believes he is aligned with God 'look upon my works,' is ironic: there is nothing to be shocked or awed by now. The alliteration of the final lines mark the finality of Ozymandias' authority. The sibilance here could be the mark of a cycle to where we began: all power is temporary and we all start and end with nothing.

The Sumerian Stela of Eannatum (circa 2450 B.C.E.), for example, presents severed heads being picked apart and carried aloft by vultures. This image relates the dis-integration of a once-powerful enemy.

How is this relevant to the reading of this poem?

Ozymandias Crunched:

a an and antique appear away bare beside boundless cold colossal command decay desert despair far fed from frown half hand heart i in is its king kings land legs level lies lifeless lip lone look met mighty mocked my name near nothing of on Ozymandias passions pedestal read remains round said sand sands sculptor shattered sneer stamped stand stone stretch sunk survive tell that the them these things those traveller trunkless two vast visage well which who whose words works wreck wrinkled ye yet

What connections can you make?

Ozymandias is about…

Useful vocabulary for exploring Ozymandias:

- **Transience/t –** *Impermanent*
- **Benevolence/t –** *Well meaning/kind*
- **Malevolence/t –** *Meaning to cause harm*
- **Civilization –** *A particular area of society (generally the most advanced)*
- **Immortal(ity) –** *The ability to live forever*
- **Antiquity –** *The ancient past*
- **Hubris** – *excessive pride/self-confidence*

- **Vocabulary from the poem:**
- **Colossal** - *Huge*
- **Boundless** – *Endless/limitless*
- **Visage** – *Face/facial expression*
- **Pedestal** – Platform/base on which a statue might stand
- **Trunkless** - *A trunk is the main part/section of a body/tree etc…*
- **Sneer –** *expression of scorn*
- **Ye –** *archaic word for 'you'*

Key Contextual details:

Knowledge: Ozymandias		
Question	Answer	RAG
Structure		
What type of form has Shelley chosen to use for the poem?		
Ozymandias is such an extraordinary name- how does it emphasise power?		
Who are our speakers?		
Whose voice carries the most power within this poem?		
The poem uses a broken structure of iambic pentameter and rhyme- what does this reflect?		
Language		
what technique is used at the start of the poem to emphasise ambiguity and mystery around this tale?		
Which three areas of the statue's face are our speaker's focus?		
Complete the line: the hand that _____.' What does it mean?		
Which part of the inscription is the most arrogant?		
What line highlights the flawed nature of authority?		
How is the poem cyclical?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore pride.		
Name a poem to compare with this to explore mortality.		
TOTAL		

Knowledge: Ozymandias		
Question	Answer	RAG
What type of form has Shelley chosen to use for the poem?	sonnet	
Ozymandias is such an extraordinary name- how does it emphasise power?	It has Greek origins which makes it sound ancient/renowned/noble.	
Who are our speakers?	The speaker, the traveller and Rameses II.	
Whose voice carries the most power within this poem?	Rameses OR the traveller as the narrative's authenticity is dependent upon their narrative.	
The poem uses a broken structure of iambic pentameter and rhyme- what does this reflect?	That power is not indestructible or immortal.	
Language		
what technique is used at the start of the poem to emphasise ambiguity and mystery around this tale?	sibilance	
Which three areas of the statue's face are our speaker's focus?	Frown, lip, sneer	
Complete the line: the hand that _____.' What does it mean?	Mocked- he saw his subjects as something to ridicule rather than support	
Which part of the inscription is the most arrogant?	'King of Kings'	
What line highlights the flawed nature of authority?	'colossal wreck'	
How is the poem cyclical?	We return to the sibilance that opened the poem to show that nothing is immortal.	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
TOTAL		

London by Blake

PICTURE ESSAY

William Blake's London

Explore the London locations important to Blake's life and work

Except for three years by the Sussex seaside, William Blake spent his entire life in London. He was born in Soho in 1757. Nearly 70 years later, he died in a location just off the Strand. Most famously, London appears in Blake's poetry collection, *Songs of Experience*, as the scene of exploitation and social injustice. Though he hated the misery and darkness of the city, it was only in London, he wrote, that he could 'carry on his visionary studies... see visions, dream dreams.' Discover the city landmarks and locations that meant most to the artist in our tour around Blake's London.

BROAD STREET

On 28 November 1757 Blake was born at 28 Broad Street, Soho. His father ran a successful hosiery shop in the ground floor of the same building. Soho then lay on the extreme northern edge of London with nothing but fields and market gardens beyond. The young Blake was able to roam freely in the countryside.

Blake remained at 28 Broad Street until 1782, when he moved out to Green Street with his new wife, Catherine.

31 QUEEN STREET, LINCOLN'S INN

Blake's father was not able to afford to send him to be taught by a great painter. So, in 1771 and at the age of 14, Blake was apprenticed to the engraver, James Basire of Queen Street. Engraving – which was then a booming trade – seemed to offer a better chance of earning a steady living than painting. Blake remained with Basire for seven years. The original building where the workshop was located was demolished in the late nineteenth century, but the next-door houses (of brick rather than stone) give an idea of its original appearance.

WESTMINSTER ABBEY

Basire was official engraver to the Society of Antiquaries. As a result, Blake was sent to old churches to draw ancient tombs and monuments. An enthusiastic Blake is said to have climbed onto the tombs in Westminster Abbey in order to draw them better. Working in Westminster Abbey made Blake a passionate admirer of the then neglected gothic aesthetic. This contributed to his indifference to the standards of fashionable art of his time. It inspired him to produce his early history paintings (such as *The Penance of Jane Shore*), and also led him to create a unique philosophy that blended religion, history and politics.

There is a monument to William Blake in Poet's Corner in the Abbey, added in 1957.

ROYAL SOCIETY OF ARTS

The Royal Society of Arts features a series of murals entitled *The Progress of Human Knowledge and Culture*. These were painted between 1777 and 1784 by James Barry. Barry was Blake's teacher when he was a student at the Royal Academy. Blake admired Barry's grand, heroic canvases, which depicted historical or poetic subjects. There are clear similarities between Barry's *King Lear Weeping Over the Dead Body of Cordelia* and Blake's numerous bearded prophets and deities, such as in *Ancient of Days.* Blake felt great kinship with Barry. They were both outsiders and both stubbornly refused to bow to the fashions of the time.

28 POLAND STREET

After Blake dissolved his partnership as a print seller with James Parker he moved from Broad Street to 28 Poland Street. It was, according to his biographer Peter Ackroyd, 'a narrow house of four storeys and a basement, with a single front and back room on each floor'. Blake lived here until 1791, when he moved to Lambeth.

It was at 28 Poland Street that William Blake invented his revolutionary printmaking technique. This allowed him to combine text with image and create the works that have come to define him. The house was rebuilt in the late nineteenth century.

HERCULES BUILDINGS

Blake lived at 13 Hercules Buildings, Lambeth from 1791 until 1800. It was in this house that he produced the *Songs of Experience*, *Europe* and *America* (and other prophetic books), and the series of twelve watercolours that includes *Newton* and *Nebuchadnezzar*.

The house, which was demolished in 1918, was one of the largest in a row of twenty-four, with a garden at front and back. It stood three storeys high and had eight or ten rooms. Blake worked in the front and back rooms on the first floor.

Lambeth was a pleasant rural area when Blake arrived. However, as legislation drove more industry across the river, it quickly changed into a noisy, disease-infested slum. It was very much akin to the London described in Blake's famous poem.

17 SOUTH MOLTON STREET

Between 1800 and 1803 Blake lived in the Sussex seaside village of Felpham. Eventually tired of his patron William Hayley, who also lived there, and worried by an impending trial for sedition, Blake returned eagerly to London.

Sadly Blake's optimism about his return to London was unjustified. Before setting out from Felpham he had written 'My heart is full of futurity… I rejoice and tremble'. However, in the years he lived in South Molton Street he suffered his most bitter disappointments. Fame and financial success continued to elude him, and he sank into poverty and paranoia.

FOUNTAIN COURT

The room at number 3 Fountain Court where William Blake lived, worked and died
Blake lived in two rooms on the first floor of 3 Fountain Court, a red brick house, from 1821 until his death in 1827.He was very poor, and frankly admitted that 'he lived in a hole'. He consoled himself, however, with the thought that 'God had a beautiful mansion for him elsewhere'. It was here that Blake produced his Illustrations to Dante's *Divine Comedy* and *The Book of Job*.

ST MARY'S CHURCH, BATTERSEA

Blake married Catherine Boucher here on 17 August, 1782. Boucher, whose family lived nearby, was twenty-one at the time. Blake was twenty-five. They remained married for forty-five years until Blake's death.

Despite having almost no education (Boucher signed her name as an X in the parish register) she was much more than a prudent housekeeper for Blake, helping him out with his engravings.

On his deathbed, Blake cried out to her 'Stay! Keep as you are! You have ever been an angel to me', before drawing her portrait for the last time. Boucher outlived her husband by a number of years, dying in 1831. She is buried in Bunhill Fields

How does this collection of locations give us an insight into Blake's relationship with London?	
What did Blake want to be as a young man?	
How was Blake's life touched by poverty?	
How did Blake see oppression first hand?	
How did Blake feel about returning to London?	
To what extent does Blake's experience of London ensure an unbiased account in the poem of the same name?	

Additional Notes:

Looking at the manuscript of William Blake's 'London'

- Article written by:Linda Freedman
- Themes:Romanticism, London
- Published:15 May 2014

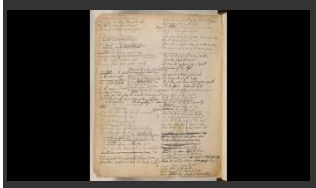
In his poem 'London' William Blake explores poverty, revolution and the power of the imagination. Dr Linda Freedman examines the original draft manuscript, to discover the meanings behind this iconic poem.

One of the major political events of William Blake's lifetime was the French Revolution. For Blake, it was a moment of radical hope turned to violent disillusion. He was initially a supporter. In the summer of 1792 he wore a 'bonnet rouge' to show his solidarity with the revolutionaries abroad. The 'bonnet rouge' was a pointed red cap that had its roots in classical antiquity. For the ancient Romans, the cap symbolised freedom from tyranny. It was first seen publically in France in 1790 and it became an icon of the Revolution and continued to be a sign of revolutionary support throughout the Reign of Terror. When Blake walked round London with the cap on his head, he left no-one in doubt as to his revolutionary sympathies.

A world in turmoil

In that same summer of 1792 Blake wrote his first version of the poem 'London', which he included in *The Songs of Experience*. The draft appears in the notebook owned by the British Library and can be viewed below. In this early draft, the famous 'mind forg'd manacles' were 'german forg'd links', a reference to the Hanoverian and Hessian mercenaries brought in to withstand a French invasion or maintain public order in the event of mob rule. In the first version of the poem, Blake described the streets of London as 'dirty'. 'Dirty' was quite an accurate description as the late 18th-century London streets that he knew so well were piled with filth of all kinds. It also suggests the fallen state of contemporary society. Blake saw a world in turmoil: blood running down palace walls, prostitutes suffering from sexually-transmitted diseases, children forced to become chimney sweeps and innocent babies born to mothers who couldn't look after them. 'Dirty' describes this state of moral and physical degeneration but it doesn't have the political weight of the later term: 'charter'd'. Chartering was an 18th-century process of corporate ownership, effectively transferring public land to private hands. Blake's readers would quickly have recognised the political implications of the word. Supporters of chartering claimed that it gave people rights over the land. Those against claimed that it took rights away from the many in order to give them to the few. The English-born, American writer and revolutionary, Tom Paine, declared: 'Every chartered town is an aristocratical monopoly in itself.'[1] He felt strongly that chartering was anti-democratic and unnatural.

The Notebook of William Blake



The page from William Blake's notebook which contains the drafts of 'London' and 'The Tyger'.

Usage terms Public Domain

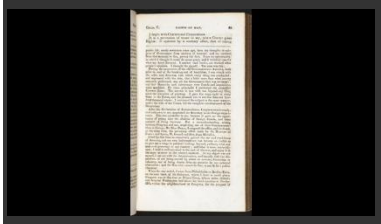
The changes from 'german-forg'd links' to 'mind-forg'd manacles' and from 'dirty' to 'charter'd' indicate several important shifts in Blake's political sympathies. By replacing 'links' with 'manacles', Blake made the poem more subversive. 'Manacles' was one of the code-words directed at oppression by the authorities.[2] Radicals used it to convey their sense of an enslaved society. Equally, by replacing 'dirty' with 'charter'd', Blake proclaimed his affinity with radicals like Tom Paine, who was also a great supporter of the French Revolution.

William Blake's *Songs of Innocence and Experience*

‘London’ from William Blake’s *Songs of Innocence and Experience*, 1794. Blake emphasises the injustice of late 18th-century society and the desperation of the poor.

Usage terms Public Domain

The Political Works of Thomas Paine



In this 1817 edition of *The Rights of Man*, Thomas Paine writes about the essentially excluding nature of the idea of the charter.

Usage terms Public Domain

People make their own chains

However, Blake’s revisions also indicate a slightly contrary shift in his political sentiments. The French Revolution had initially caught Blake’s attention as a dream of real progress, but as he witnessed the bloodshed and violence across the channel, he increasingly came to see it more as a symbol than a realisation of possibility. The change from ‘german-forg’d’ to ‘mind-forg’d’ reflects a shift in emphasis from externally imposed political oppression (in the form of hired mercenaries paid to suppress revolutionary spirit) to internally imposed restrictions on the mind. This does not lessen the social relevance of the phrase. In the revised version of the poem, the individual carries the same responsibility for his own liberation as the society in which he lives. People make their own chains, Blake insists, when they refuse to open their minds.

Reason and imagination

In many ways Blake was a very different kind of radical to Paine. Paine was the champion of reason over what he called ‘the vapours of imagination’[3] and, like many other late 18th-century radical thinkers, he advocated a form of rational dissent. Blake’s sense of mental liberation favoured imagination, though this is not to say that he necessarily discarded reason. In ‘London’, Blake gives us one of his more sympathetic portrayals of reason Blake suggested the wisdom of the child’s fresh way of seeing things.

The sounds of the city

The poem gives some indication of how this redemption might come about. We are constantly reminded of the need to listen. The verb ‘hear’ appears three times in emphatic positions. The rhymes are heavy and repetition is frequent, creating echoes in the middle as well as at the end of lines. Blake’s London is a noisy place. The sounds of the city reverberate throughout, ranging from the chimney sweep’s ‘cry’, to the harlot’s ‘curse’ and the

soldier's 'sigh'. The voice that sings this song is not that of a child but that of the bard, who, we are told in the 'Introduction' to *Experience*, 'present, past and future sees'. By opening our ears and our eyes, Blake suggests we may also open our minds. Here, as always, lies the key to his vision of redemption.

Footnotes

[1] Thomas Paine, 'Rights of Man', *The Political Works of Thomas Paine: Secretary for Foreign Affairs to the Congress of the United States of America during the Revolutionary War* (Springfield: Tannat and Co., 1826), p. 48.

[2] Peter Ackroyd, *William Blake* (London: Vintage, 1996), p. 162.

[3] *The Complete Writings of Thomas Paine*, ed. by Philip S. Foner, 2 vols. (New York: The Citadel Press, 1969), i, p. 56.

- Written by Linda Freedman
- Dr Linda Freedman is a Lecturer in British and American literature at University College London. She is the author of *Emily Dickinson and the Religious Imagination* (CUP, 2011) and has a forthcoming book on *William Blake and America*. Her research and teaching interests range from the Romantic period to the present day and she is particularly interested in connections between literature, theology and the visual arts.

What did Blake wear to show his support of the French Revolution?	
Why do you suppose Blake changed 'dirty' to 'chartered'?	
According to Blake, how were people trapped by 'mind-forg'd manacles?'	
What similarities did Blake draw between the French Revolution and London?	
What do the different sounds of the poem suggest about the sadness of people at the time?	
What is Blake's solution to oppression?	

Additional Notes:

The title is of our capital, but this place described could be any city of the time. The speaker takes us on a journey through the streets of London, and describes his abhorrence.	London William Blake	It is assumed that Blake is our speaker, as he knew London well enough to take us on this journey. It could however be any person, appalled by the sights they see.
London is a poem of political power and oppression; Blake wanted to highlight the hypocrisy of those in power and the negligence of the vulnerable as a result.		The poem takes a restrained stanza structure with a regular alternate rhyme. This could reflect the pace of the walker as he journeys, or alternatively, the mundanity of life within the city. Each stanza closes with a powerful message for that stanza's topic.
The repetition of many ideas works throughout to enforce the idea of helplessness and entrapment through social limits; 'mark' indicates that the people he passes are marked with their suffering. The alliterated 'mind-forg'd manacles highlights the metaphorical entrapment that people experience as a result of their own weaknesses and limitations. The metaphor of the blood symbolises the sacrifice made by soldiers that went completely unappreciated by the monarchy and higher classes. The ';curse' towards the child highlights the way in which the mother feels trapped by her fate.	I wander through each chartered street, Near where the chartered Thames does flow, And mark in every face I meet Marks of weakness, marks of woe. In every cry of every man, In every infant's cry of fear In every voice, in every ban, The mind-forged manacles I hear. How the chimney-sweeper's cry Every blackening church appalls; And the hapless soldier's sigh Runs in blood down palace walls. But most through midnight streets I hear How the youthful harlot's curse Blasts the newborn infant's tear, And blights with plagues the marriage hearse.	The repetition of 'chartered' demonstrates control and a sense of being regulated, or constrained. It immediately introduces the idea of a higher authority. The repeated use of 'every' emphasises the scale of the suffering, and note the repetition of 'cry' for both children and man; all are vulnerable and weak to the strong political forces and severe poverty. The auditory imagery of the working class here is juxtaposed against the filthy corruption of the church. Blake saw religion as a method of control of oppression, used to hold back the poor and vulnerable. The new-born is born to a Harlot (prostitute) to taint his/her innocence as a child; it is doomed by it's circumstances and social class. The oxymoron of marriage with hearse create s juxtaposition between joy and misery; Blake implies that society has destroyed all happiness.

London crunched:

and and and appalls ban blackening blasts blights blood but chartered chartered chimney-sweeper's church cry cry cry curse does down each every every every every every every every face fear flow hapless harlot's hear hear hearse how how i i i i in in in in in in infant's infant's man manacles mark marks marks marriage meet midnight mind-forged most near newborn of of of of palace plagues runs sigh soldier's street streets tear thames the the the the the the the through through voice walls wander weakness where with woe youthful

What connections can you make?

London is about…

Useful vocabulary for exploring London:

- **Dominion –** *Land/power of a government*
- **Liberty –** *Freedom*
- **Urbanization –** *The act of becoming a city*
- **Natural –** *Formed by nature*
- **Innocence –** *Free from moral wrong*
- **Experience –** *Encountering/undergoing something*
- **Nefarious –** *Wicked/villainous*
- **Heretic/unorthodox –** *Opinions/ideas that go against the popular ones at the time*
- **Institutions–***Organisation Eg. Government*
-

Vocabulary from the poem:

- **Chartered** – *Relating to a professional body/state*
- ***Woe*** – *distress/suffering*
- **Forged** – *made by*
- **Hapless** – *hopeless/useless*
- **Appals** – *Upsets/shocks*
- **Harlot** – *prostitute/whore*
- **Hearse** – *Vehicle that carries a dead person to a funeral*
- **Manacles** – *Hand chains to represent a lack of freedom*

Key Contextual details:

Knowledge: London		
Question	Answer	RAG
Structure		
What does the title reflect?		
What does the restrained structure and regular alternate rhyme emphasise?		
How does the speaker feel in reaction to the sights he sees?		
Why is the repetition of 'charter'd' significant?		
Language		
Complete the quotation: _____of weakness, _____ of ___.		
How does the repeated use of 'every' emphasise the suffering of people?		
Give an example of auditory imagery within the poem.		
How are men trapped by 'mind forg'd manacles'?		
What does the 'blackening' of the church represent?		
How is the 'newborn infant' tainted from birth?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two		
TOTAL		
Knowledge: London		

Question	Answer	RAG
Structure		
What does the title reflect?	The capital was a great centre of the empire but the message that this was ironic as many lived in poverty	
What does the restrained structure and regular alternate rhyme emphasise?	The pace of the walker as he describes his journey, or the mundanity of the life of the oppressed.	
How does the speaker feel in reaction to the sights he sees?	He is appalled and angry by what he sees	
Why is the repetition of 'charter'd' significant?	The use of 'charter'd' emphasises the control and authority	
Language		
Complete the quotation: _____of weakness, _____ of ___.	Marks of weakness, marks of woe	
How does the repeated use of 'every' emphasise the suffering of people?	The scale of the suffering, and the vulnerability of all men, women and children	
Give an example of auditory imagery within the poem.	Cry, sigh, curse	
How are men trapped by 'mind forg'd manacles'?	They are victims of the system, but also victims of their own limitations and ability to stand up to authority.	
What does the 'blackening' of the church represent?	The corruption and hypocrisy of the church	
How is the 'newborn infant' tainted from birth?	He is doomed by his social class and circumstances	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two		
TOTAL		

Prelude (extract) by Wordsworth

How Wordsworth and Coleridge shaped each other (excerpts)

When they met, Wordsworth was weak and Coleridge was strong; by the end of the year this was to be reversed. BYFRANCES WILSON The book begins, however, with the most famous arrival in literary history. Having walked from Nether Stowey to Racedown, the West Dorset home of the Wordsworths, Coleridge leaps over the gate and bounds through the field to where William and Dorothy are working in their garden. He is 24 and nearly famous; Dorothy is 25 and on the run; Wordsworth is 27 and pregnant with poetic genius: bliss it was to be alive that dawn but to be young was very heaven. Except that 1797 was neither bliss for Wordsworth and Coleridge nor very heaven – the friendship that evolved was the prelude to a tragedy, and Nicolson is alert to the fault-lines.

When they met, Wordsworth was weak and Coleridge was strong; by the end of the year this was to be reversed. The Wordsworth whom Coleridge discovered in Racedown was recovering from a breakdown: having returned from Revolutionary France where he had sired a daughter, he was now living, in a mock-up of the French family he had abandoned, with his sister and the five-yearold son of a friend. Coleridge, meanwhile, effectively abandoned his own wife and child in order to devote himself full time to Wordsworth-worship.

He would later move his family to the Lakes in order to be on Wordsworth's native soil, but the Wordsworths now moved to Alfoxden, two miles from Nether Stowey, to be nearer to Coleridge. "Walks extend for miles over the hilltops," Dorothy wrote of their new home, and it was on these walks that Lyrical Ballads was born. The "driving and revolutionary force of this year", Nicolson says, was the idea that "poetry was not an aspect of civilisation but a challenge to it; not decorative but subversive, a pleasure beyond politeness". A "lyrical ballad", Nicolson explains in a brilliant analysis of the poems, combines "the storytelling and quick rhythms of the ballad with the close emotional focus and intensity of lyric poetry". Using the language of everyday speech, Coleridge would describe the supernatural world and Wordsworth the natural world. The year belonged to Coleridge: he was the genius of the heath and oakwoods of this corner of Somerset where the Ancient Mariner was born, and it was his glistening eye that made Nether Stowey the centre of connectivity. Coleridge's project was to bring together "a small company of chosen individuals" whose task was to rejuvenate the poetry and politics of the age: these included Charles Lamb, whose sister had recently lost her reason and murdered their mother; John Thelwall, hero of the 1794 Treason Trials; and the young William Hazlitt, described by Coleridge as "singularly repulsive; brow-hanging, shoe-contemplative, strange".

Heaven knows where they all slept in the miniscule Coleridge cottage but each member of the circle was, as Nicolson points out, already on the edge of madness. It is hardly surprising that this dishevelled crew, walking, talking, arguing in all weathers and at all times of day and night, attracted the attention of the government, which assumed they were spies. Every glimpse of Coleridge is charming but none more so than when we see him in his garden up to his waist in weeds, explaining to Thelwall that weeds too are entitled to their liberty: "I thought it unfair in me to prejudice the soil towards roses and strawberries." It is hard to catch the charm of Wordsworth, but Nicolson offers some different perspectives: Wordsworth, he reminds us, was something of a dandy in his silk waistcoats and embroidered coats, and his face, as Hazlitt noticed, was "inclined to laughter around the mouth". His laugh, when it came, apparently sounded lecherous. What Nicolson shows us is the setting into stone of the Wordsworthian ego. The image of the all-powerful poet, he suggests, is caught by Coleridge in the demonic figure of Kubla Khan. Lyrical Ballads opened with a voyage out – the Ancient Mariner bursting into frozen seas – and closed with Wordsworth returning after five years to the view above Tintern Abbey on the River Wye. The most striking feature of the sublime

“Lines Written Above Tintern Abbey”, Nicolson suggests, is the absence of Coleridge, whose guidance had ensured that Wordsworth arrived at his destination. Inverting this pattern, The Making of Poetry opens with a destination and closes with a sea-voyage: the Wordsworths and Coleridge on the packet boat to Germany in September 1798, having deposited Lyrical Ballads with a radical Bristol publisher. While Coleridge is captivating his audience on deck, Wordsworth is suffering from seasickness down below. Their paths have forked and their footsteps, from now on, will diverge. Adam Nicolson has shown us, in this subtle and masterly book, the cost of the making of poetry.

How did Coleridge and Wordsworth meet?	
What had happened to Wordsworth before this point?	
What did they view poetry’s purpose as?	
What did Dorothy and William Wordsworth, and Coleridge do, often at all times of day, and why?	
How does this help us to understand the ideas within the Prelude?	

Additional notes:

The poem was never given a title but was referred to as 'the poem (title not yet fixed upon) to Coleridge. This reflect the fluidity of the narrative, as an ongoing journey of life. An extract of a much larger epic, Prelude is a tale of Wordsworth's life in the Lake District, using nature to explore grand ideas about the world and men's place within it.	**Prelude (excerpt)** **William Wordsworth** **This poem is didactic: it aims to teach us something, as a moral message.**	It is assumed that Wordsworth is our speaker, as he retells stories of his childhood to share different ideas around youth and growing up. The poem uses blank verse which aids the conversational tone of the narrative, but employs iambic pentameter to reflect the consistent, ongoing pace of man's journey.
The boat is a metaphor for: man's influence over nature, or man's journey. The adjective 'troubled' highlights the discontentment of man- we are never satisfied for long. The conjunction 'but' indicates a change in mood and tone as the speaker views the 'craggy ridge' ahead- symbolic of a dilemma or problem. The fairy-tale-like metaphor of the boat as an 'elfin pinnace,' contrasts with man's power to manipulate Nature as the boat goes, 'heaving.' The 'when' marks another turning point, as Nature takes a more aggressive, Gothic form. The sibilance of 'silent water stole,' reflects the hurried escape as the man retreats in fear. The juxtaposition of 'meadows' with 'grave and serious' highlights the impact that nature can make upon man., for many days.' There is a cyclical nature to the poem, as the speaker has been changed from 'troubled pleasures' to'trouble to my dreams.' He has been changed by the experience but Nature remains a constant.	One summer evening (led by her) I found A little Boat tied to a Willow-tree Within a rocky cave, its usual home. Straight I unloosed her chain, and stepping in Pushed from the shore. It was an act of stealth And troubled pleasure, nor without the voice Of mountain-echoes did my boat move on, Leaving behind her still, on either side, Small circles glittering idly in the moon, Until they melted all into one track Of sparkling light. But now, like one who rows, (Proud of his skill) to reach a chosen point With an unswerving line, I fixed my view Upon the summit of a craggy ridge, The horizon's utmost boundary; far above Was nothing but the stars and the grey sky. She was an elfin Pinnace; lustily I dipped my oars into the silent lake, And, as I rose upon the stroke, my boat Went heaving through the Water like a swan; When, from behind that craggy Steep till then The horizon's bound, a huge peak, black and huge, As if with voluntary power instinct, Upreared its head.—I struck and struck again, And growing still in stature the grim Shape Towered up between me and the stars, and still, For so it seemed, with purpose of its own And measured motion like a living Thing, Strode after me. With trembling oars I turned, And through the silent water stole my way Back to the Covert of the Willow-tree; There in her mooring-place I left my Bark,— And through the meadows homeward went, in grave And serious mood; but after I had seen That spectacle, for many days, my brain Worked with a dim and undetermined sense Of unknown modes of being; o'er my thoughts There hung a darkness, call it solitude Or blank desertion. No familiar Shapes Remained, no pleasant images of trees, Of sea or Sky, no colours of green fields; But huge and mighty Forms, that do not live Like living men, moved slowly through the mind By day, and were a trouble to my dreams.	Man and nature in symphony The personal pronoun, 'her' suggests the relationship between man and boat. The semantic field of peaceful language such as 'still… idly… sparkling,' creates an idyllic scene. The adjective ;craggy' and the horizon's 'boundary' emphasises the limits of man and the significant force of nature. Note the juxtaposition of the limitless of the 'grey sky.' Nature is infinite, and therefore almighty. The 'peak' is personified as a 'Shape' (capital S), and 'Thing' (capital T). Man is insignificant in comparison to the 'stature' that 'towered' up. Nature is both powerful and protective of all that it owns. **Hypallage** used here (when an adjective is used to describe another noun than the one it could describe better- the man is 'trembling' rather than the oar. The ambiguous language of, 'dim… undetermined… unknown… no familiar….' Demonstrates man's struggle to describe what he does not understand. The lack of conjunctions and listing of the loss of familiar images highlights the uncertainty of the speaker.

Prelude crunched:

a a a a a a a a a a above act after after again all an an an and and and and and and and and and and and and and and and and as as back bark behind behind being between black blank boat boat boat bound boundary brain but but but but by by call cave chain chosen circles colours covert craggy craggy darkness day days desertion did dim dipped do dreams either elfin evening familiar far fields fixed for for forms found from from glittering grave green grey grim growing had head.—i heaving her her her her his home homeward horizon's horizon's huge huge huge hung i i i i i i i idly if images in in in in in instinct into into it it it its its its lake leaving led left light like like like like line little live living living lustily many me me meadows measured melted men mighty mind modes mood moon mooring-place motion mountain-echoes move moved my my my my my my my my my my no no no nor not nothing now o'er oars oars of of of of of of of of of of of of on on one one one or or own peak pinnace pleasant pleasure point power proud purpose pushed reach remained ridge rocky rose rows sea seemed seen sense serious shape shapes she shore side silent silent skill sky sky slowly small so solitude sparkling spectacle stars stars stature stealth steep stepping still still still stole straight strode stroke struck struck summer summit swan that that that the the the the the the the the the the the the the the the the the the the then there there they thing thoughts through through through through tied till to to to to towered track trees trembling trouble troubled turned undetermined unknown unloosed unswerving until up upon upon upreared usual utmost view voice voluntary was was was water water way went went were when who willow-tree willow-tree with with with with with within without worked

What connections can you make?

Prelude is about…

Useful vocabulary for exploring The Prelude:

- **Romantic –** *Impractical/idealistic/desire for adventure*
- **Foreboding/ominous –** *The sense of something bad coming*
- **Sublime –** *Supreme/absolute/perfection*
- **Transcendent –** *Exceeding/going beyond limits*
- **Pathetic Fallacy –** *Using nature and objects to suggest human feelings*
- **Solitary -** *Alone*
- **Psychological –***Things relating to the mind*
- **Ambiguous –** *More than one meaning*
- **Interweaving –** *Weaving together*

Vocabulary from the poem:

- **Cove** – *A bay/sheltered area*
- **Stealth** – *Secretly, silently*
- **Craggy** – *Rocky, rough, harsh*
- **Utmost** – *Greatest/highest*
- **Elvin Pinnace** – *A small boat*
- **Upreared** – *raise/lift*
- **Covert** – *secret/disguised*
- **Desertion** – *Abandonment*

Key Contextual details:

Knowledge : Prelude		
Question	Answer	RAG
Structure		
What does the title imply about the poem to the reader?		
How does the poem's structure reflect the ideas of the poem?		
How do the conjunctions mark the changes in tone?		
What does the use of iambic pentameter reflect?		
Language		
Complete the quotation: 'it was an act of _____.'		
Identify two words that create a semantic field of an idyllic scene.		
How does the word 'boundary' to reveal ideas about Nature?		
How is Nature personified further by the speaker?		
Which technique is employed in the line, 'the silent water stole'?		
What does the repetition of 'no' in the final lines suggest about the speaker's change in mood?		

Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge : Prelude		
Question	Answer	RAG
Structure		
What does the title imply about the poem to the reader?	The poem is an epic but implies it is the start of something larger.	
How does the poem's structure reflect the ideas of the poem?	Blank verse- a retelling, conversational tone.	
How do the conjunctions mark the changes in tone?	Content, apprehensive, fearful, disturbed.	
What does the use of iambic pentameter reflect?	The ongoing pace of man's journey.	
Language		
Complete the quotation: 'it was an act of _____.'	stealth	
Identify two words that create a semantic field of an idyllic scene.	Still, glittering, sparkling,	
How does the word 'boundary' to reveal ideas about Nature?	The way in which man is limited	
How is Nature personified further by the speaker?	Thing, Shape	
Which technique is employed in the line, 'the silent water stole'?	Sibilance	
What does the repetition of 'no' in the final lines suggest about the speaker's change in mood?	That the speaker feels a sense of loss	

Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Browning's Portrait of a Renaissance Man: Alphonso II D' este, Duke of Ferrara, in "My Last Duchess" (1842)- extracts

Philip V. Allingham, Contributing Editor, Victorian Web*; Faculty of Education, Lakehead University (Ontario)*

In reading Robert Browning's Renaissance-set dramatic monologue "My Last Duchess," one must bear in mind that "Browning is not primarily concerned to tell a story. . . or describe a mood . . .: his aim is to depict a man as he is, with such autobiographical flashbacks as may be necessary to explain the character of the speaker" (Ian Jack, *Browning's Major Poetry*, p. 196). In his psychological portrait of the Duke of Ferrara Browning was as much inspired by his general notions of Italian court portraiture as he was by any specific individual--and yet there is an actual historical figure behind the poem.

The historical basis for the character of the Duke, however, is not merely a type, but a very real individual, Alphonso II of Ferrara, a member of the extravagant D'este family, who satisfied their obsession for luxury and money by borrowing and by arranging substantial marriage dowries. There is a depth to this psychological study, quite apart from the dramatic tension created by the reader's imagining the disturbed envoy of the Count, eager to escape the portrait of the most recent duchess and its concomitant revelation of the owner's sociopathic psyche. This dramatic action, as Thomas Blackburn argues in *Robert Browning: A Study of His Poetry* (1967), renders the poem "a novel [which] in about sixty lines conveys a sense of the infinite complexity of life, of the under and overtones of existence" (p. 173).

Under Browning's hand, the Duke becomes a portrait of a type: the petty aristocrats who governed the city-states of Renaissance Italy. "There she stands / As if alive," remarks Alphonso of his wife's portrait: however, he finds the picture preferable to the original because he now has total control over who will view her and because she can no longer mar her beauty by unseeming behaviour or emotion. Ironically,

Brilliantly, Browning has the Duke condemn himself out of his own mouth; although he offers us no judgment himself, the poet would have us judge the Duke and the age in which he ruled. Browning's primary interest is in the villain's psychology,

What is Browning's aim, according to Ian Jack?	

Describe the real Duke of Ferrara, based upon the description.	
Who does the Duke represent?	
Does Browning judge the character of the Duke? Why/why not?	

The Balance of Power Between Men and Women in Robert Browning's Poems

By **Alina Saminsky**

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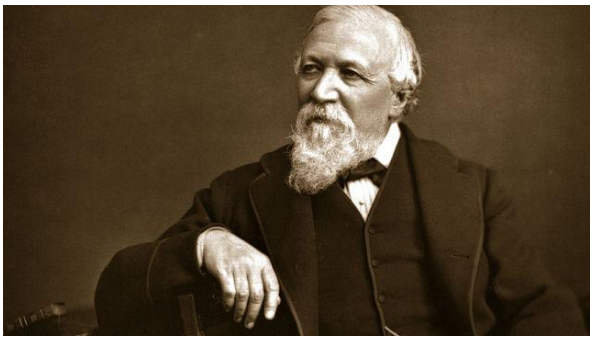

Robert Browning's two poems, "Porphyria's Lover" and "My Last Duchess," have some striking similarities. Both feature men who seem mentally disturbed; Further, both of these men had relationships with "strong" women who, despite apparently loving them, they each ended up killing. And interestingly enough, both men seem to be much happier after they have committed these murders.

Yet the most fascinating similarity is that both of these poems deal with power dynamics based on gender. Initially, the females have the power and the men do not. The men feel threatened by this, so the way that they choose to take this power is to kill the women. The power switches from the women to the men, and murder is the tool used to make this movement.

The first observation that supports this point is that originally the men do not have power. One way that this is demonstrated to the reader is the author's choice to make the men insane. In "Porphyria's Lover," the man is paranoid. He describes the storm that is going on around him in the same manner that one describes a person, "The sullen wind was soon awake,/It tore the elm-tops down for spite,/And did its worst to vex the lake" (57), which makes him seem suspicious. The reader also realizes that while there is this storm going on, the man is sitting alone in his cottage in the dark without any heat. This is clearly abnormal behaviour. The murder of his lover is also quite abnormal. By having his characters commit murder, Browning automatically makes them out to be unstable. And finally, the way that the man plays with the corpse of his lover is strange and disturbing, which adds to his already psychotic character.

In “My Last Duchess,” the craziness of the main character is a bit more subtle. Although the Duke also is very suspicious and commits murder, his tone and the way that he describes his situation is the most interesting predictor of his lunacy. The way that he unintentionally reveals himself to both the reader and to the marriage broker, his use of modesty, and the way that he contradicts himself is very strange. It is as if the Duke isn’t able to control what he says and does. He also seems to have a problem with the way that his wife acted, even though her actions seem normal to the reader. What seems to be naivety, playfulness, and joy are interpreted by the Duke as promiscuity, inappropriateness, and rudeness.

The man in “Porphyria’s Lover” also lacks power because he is of a lower social status than the woman. It is stated that the woman attended a feast, and the reader can infer that the man was not invited to this feast. The Duke, on the other hand, is of a high social class, but the way that he keeps emphasizing his power makes him seem, ironically, less powerful. He describes his last name as his “gift of a nine-hundred-years-old name” (59), which his wife was foolish enough to “[rank]/My gift… with anybody’s gift” (59). He sounds like he is bragging, which makes the reader lose respect for him.

Also, the Duke reveals that he did not like the painting of his wife in the beginning: “I call/That piece a wonder, now” (59). The “now” at the end shows that he was not pleased with the portrait earlier. Perhaps this is because “’t was not/Her husband’s presence only, [that] called that spot/Of joy into the Duchess’ cheek” (59). Maybe he was jealous that it was not him, but rather the painter, that made her blush. And finally, a small but significant detail at the end of the poem is brought up where the Duke shows the broker a statue of Neptune taming a sea-horse. Perhaps that is the way that the Duke sees his situation; a big, powerful man like himself tames a small, weak little creature like his wife. He is proud of his accomplishment of disciplining his wife, yet the image of a huge person taming a little animal seems bizarre, unusual and cruel to the reader.

Obviously the men are not powerful in the beginning, so it is the women who hold this role. When Porphyria enters the house, she immediately takes control: “She shut the cold out and the storm,/And kneel’d and made the cheerless grate/Blaze up, and all the cottage warm” (57). Before she even speaks, she restores order and puts everything in its place. After she does this, she lets down her hair, another symbol of power. In fact, this representation of power is what the man uses to kill her. He takes her power and uses it to destroy her. After she lets down her hair, she sits down, puts her arm around the man, and places his cheek on her shoulder. She is performing all the actions here, while the man is being completely passive. She is moving the man around, manipulating him.

The woman’s power is also seen in her decision to attend the feast rather than be with her lover. This asserts a sort of dominance in the relationship. The woman in “My Last Duchess” also holds the power. It’s clear that the Duchess behaved how she wanted to behave. She did not worry about the response of her husband or anyone else, and she seemed to do whatever it was that made her happy. Her outlook clearly threatened the Duke,

which led to him confronting his wife. When he did, she did not accept his criticisms or promise to change her behaviour. No, she made excuses and fought back. These are all powerful actions which further angered the Duke.

Both of these men reached a certain point when they could no longer handle that they did not have power, while the women did. The way that they dealt with this situation was by using murder. After Porphyria's lover strangles Porphyria, he instantly becomes in control. He "warily oped her lids… untighten'd next the tress/About her neck… propp'd her neck up" (58). He is now the one who is manipulating her body. He also believes that his actions are completely justified, since he says that God has not objected to his crime: "And all night long we have not stirr'd,/And yet God has not said a word!" (58). Not only does he have power, but he also has God's approval.

The Duke also gains control after killing his wife. The Duchess has been immortalized in a painting which the Duke is in possession of. He kills the Duchess into a work of art, which he puts behind a curtain. And he gets to decide when to draw that curtain, "since none puts by/The curtain drawn for you, but I" (59), thereby controlling who gets to look at the painting and who the Duchess gets to look at. When she was alive, she was able to make her own decisions, but now that she is dead, the Duke gets to control every aspect of her. It seems as though he prefers the painting version of his wife over his actual wife. He mentions a few times that she "looks as if she were alive" (59) or "There she stands/As if alive" (59). The Duke seems to think of this painting as his wife, just in a more submissive version.

At some point in these two poems, both the males and the females hold power, yet there is a difference in the types of power that they have. Power, in fact, is a very general term that can be described in many different ways. There are two main types of power that are visible in these two poems. The first kind, which is seen in the men, is power over someone else. It is the ability to control another person. The men are seeking to control the women's behaviour, as they are offended and threatened by it. The second type of power, which is demonstrated by the women, is the ability and freedom to do what one wants to do. The women do not seek to control their partners, they just want the freedom to behave however they choose to. These two types of power are significant because they reflect what each of the characters value. Because of this contrast in values, the women receive the sympathy and respect of the reader. Therefore, although the men end up with the power, it is the women who seem to win.

What kind of power dynamics do the poems explore?	

How does a strong woman make the Duke feel?	
Why is feminine power viewed as a negative thing?	
How are female and male power different in these poems?	

My Last Duchess by Browning

The poem is a dramatic monologue: the Duke is our speaker, and an unreliable narrator, fuelled by his own ego. The poem is written entirely in iambic pentameter, which reflects the Duke's status and the way in which he regards himself as a point of authority,	My Last Duchess Robert Browning	The poem was written and based upon (we think) the Duke of Ferrara, an aristocratic man who collected art The title uses the possessive pronoun 'my' to emphasise the ownership of the Duchess, as both art and as a person to be possessed.
The possessive pronoun to open the poem highlights the way in which the speaker claims the Duchess as his own. This demonstrates his control and power. He asks 'please you' highlights his flamboyant and demanding nature. 'they turned' suggests he believes the eyes to move- it hints at is obsession with the painting. 'not the first are you' indicates that he has told this story many times, and seems to appear to enjoy doing so. The semantic field of murder appears through 'paint' (blood), 'dies' and 'throat.' His tone becomes more sinister, which he realises and includes the	That's my last Duchess painted on the wall, Looking as if she were alive. I call That piece a wonder, now; Fra Pandolf's hands Worked busily a day, and there she stands. Will't please you sit and look at her? I said "Fra Pandolf" by design, for never read Strangers like you that pictured countenance, The depth and passion of its earnest glance, But to myself they turned (since none puts by The curtain I have drawn for you, but I) And seemed as they would ask me, if they durst, How such a glance came there; so, not the first Are you to turn and ask thus. Sir, 'twas not Her husband's presence only, called that spot Of joy into the Duchess' cheek; perhaps Fra Pandolf chanced to say, "Her mantle laps Over my lady's wrist too much," or "Paint Must never hope to reproduce the faint Half-flush that dies along her throat." Such stuff Was courtesy, she thought, and cause enough For calling up that spot of joy. She had A heart—how shall I say?— too soon made glad, Too easily impressed; she liked whate'er She looked on, and her looks went everywhere.	'as if' demonstrates is pride in the art, but also implies that she is preferable in art form to real life. It is a superior version of her. Fra Pandolf is a fantastical artist created by the poet. 'her earnest glance' implies that she looks desperate to escape! Only the Duke may draw the 'curtain,' emphasising his oppressive nature. A 'spot' of joy alludes to a mark, but also her flirtatious manner. The mention of her 'wrist' references to the idea that a slender wrist was meant to be sexually alluring. Ankles and wrists should be covered! The repetition of 'too' demonstrates his criticism of her excessive personality.

rhetorical question to appear more light hearted.	Sir, 'twas all one! My favour at her breast, The dropping of the daylight in the West, The bough of cherries some officious fool Broke in the orchard for her, the white mule She rode with round the terrace—all and each Would draw from her alike the approving speech, Or blush, at least. She thanked men—good! but thanked Somehow—I know not how—as if she ranked My gift of a nine-hundred-years-old name With anybody's gift. Who'd stoop to blame This sort of trifling? Even had you skill In speech—which I have not—to make your will Quite clear to such an one, and say, "Just this Or that in you disgusts me; here you miss, Or there exceed the mark"—and if she let Herself be lessoned so, nor plainly set Her wits to yours, forsooth, and made excuse— E'en then would be some stooping; and I choose Never to stoop. Oh, sir, she smiled, no doubt, Whene'er I passed her; but who passed without Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands As if alive. Will't please you rise? We'll meet The company below, then. I repeat, The Count your master's known munificence Is ample warrant that no just pretense Of mine for dowry will be disallowed; Though his fair daughter's self, as I avowed At starting, is my object. Nay, we'll go Together down, sir. Notice Neptune, though, Taming a sea-horse, thought a rarity, Which Claus of Innsbruck cast in bronze for me!	He outlines what he believes to be her faults: she was nice to everyone, 'twas all one,' and she found beauty in the simplistic 'dropping of daylight,' or 'bough of cherries' someone brought her. The fricative d alliterated emphasises his disdain.
His structure and composure slips here – indicated by the caesura and dashes- as his rage intensifies at recalling the memories.		It enrages him that she valued these things with his outlandish gifts of high value.
		The verb 'stoop' suggests that she is inferior to him, coupled with the irony that in fact, she is in control here as he is unable to keep his temper.
He begins to directly address his audience to seek empathy through the personal pronouns 'you, your'		
The semi colons reflect his return to gain composure to regain his sense of control, through choice.		He believes he is superior in wisdom to have 'lessoned' the Duchess, but he chooses' not to; it is beneath him.
He is keen to share 'she smiled;' he asserts that she enjoyed his company. However, his question implies that he didn't feel favoured or special - everyone was smiled at.		There is an arrogance to 'Oh, sir.'
The cyclical nature of his pull between fury and composure is unnerving for the reader.; he is an unreliable speaker.		The broken lines lead to the revelation that the 'smiles stopped,' implying her death, or her death at his request. At this point, the tone changes abruptly, and he asserts his dominance.
The use of 'object' for what appears to be his next wife confirms his low regard for women. He looks to claim her as a possession, and is not interested in her dowry (payment for marriage).		He requests that his company 'rise' and makes moves to leave the room- perhaps he has strayed too close to revealing the truth?
		He closes by gesturing at a sculpture, another example of 'taming' through art, or implication that women are little beasts. Ironically, he didn't manage to tame the Duchess!

My Last Duchess crunched:

a a a a a a a alike alive alive all all along ample an and and and and and and and and and and and anybody's approving are as as as as ask ask at at at at avowed be be be below blame blush bough breast broke bronze busily but but but but by by call called calling came cast cause chanced cheek cherries choose claus clear commands company count countenance courtesy curtain daughter's day daylight depth design dies disallowed disgusts doubt down dowry draw drawn dropping duchess duchess durst each earnest easily enough even everywhere exceed excuse e'en faint fair favour first fool for for for for for for forsooth fra fra fra from gave gift gift glad glance glance go grew had had half-flush hands have have heart—how her her her her her her her her her her here herself his hope how how—as husband's i i i i i i i i i i if if if if if impressed in in in in in innsbruck into is is its joy joy just just know known lady's laps last least lessoned let like liked look looked looking looks made made make mantle mark"—and master's me me me meet men—good mine miss much much mule munificence must my my my my my myself name nay neptune never never never nine-hundred-years-old no no none nor not not not notice not—to now object of of of of of of of of of officious oh on on one one only or or or or orchard over paint painted pandolf pandolf pandolf's passed passed passion perhaps pictured piece plainly please please presence pretense puts quite ranked rarity read repeat reproduce rise rode round said same say say say sea-horse seemed self set shall she she she she she she she she she she she since sir sir sir sir sit skill smile smiled smiles so so some some somehow—i soon sort speech speech—which spot spot stands stands starting stoop stoop stooping stopped strangers stuff such such such taming terrace—all thanked thanked that that that that that that that that's the the the the the the the the the the the the the the the the the the the then then then there there there there they they they this this this though though thought thought throat thus to to to to to to to to together together too too too trifling turn turned twas twas up wall warrant was went were west we'll we'll whate'er whene'er which white who who'd will will will't will't with with without wits wonder worked would would would wrist you you you you you you you you your your yours

What connections can you make?

My Last Duchess is about…

Useful vocabulary for exploring My Last Duchess:

- **Romantic** - *Impractical/idealistic/desire for adventure*
- **Artifice** - *Trickery*
- **Subjugation –** *The act of controlling*

Vocabulary from the poem:

- **Countenance** – *appearance/ face*
- **Earnest –** *sincere/serious*
- **Durst –** *old word for dared*
- **Thus –** *in this way/therefore*
- **Mantle laps**
- **Courtesy –** *Good manners*
- **Bough –** *Main branch of a tree*
- **Officious** – *Annoyingly helpful*
- **Trifling** - *Interfering*
- **Exceed –** *To go beyond*
- **Munificence** - *Generosity*
- **Ample** - *Plenty*
- **Pretence –** *Pretending/faking*
- **Dowry –** ***The money/wealth that a wife brings to her husband at marriage***
- **Avow(ed) -** *Declared*
- **Neptune –** *Roman God of the sea*

Key Contextual details:

Knowledge: My Last Duchess

Question	Answer	RAG
Structure		
What is implied by the use of the possessive pronoun in the title?		
What is significant about the choice of whole-poem structure?		
How does the Duke's tone change as he tells the story of the Duchess?		
How is the use of iambic pentameter significant?		
Language		
Finish the quotation: The depth and passion of its _____ _____.'		
To what does the 'spot of joy' refer?		
How is imagery of the body used to imply the Duchess was sexually provocative?		
What is repeated to emphasise the Duke's disgust in the Duchess to be easily pleased?		
What does the Duke choose not to do and why?		
What does the Duke show to his guest before they leave, and why?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge: My Last Duchess

Question	Answer	RAG
Structure		
What is implied by the use of the possessive pronoun in the title?	That the Duchess was objectified or a possession	
What is significant about the choice of whole-poem structure?	The dramatic monologue places emphasis upon the Duke's sense of ego and unreliable narrative.	
How does the Duke's tone change as he tells the story of the Duchess?	He loses control and his temper before composing himself.	
How is the use of iambic pentameter significant?	It reflects the Duke's status and high regard for himself.	
Language		
Finish the quotation: The depth and passion of its _____ _____.'	Earnest glance	
To what does the 'spot of joy' refer?	The kindness of the Duchess, or that she was flirtatious.	
How is imagery of the body used to imply the Duchess was sexually provocative?	The reference to her exposed wrist, or throat.	
What is repeated to emphasise the Duke's disgust in the Duchess to be easily pleased?	'too'	
What does the Duke choose not to do and why?	'stoop'- he is superior to her easy and overgenerous kindness.	
What does the Duke show to his guest before they leave, and why?	Neptune taming a sea-horse- this could represent men taming women like beasts.	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Charge of the Light Brigade by Tennyson

How Tennyson thought he might have blundered

Martin Wainwright

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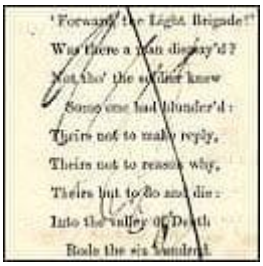
'Forward the Light Brigade!'
Was there a man dismay'd?
Not tho' the soldier knew
Someone had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

Someone had blundered: Tennyson's emendations to his poem The Charge of the Light Brigade

An extraordinary glimpse of a great poet's crisis of confidence over his most famous verse has been unearthed in the long hidden literary hoard of an American collector.

Scribbles by Queen Victoria's poet laureate Alfred Lord Tennyson on a publisher's proof show he planned to cut out the most celebrated sections of The Charge of the Light Brigade.

Shaken by criticism of his epic poem Maud, which was published in the same book as the Charge in 1855, Tennyson proposed removing almost half the famous account of the Crimean war tragedy.

Among lines struck out in black ink in the poet's firm hand were "Theirs not to reason why/Theirs but to do and die" and "Someone had blunder'd".

Tennyson, who was so mocked by critics as a young writer that he published no poetry for nine years, wrote "Here comes the new poem" on the proofs, which he instructed his publishers to burn.

He was notoriously unwilling to let people see his revisions, and the annotated copy is the only one known.

"It's a great literary discovery," said Tom Lamb, manuscript specialist at Christie's, which is auctioning the proof copy in London next month. The book was found in the vast collection of authors' manuscripts amassed by Halsted Billings Vander Pole, an American collector.

"It's intriguing to see the changes he suggested," said Paul Southern, a specialist in Tennyson's work.

"He had one of the closest relationships a poet laureate has ever had with the sovereign - he was close to Victoria and Albert and he was intensely patriotic. Perhaps that had some bearing on it as well."

The changes were never made, however, although Tennyson revised the original version of the Charge, published in The Examiner magazine, two months after the battle of Balaclava in October 1854. He shortened the first stanza, for example, removing an initial reference to the "blunder" - the muddle of orders which followed bad blood between rival British commanders Lord Raglan and Lord Cardigan.

"It's an intriguing mystery. It will be very interesting to see what specialists make of it," said Mr Lamb, who expects the gold-tooled proof book to sell for up to £30,000. The poem's final form was handwritten by Tennyson 10 years after his nervous hiccough.

In a note at the bottom the poet specifically hallowed the "blunder" line, saying: "This poem was written after reading the first report of the Times correspondent. It is dactylic, and founded on the phrase 'Someone had blundered'."

Who gave Tennyson the Poet Laureate?	
Where was the draft of the poem found, and what is thought to have happened to other drafts?	
How long did Tennyson withdraw from publishing work for, and why?	
Why change the word ‘blunder’ within the poem?	
What are the advantages and disadvantages about writing poetry in response to historic events?	

The poem uses elements of the ballad form, implying that it is a dedication of sorts. Tennyson uses a dactylic dimeter rhythm (DUM-da-da) to reflect the gallop of the horses as they charged. It emphasises the gravity of the event. There is an occasional syllable less to indicate a lack of order and fall into chaos. The six stanza structure is thought to perhaps represent the six hundred lives lost, or the tight formation of the men to demonstrate a sense of camaraderie.	Charge of the Light Brigade Alfred Lord Tennyson	This poem was written several weeks after a catastrophic incident during the Crimean War. At the Battle of Balaclava on October 25, 1854, the 607 cavalrymen of the Light Brigade were given poor instruction and charged the Russian artillery. The title uses the noun 'charge' to mark respect for the bravery of the 607 men that lost their lives following an order that they most likely knew would kill them. Our speaker is a detached, third person narrator to portray Tennyson's deliberate attempt to
'The valley of Death' refers to the valley itself, but also the biblical reference from Psalm 23: 'though I all through the valley of the shadow of death.' This biblical allusion serves to show how doomed the men were. The use of the rhythm and repetition enables Tennyson to build a steady degree of tension as the men progress The rhetorical question highlights that the men are duty bound, and did not why away from following the order. The focus returns to those to be remembered as Tennyson repeats the syntactic parallelism of these three lines. It highlights how humble the men are in the face of impending doom. These lines capture the suicidal aspect of the attack, and highlight the vulnerability of the soldiers. The onomatopoeic nature of 'voley'd and thundered' followed by the sibilance of the following line emphasis the terrifying sounds of conflict They continue regardless of danger, emphasised by the repetition.	HALF a league, half a league, Half a league onward, All in the valley of Death Rode the six hundred. 'Forward, the Light Brigade! Charge for the guns! ' he said: Into the valley of Death Rode the six hundred. 'Forward, the Light Brigade! ' Was there a man dismay'd? Not tho' the soldier knew Some one had blunder'd: Their's not to make reply, Their's not to reason why, Their's but to do and die: Into the valley of Death Rode the six hundred. Cannon to right of them, Cannon to left of them, Cannon in front of them Volley'd and thunder'd; Storm'd at with shot and shell, Boldly they rode and well, Into the jaws of Death, Into the mouth of Hell Rode the six hundred.	Half a league is a mile and a half. The repetition suggests the apprehension of the soldiers as they progressed. The inclusion of the spoken command here implicates those giving the orders, and ensures the men that followed them are not blamed for their deaths The use of 'six hundred' emphasises them as a collective symbol, as opposed to just men. They represent courage and fearlessness The inclusion of the word 'blundered' has undertones of anger at those that made the error. Again, the three lines pause as a moment of realisation for these soldiers as they look around them. The presence of the modest men is juxtaposed with the mighty canon. The adverb 'boldly' acknowledges the soldiers' bravery- both surviving and otherwise.

		The ‘flash’ could mean the flash of swords, or the ‘flash’ of their lives as short/
The use of ‘sabres’ connotes sabre toothed tigers, reinforcing the fury and fight of the soldiers	Flash'd all their sabres bare, Flash'd as they turn'd in air Sabring the gunners there, Charging an army, while All the world wonder'd:	The ‘sabres’ are swords, almost obsolete in battle at this point but the imagery created of the soldiers brandishing their swords at the gunners is a small moment of glory
The hyperbolic alliteration here exaggerates the scale of the moment for dramatic effect	Plunged in the battery-smoke Right thro' the line they broke; Cossack and Russian Reel'd from the sabre-stroke Shatter'd and sunder'd.	The ‘smoke’ symbolises the uncertainty of the soldiers’ fate
We are made to wait to discover who the brigade are fighting- which implies that the focus is not about winning or losing.	Then they rode back, but not Not the six hundred.	Consonance of ‘shatter’d and sunder’d’ to highlight the irreparable nature of war.
The cyclical nature of men’s mistakes is emphasised here through the repetition of the lines from the third stanza.	Cannon to right of them, Cannon to left of them, Cannon behind them Volley'd and thunder'd; Storm'd at with shot and shell, While horse and hero fell,	A return to the syntactic parallelism to mark the men’s bravery, however now, they are running away in retreat.
Tennyson highlights the meaningless of conflict and emphasises that the only thing that should remain is the remembrance of heroes	They that had fought so well Came thro' the jaws of Death, Back from the mouth of Hell, All that was left of them, Left of six hundred.	The figurative ‘jaws’ and ‘mouth’ m[lies a sense of resurrection from those that escaped death.
‘all that was left’ implies the memories that these men were left with	When can their glory fade?	The rhetorical question indicates the insistence of ‘glory,’ and that it should be eternal and everlasting.
	O the wild charge they made! All the world wonder'd. Honour the charge they made!	The rhetorical question begs for eternal glory for the men.
This imperative command demands respect for those that followed the orders. It dismisses the ambiguity of the order itself and focuses on the honour of dying in the name of courage.	Honour the Light Brigade, Noble six hundred!	The imperative statement to close summarises the speaker’s intent: he orders people to honour those that died, even if the decision was wrong to charge.

The Charge of the Light Brigade crunched:

a a a a air all all all all all an and and and and and and and and and army as at at back back bare battery-smoke behind blunder'd boldly brigade brigade brigade broke but but came can cannon cannon cannon cannon cannon cannon charge charge charge charging cossack death death death death death die dismay'd do fade fell flash'd flash'd for forward forward fought from from front glory gunners guns had had half half half he hell hell hero honour honour horse hundred hundred hundred hundred hundred hundred hundred in in in in into into into into jaws jaws knew league league league left left left left light light light line made made make man mouth mouth noble not not not not not o of of of of of of of of of of of of of of of one onward plunged reason reel'd reply right right right rode rode rode rode rode rode russian sabre-stroke sabres sabring said shatter'd shell shell shot shot six six six six six six six so soldier some storm'd storm'd sunder'd that that the the the the the the the the the the the the the the the the the the the the the the the the the their their their's their's their's them them them them them them them then there there they they they they they they they tho thro thro thunder'd thunder'd to to to to to to to turn'd valley valley valley volley'd volley'd was was well well when while while why wild with with wonder'd wonder'd world world

What connections can you make?

The Charge of the Light Brigade is about…

Vocabulary for exploring The Charge of the Light Brigade:

- **Bold –** *Brave/adventurous/heroic*
- **Manipulated –** *Influenced/controlled unfairly*
- **Courageous -** *Brave*
- **Subservient -** *Serving*
- **Elite –** *The best/highest class of something*
- **Archaic attitudes –** *Old/outdated attitudes*

Vocabulary from the poem:

- **League** – *A unit of distance*
- **Dismayed** –*alarmed/shcked/saddened*
- **Blunder(ed)** – *Careless mistake*
- **Sabre** –*An old sword*
- **Battery** – *A large group*
- **Cossack** – *A member of some groups of old Slavic Russians*
- **Sundered** – *Separated/divided*

Key Contextual details:

Knowledge: Charge of the Light Brigade		
Question	Answer	RAG
Structure		
How does the use of 'charge' in the title reflect the intentions of the speaker?		
What could the six stanzas represent?		
What words would describe the tone of the speaker?		
What rhyme has been used and why?		
Language		
What does 'the valley of Death' refer to?		
Complete the line: was there a man _____?		
What are the implications of the verb 'blundered'?		
What does the repetition of 'cannon' emphasise?		
How could 'flash' be interpreted?		
How does the final line give a powerful message?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge: Charge of the Light Brigade		
Question	Answer	RAG
Structure		
How does the use of 'charge' in the title reflect the intentions of the speaker?	It focuses on the glory of the men and their courage.	
What could the six stanzas represent?	The approximately six hundred causalities or the tight formation of the men to symbolise a sense of camaraderie	
What words would describe the tone of the speaker?	Insistent, angered, fierce, assertive, detached but supportive	
What rhyme has been used and why?	Dactylic dimeter to reflect the gallop of the horses, and the solemn nature of the historical event.	
Language		
What does 'the valley of Death' refer to?	Psalm 23: the biblical allusion demonstrates the doom of the men	
Complete the line: was there a man _____?	Dismayed?	
What are the implications of the verb 'blundered'?	The anger of the speaker that the error was as a result of poor judgement.	
What does the repetition of 'cannon' emphasise?	How limited the means of escape were for the men. The hopelessness of the situation.	
How could 'flash' be interpreted?	Their swords in the sunlight, or the shortness of their lives.	
How does the final line give a powerful message?	Imperative- directly addresses the reader- request for remembrance for the soldiers	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Exposure by Owen

Voices of the First World War: https://www.iwm.org.uk/history/voices-of-the-first-world-war-winter-1916

Tuesday 5 June 2018

After the close of the Battle of the Somme in November 1916, the men on the Western Front dug in for the coming winter. That year, it proved to be exceptionally cold. All those who lived through the winter of 1916-17 had memories of the bitterly freezing conditions. Basil Rackham served with the Royal Naval Division during the Battle of the Ancre.

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The severe cold tested the troops' morale, as Victor Fagence, a private in the Royal West Surrey Regiment, discovered.

The winter of 1916-17 was notoriously a very, very cold winter. And for my part, I think I almost in my own mind then tasted the depths of misery really, what with the cold and all that sort of thing, you see. We were forbidden to take our footwear off in the front line. Although, I myself disobeyed that on one occasion. I was so cold when I came off sentry go, and we had a bit of a dugout to shelter in, when I went in there – this was before leather jerkins were issued – there was an issue of sheepskin coats. And I took my gumboots off and wrapped my feet in the sheepskin coat to get a bit of extra, you know, to warm them up a bit.

The icy weather made life during the day miserable – but the drop in temperature at night was even worse. Near 40th Division's forward Headquarters, British artillery officer Murray Rymer-Jones found an unusual way to cope with it.

Now, for our own comfort, to be in a tent with snow on the ground and the appalling cold was nobody's business. You couldn't have heating in the tents, you see. So the only thing I could do then was, we had a double loo heavily sandbagged all round in the entrance, you see, it was like little rooms. And although there was no connection between the two, you could talk to the chap next door! So Hammond, from another battery who came and joined us for a bit then, he and I used to sit in the loo most of the night – because it was so heavily sandbagged it kept it reasonably warm – and talked!

The weather also affected the vehicles used along the Western Front. Antonia Gamwell worked as an ambulance driver with the First Aid Nursing Yeomanry.

Of course in the winter it was bitter and we couldn't keep the cars mobile, I mean they just froze of course if they were left to freeze. But we had to keep winding them up. We tried every other way, we tried putting hot bottles in the engines and under the bonnet and heavy bonnet covers and every device we could possibly imagine, but it was no use. We had to simply stay up, there were details. So many of us – six I think it was – used to be on duty and every twenty minutes we went up and wound up the whole lot.

A group of British troops in the snow at Beaumont Hamel, 1917. © IWM (Q 1744)

In extreme cases, men even died from exposure to the biting cold. Charles Wilson came close to such a fate with an attack of pneumonia.

We were behind the line; we were in reserve, we were at Mametz Wood. We were under canvas in the middle of winter, this was December and I'd been down on a course and had come back. And my kit had gone on up, I knew where the battalion was, I was there before I left, I knew the way up to the battalion and had left my kit to be sent on, my valise, to be sent up with the rations. But my kit never arrived and I had no cover and the battalion had only one blanket per man. It was a very hard frost and I arrived at this place very hot and sweaty and got a chill and was carried down from that to hospital.

British troops eating their Christmas dinner in a shell hole, 25 December 1916. © IWM (Q 1630)

However, even in the midst of such a bleak winter, Christmas Day offered a bit of cheer for at least some of the men. George Cole of the Royal Artillery warmly remembered the festive extra rations he received.

We went back into the line and we went to Flers and we were there over Christmas. And that Christmas there was a ration of Christmas pudding sent out and so forth. And the officers brought some wine among the troops. The major, him and one of the officers, they came round and they shook hands with us all. And they started laughing and saying, 'We wish you a happy Christmas'! And we got an extra rum ration.

Voices of the First World War is a podcast series that reveals the impact the war had on everyone who lived through it through the stories of the men and women who were there.

How does Victor Fagence describe the mental impact of the Winter of 1916?	
How does Murray Rymer-Jones describe the importance of companionship?	
What would be the impact of difficulties with the emergency services reaching the soldiers?	
How would the Winter have made the men's friendships even stronger?	
Think of three ways in which the Winter would have made it mentally difficult for the soldiers.	

The speaker of the poem is a collective voice: 'our' and 'we' are used frequently to imply a sense of camaraderie. Each stanza differs in size and the odd number of lines reflects this sense of uncertainty. The slight changes of the final line emphasise the worries the soldiers have.	# Exposure ## Wilfred Owen	The title implies the vulnerability of the soldiers but also an exposure of the truth: the reality of war in contrast to the propaganda There is an absence of rhyme within the poem to emphasise the ongoing, never-ending waiting of war. It was overlooked how much sitting around there was as opposed to the action-packed stories of propaganda.
The mental toll of war; this could also be a parody of Keats' Ode to a Nightingale: 'My heart aches,' to depict the more brutal aspect of nature. Synaesthesia- one sense becomes another: 'watching, we hear' could suggest confusion, or uncertainty Rhetorical Q- they are weary and jaded, no longer sure of their purpose. Imagery of dawn personified as conspiring as she sets to 'attack' the helpless soldiers Sibilance changes the pace and tone to one of confusion and panic- note the synaesthesia again. Refrain- they survive. But at what cost? The verb cringe' highlights the soldiers' vulnerability , animalised like rabbits They dream of warmth and summer, afraid that the hallucinations are a sign of nearing death The fires are beautiful but don't bring comfort; the 'dark-red' connotes of blood The men are mistrusting and are losing their faith as a result They worry that they 'loathe' to die	Our brains ache, in the merciless iced east winds that knife us ... Wearied we keep awake because the night is silent ... Low drooping flares confuse our memory of the salient ... Worried by silence, sentries whisper, curious, nervous, But nothing happens. Watching, we hear the mad gusts tugging on the wire. Like twitching agonies of men among its brambles. Northward incessantly, the flickering gunnery rumbles, Far off, like a dull rumour of some other war. What are we doing here? The poignant misery of dawn begins to grow ... We only know war lasts, rain soaks, and clouds sag stormy. Dawn massing in the east her melancholy army Attacks once more in ranks on shivering ranks of gray, But nothing happens. Sudden successive flights of bullets streak the silence. Less deadly than the air that shudders black with snow, With sidelong flowing flakes that flock, pause and renew, We watch them wandering up and down the wind's nonchalance, But nothing happens. Pale flakes with lingering stealth come feeling for our faces-- We cringe in holes,back on forgotten dreams,and stare,snow-dazed, Deep into grassier ditches. So we drowse, sun-dozed, Littered with blossoms trickling where the blackbird fusses. --Is it that we are dying? Slowly our ghosts drag home: glimpsing the sunk fires glozed With crusted dark-red jewels; crickets jingle there; For hours the innocent mice rejoice: the house is theirs; Shutters and doors all closed: on us the doors are closed-- We turn back to our dying. Since we believe not otherwise can kind fires burn; Now ever suns smile true on child, or field, or fruit. For God's invincible spring our love is made afraid; Therefore, not loath, we lie out here; therefore were born, For love of God seems dying.	Personification of the wind that it is violent, unforgiving. Sibilance of the anticipation and apprehension of the quiet. Simile of men entrapped, unable to escape this situation. Irony that dawn is usually hopeful and a fresh start Nature, as war, is certain and constant. Refrain- a line repeated at several points- they are waiting to die. Nature acts in military terms to stand, attention, at ease with the alliteration. The verb 'fingering' sounds intrusive or threatening to personify the weather. The dashes could mark a moment of realisation of their fate The heavy alliterated consonants here imply the men are ghosts of their former selves The mice have freedom that the men do not They have lost the naivety they once had . They question God's existence for allowing such a thing to happen

The 'mud' implies they are nothing more than animals The graphic imagery of 'shrivelling' and 'puckering' indicates irreparable damage The metaphor implies that the soldiers are unrecognizable, or desensitised	To-night, His frost will fasten on this mud and us, Shrivelling many hands and puckering foreheads crisp. The burying-party, picks and shovels in their shaking grasp, Pause over half-known faces. All their eyes are ice, But nothing happens.	The verb 'fasten' suggests they are entrapped The narrative moves from an involved 'we' and 'us' the a more detached tone as the practicalities of death need to be dealt with Cyclical structure as we return to the tart- their lives are futile.

Exposure crunched:

a ache afraid agonies air all all among and and and and and and and are are are are army attacks awake back because begins believe black blackbird blossoms born brains brambles bullets burn burying-party but but but but by can child closed closed clouds come confuse crickets cringe crisp crusted curious dark-red dawn dawn deadly deep ditches doing doors doors down drag dreams,and drooping drowse dull dying dying dying east east ever eyes faces faces far fasten feeling field fires fires flakes flakes flares flickering flights flock flowing for for for for foreheads forgotten frost fruit fusses ghosts glimpsing glozed god god's grasp grassier gray grow gunnery gusts half-known hands happens happens happens happens hear her here here his holes,back home hours house ice iced in in in in in incessantly innocent into invincible is is is is it its jewels jingle keep kind knife know lasts less lie like like lingering littered loath love love low mad made many massing melancholy memory men merciless mice misery more mud nervous night nonchalance northward not not nothing nothing nothing nothing now of of of of of of off on on on on on on once only or or other otherwise our our our our our our out over pale pause pause picks poignant puckering rain ranks ranks rejoice renew rumbles rumour sag salient seems sentries shaking shivering shovels shrivelling shudders shutters sidelong silence silence silent since slowly smile snow so soaks some spring stare,snow-dazed stealth stormy streak successive sudden sun-dozed sunk suns than that that that that the the the the the the the the the the the the the the the the their their theirs them there therefore therefore this to to to-night trickling true tugging turn twitching up us us us wandering war war watch watching we we we we we we we we we we we wearied were what where whisper will wind's winds wire with with with with with worried

What connections can you make?

Exposure is about…

Useful Vocabulary for exploring Exposure:

- **Tragic** – *Mournful/sad*
- **Despairing –** *Loss of hope*
- **Unflinching –** *Courageous/brave*
- **Visceral –** *Instinctive/coarse emotions*

Vocabulary from the poem:

- **Merciless –** *Without mercy*
- **Salient –** *Prominent/noticeable*
- **Sentries -** *Guards*
- **Incessantly –** *Unending/non-stop*
- **Poignant –** *Emotionally moving*
- **Massing –** *Gathering together*
- **Melancholy –** *Sad/gloomy*
- **Nonchalance –** *Casually carefree*
- **Stealth –** *Secret procedure/movement*

Key Contextual details:

Question	Answer	RAG
Structure		
What ideas does the title conjure up for the reader?		
What is the significance of the refrain used to end stanza 1, 3, 4 and the last stanza?		
How does the narrative voice change in the final stanza?		
Explain the cyclical structure of the poem		
Language		
How is the wind 'merciless'?		
Where does Owen use auditory imagery to reflect the apprehension of the soldier?		
'sudden successive flights of bullets' is an example of…		
What do the 'dark-red jewels' of the fire connote?		
Why do the soldiers feel their 'love is made afraid'?		
Finish the line, 'all their ____ are ___.'		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

Question	Answer	RAG
Structure		
What ideas does the title conjure up for the reader?	Vulnerability, honesty	
What is the significance of the refrain used to end stanza 1, 3, 4 and the last stanza?	To outline the helplessness and hopelessness of the soldiers' fate	
How does the narrative voice change in the final stanza?	It detaches from the collective 'us'	
Explain the cyclical structure of the poem	The 'but nothing happens' highlights the indifference of war.	
Language		
How is the wind 'merciless'?	It 'knifes' them	
Where does Owen use auditory imagery to reflect the apprehension of the soldier?	'rumbles,' 'mad gusts'	
'sudden successive flights of bullets' is an example of…	Sibilance	
What do the 'dark-red jewels' of the fire connote?	blood	
Why do the soldiers feel their 'love is made afraid'?	Their faith for God	
Finish the line, 'all their ____ are ___.'	Eye are ice	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore control.		
Name a poem and theme to compare the two poems.		
TOTAL		

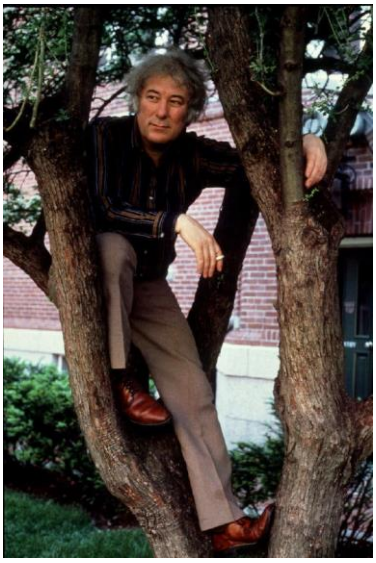
Storm on the Island by Heaney

Capturing Rhythms of Nature in Poems

By Michiko Kakutani

- Aug. 30, 2013

In his Nobel acceptance speech, Seamus Heaney said that he prized the sort of poem that provides not just "a surprising variation played upon the world," but "a retuning of the world itself" — delivering a visceral surprise, "like the impatient thump which unexpectedly restores the picture to the television set, or the electric shock which sets the fibrillating heart back to its proper rhythm." That was very much a description of his finest work: poetry that used the magic of language and sound to capture the particularities of a time and place — Northern Ireland in the second half of the 20th century — while jolting us into a reapprehension of the human condition. Whether he was writing about his family's farm and the unforgiving world of nature in his earliest poems or, later on, about an Ireland ravaged by the violence of the Troubles, Mr. Heaney possessed an uncommon ability to glean "the unsaid off the palpable," to capture in words the relationship between the individual and the wider world, the "mind's center and its circumference." His verse is musical, sensuous and tactile, by turns pungent and aching — rich with the sinuous sounds that made him an heir to Hopkins and Stevens, and an acute awareness of the physical world that underscored his affinities with Hardy and Frost.



Image

Seamus Heaney at Harvard University in 1995.Credit...Joe Wrinn/Harvard University, via Reuters

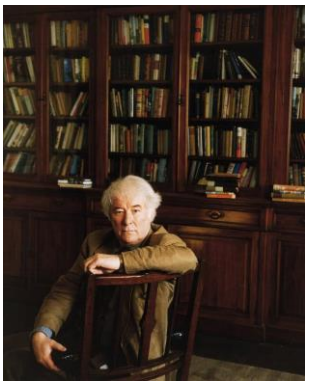
Mr. Heaney once observed that writing for him was "a journey where each point of arrival" has "turned out to be a steppingstone rather than a destination." And regardless of a poem's immediate subject matter — nature, myth or contemporary Ireland — there are continuities in his work: an awareness of mortality and the precariousness of life, and an appreciation of the virtues of "keeping going," whether he is referring to a farmer persevering in the arduous work of wresting a living from the rocky land, or people trying to cope, daily, with the violence that escalated in Northern Ireland during the late '60s and early '70s. Always, the thrum of history vibrates close beneath the surface: the "skull-capped ground" of Ireland is part of Europe's bloody history, the same as the peat bogs, which recur in Heaney's poems, holding in their alluvial mud the bodies of people felled by strife and murder and ritual sacrifice in ancient times.

Even in the early poems in "Death of a Naturalist" (1966) and "Door Into the Dark" (1969), death and decay make appearances as part of nature's seasonal orbit. In one poem, he writes of "gross-bellied frogs" sitting "poised like mud grenades," and in another, of "a rat-gray fungus" creeping over a fresh cache of fruit, portending rot and decay. In "Turkeys Observed," he writes:

"But a turkey cowers in death.
Pull his neck, pluck him, and look —
He is just another poor forked thing,
A skin bag plumped with inky putty."

Such early poems memorialize the farm world where Mr. Heaney grew up, capturing its day-to-day rhythms and the "physical, creaturely existence" he led as a child, acutely aware of the sounds of life around him: "rain in the trees, mice on the ceiling, a steam train rumbling along the railway line one field back from the house." Sometimes, Mr. Heaney would draw connections between himself and his family: in the famous poem "Digging," he compares his father's work with a spade to his own work with a pen, exhuming long-lost "living roots" that "awaken in my head."

In the 1970s, in works like "North" (1975) and "Field Work" (1979), Mr. Heaney began to deal more explicitly with the situation in Northern Ireland. Pastoral imagery began to give way to images of "armored cars" and "machine-gun posts" and "a point-blank teatime bullet."



Image

Mr. Heaney in 1995. He said his work was "a journey where each point of arrival" has "turned out to be a steppingstone rather than a destination."Credit...Steve Pyke/Getty Images

"The external reality and inner dynamic of happenings in Northern Ireland between 1968 and 1974," he said in his Nobel Speech, "were symptomatic of change, violent change admittedly, but change nevertheless." "For the minority living there, change had been long overdue," he said, adding that "the eggs of danger which were always incubating got hatched out very quickly."

In a poem with a classical setting in "The Spirit Level" (1996), there is a horrific image of "bodies raining down like tattered meat"; in another, hopes of a cessation offer the dream of a private life free from the shadow of the tribe. In many later poems, there was a re-embrace of ordinary life: a return of sorts to the world of his nature poems, but with a sense of hard-won acceptance.

Mr. Heaney was always re-examining the relationship between the personal and the public, and he avoided the "diamond absolutes" of partisanship, continually questioning the role of the poet — trying to absorb the shocks of 20th-century history, while remaining true to the inner promptings of his imagination.

In "Station Island" (1984) — a dazzling reworking of Dante, set on an Irish island known for centuries as a place of religious pilgrimage — all the themes of Heaney's work come together in an orchestral whole. Here, the present, past and myth merge and overlap, and the competing claims on an artist emerge in the form of ghosts: literary ghosts, ghosts from the poet's own past and ghosts from Ireland's past: a young priest "glossy as a blackbird" and a shopkeeper cousin shot in the head, who "trembled like a heat wave and faded." Near the end, the ghost of James Joyce appears as a spiritual guide, exhorting the poet to write for the joy of it, and going on to say:

"... Keep at a tangent.
When they make the circle wide, it's time to swim
out on your own and fill the element
with signatures on your own frequency,
echo soundings, searches, probes, allurements,
elver-gleams in the dark of the whole sea."

Heaney's poetry is a description of the human_____	
The writer describes the world of nature as what?	
Heaney appreciated the virtues of_____	
How did Heaney write about ordinary life?	

The History Place™

Irish Potato Famine

The Great Hunger (excerpts)

On June 29, 1846, the resignation of British Prime Minister Sir Robert Peel was announced. Peel's Conservative government had fallen over political fallout from repeal of the Corn Laws which he had forced through Parliament. His departure paved the way for Charles Trevelyan to take full control of Famine policy under the new Liberal government. The Liberals, known as Whigs in those days, were led by Lord John Russell, and were big believers in the principle of laissez-faire.

Once he had firmly taken control, Trevelyan ordered the closing of the food depots in Ireland that had been selling Peel's Indian corn. He also rejected another boatload of Indian corn already headed for Ireland. His reasoning, as he explained in a letter, was to prevent the Irish from becoming "habitually dependent" on the British government. His openly stated desire was to make "Irish property support Irish poverty."

Throughout the summer of 1846, the people of Ireland had high hopes for a good potato harvest. But the cool moist summer weather had been ideal for the spread of blight. Diseased potatoes from the previous harvest had also been used as planters and sprouted diseased shoots. At first, the crop appeared healthy. But by harvest time the blight struck ferociously, spreading fifty miles per week across the countryside, destroying nearly every potato in Ireland.

A Catholic priest named Father Matthew wrote to Trevelyan: "In many places the wretched people were seated on the fences of their decaying gardens, wringing their hands and wailing bitterly the destruction that had left them foodless."

There were only enough potatoes to feed the Irish population for a single month. Panic swept the country. Local relief committees were once again besieged by mobs of unemployed demanding jobs on public works projects. The Irish Board of Works was once again swamped with work proposals from landlords.

Trevelyan's free market relief plan depended on private merchants supplying food to peasants who were earning wages through public works employment financed mainly by the Irish themselves through local taxes. But the problems with this plan were numerous. Tax revues were insufficient. Wages had been set too low. Paydays were irregular and those who did get work could not afford to both pay their rent and buy food. Ireland also lacked adequate transportation for efficient food distribution. There were only 70 miles of railroad track in the whole country and no usable commercial shipping docks in the western districts.

By September, starvation struck in the west and southwest where the people had been entirely dependent on the potato. British Coastguard Inspector-General, Sir James Dombrain, upon

encountering starving paupers, ordered his subordinates to give free food handouts. For his efforts, Dombrain was publicly rebuked by Trevelyan. The proper procedure, he was informed, would have been to encourage the Irish to form a local relief committee so that Irish funds could have been raised to provide the food.


A starving boy and girl in Cork hoping to find a potato.
Illustrated London News - 1847

"There was no one within many miles who could have contributed one shilling...The people were actually dying," Dombrain responded.

Many of the rural Irish had little knowledge of money, preferring to live by the old barter system, trading goods and labor for whatever they needed. Any relief plan requiring them to purchase food was bound to fail. In areas where people actually had a little money, they couldn't find a single loaf of bread or ounce of corn meal for sale. Food supplies in 1846 were very tight throughout all of Europe, severely reducing imports into England and Ireland. European countries such as France and Belgium outbid Britain for food from the Mediterranean and even for Indian corn from America.

Meanwhile, the Irish watched with increasing anger as boatloads of home-grown oats and grain departed on schedule from their shores for shipment to England. Food riots erupted in ports such as Youghal near Cork where peasants tried unsuccessfully to confiscate a boatload of oats. At Dungarvan in County Waterford, British troops were pelted with stones and fired 26 shots into the crowd, killing two peasants and wounding several others. British naval escorts were then provided for the riverboats as they passed before the starving eyes of peasants watching on shore.

As the Famine worsened, the British continually sent in more troops. "Would to God the Government would send us food instead of soldiers," a starving inhabitant of County Mayo lamented.

The Irish in the countryside began to live off wild blackberries, ate nettles, turnips, old cabbage leaves, edible seaweed, shellfish, roots, roadside weeds and even green grass. They sold their livestock and pawned everything they owned including their clothing to pay the rent to avoid certain eviction and then bought what little food they could find with any leftover money. As food prices steadily rose, parents were forced to listen to the endless crying of malnourished children.

Fish, although plentiful along the West Coast of Ireland, remained out of reach in water too deep and dangerous for the little cowhide-covered Irish fishing boats, known as currachs. Starving fishermen also pawned their nets and tackle to buy food for their families.

Making matters worse, the winter of 1846-47 became the worst in living memory as one blizzard after another buried homes in snow up to their roofs. The Irish climate is normally mild

and entire winters often pass without snow. But this year, an abrupt change in the prevailing winds from southwest into the northeast brought bitter cold gales of snow, sleet and hail.

What reason did Charles Trevelyan give for closing down movement of export and import to Ireland?	
What did Sir James Dombrain attempt to do?	
What further angered the Irish?	
What did Irish rural residents do to try and avoid risk of starvation for themselves and their families?	
How was the winter weather a further threat?	
How does this link to Heaney's intention to present the virtues to 'keeping going'? How was Irish rural life a key example of this?	

The poem is a dramatic monologue: our speaker is a collective voice to reflect the strength of a community. The poem is written in iambic pentameter, possibly to reflect the cohesion between the people of the village, or to blend Irish traditions and strength of perseverance with a poetic tradition. It could also reflect the solidity of the community.	Storm on the Island Seamus Heaney	The poem is set around a small house near the sea as it endures a storm The title uses straightforward language to emphasise the strong, uncomplicated and level headed nature of rural life. The one stanza structure could reflect the sturdy structure, standing against the storm.
The language that opens is rough, rural; it doesn't overcomplicate. The figurative use of 'wizened' could suggest the lad is knowledgeable, or omniscient (all knowing), having seen many generations The enjambment here emphasises the 'Blast' to portray the impact of the storm. He directly address the reader to invite them to empathise. Again, the direct address points out a fault of men: worrying about their small, immediate problems instead of anticipating the larger threats. The verb 'pummels' reinforces the aggression of the 'gale' Oxymoronic 'exploding comfortably' depicts the misleading lull that the sea has. The volta of 'but no' conveys the violent unpredictability of the storm Simile of a cat, a usually domesticated animal reacting in a naturally animalistic way reflects the behaviour of nature as man tries to control and pacify it Heaney hints that man's conflict has no foundation or reason; it is 'empty air' The 'nothing' is our own fears of danger, as opposed to there being danger. We fear the possibility of attack and react to it, when Heaney states that there is nothing to react to.	We are prepared: we build our houses squat, Sink walls in rock and roof them with good slate. This wizened earth has never troubled us With hay, so, as you see, there are no stacks Or stooks that can be lost. Nor are there trees Which might prove company when it blows full Blast: you know what I mean - leaves and branches Can raise a tragic chorus in a gale So that you listen to the thing you fear Forgetting that it pummels your house too. But there are no trees, no natural shelter. You might think that the sea is company, Exploding comfortably down on the cliffs But no: when it begins, the flung spray hits The very windows, spits like a tame cat Turned savage. We just sit tight while wind dives And strafes invisibly. Space is a salvo, We are bombarded with the empty air. Strange, it is a huge nothing that we fear.	A blend of nature and mankind; the speaker is proud here. Irony: the speaker has lost something he never had; there is no crop of hay to be destroyed. Heaney personifies the tress as companions against the storm The 'leaves and branches' are personified further as a woeful 'chorus',' who would narrate a Greek tragedy- this implies and foreshadows tragic outcomes. The speaker dismisses the idea of comfort or protection The warning tone of the speaker here as he corrects the readers misconceptions The consonant cluster here of 'flung spray' prompts the reader to slow down for the attack of the sea The collective 'we' demonstrates the limitations of man; we can be watch on in the face of uncontrollable events. That's our power. 'Space is a salvo'- 'salvo' being gunfire- means that we are strong because we wait, and endure.

Storm on the Island crunched:

a a a a a air and and and are are are are are as be begins blast blows bombarded branches build but but can can cat chorus cliffs comfortably company company dives down earth empty exploding fear fear flung forgetting full gale good has hay hits house houses huge i in in invisibly is is is it it it it just know leaves like listen lost mean might might natural never no no no no nor nothing on or our prepared prove pummels raise rock roof salvo savage sea see shelter sink sit slate so so space spits spray squat stacks stooks strafes strange tame that that that that that the the the the the the them there there there thing think this tight to too tragic trees trees troubled turned us very walls we we we we we what when when which while wind windows with with with wizened you you you you you your

What connections can you make?

Storm on the Island is about…

Useful vocabulary for exploring Storm on the Island:

- **Pathetic Fallacy –** *Use of nature or weather to present human emotions*
- **Implicit –** *Implied/suggested*
- **Allegorical –** *An extended metaphor/representation of something*
- **Barren –** *Bare/stark*
- **Isolated –** *Alone/cut-off*
- **Tempestuous –** *turbulent/wild*

Vocabulary from the poem:

- **Squat –** *Small/crouched down*
- **Wizened –** *Withered/shrivelled up*
- **Stooks –** *A stack of grain*
- **Gale –** *Heavy wind*
- **Pummels –** *Hits repeatedly*
- **Strafes –** *To attack viciously/to attack by airplane with machine gun*
- **Salvo –** *Successive firing of guns/bombs/ round of gunfire given as a salute*

Key Contextual details:

Knowledge: Storm on the Island		
Question	Answer	RAG
Structure		
How does the title reflect the topic of the poem?		
Give two possible reasons for the use of iambic pentameter.		
How does Heaney attempt to get the reader to empathise?		
What could the one line stanza highlight?		
Language		
Complete the line: 'the w_____ earth.'		
What does the speaker not miss having?		
What are the 'leaves and branches' described to be doing?		
What is 'the thing you fear'?		
What simile is used to depict the sea attacking the 'windows?		
How is man strong?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge: Storm on the Island		
Question	Answer	RAG
Structure		
How does the title reflect the topic of the poem?	Straightforward language to reflect rural life	
Give two possible reasons for the use of iambic pentameter.	Strength of community or English and Irish traditions	
How does Heaney attempt to get the reader to empathise?	Direct address	
What could the one line stanza highlight?	The house, or a solitary structure against the storm	
Language		
Complete the line: 'the w_____ earth.'	wizened	
What does the speaker not miss having?	Stacks or stooks	
What are the 'leaves and branches' described to be doing?	'a chorus in a gale'. They are personified to sing like a chorus in a Greek tragedy	
What is 'the thing you fear'?	Our small, individual problems	
What simile is used to depict the sea attacking the 'windows?	'spits like a tame cat turned savage.'	
How is man strong?	'we just sit tight.'	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

Bayonet Charge by Hughes

Ted Hughes and war

- Article written by:Helen Melody
- Themes:Power and conflict, Literature 1950–2000
- Published:25 May 2016

Helen Melody investigates how the First and Second World Wars shaped Ted Hughes's life and work.

As a child growing up in the 1930s, Ted Hughes's childhood was overshadowed by the legacy of one war and foreshadowed by the arrival of the next. Throughout his career, Hughes wrote poems in which he reflected upon these conflicts and their impact, from *The Hawk in the Rain* (1957) to *Wolfwatching* (1989). While the impact of the First World War was particularly striking, the Second World War also affected the young Hughes, with the departure of his much loved older brother, Gerald, to the RAF keenly felt. It is interesting to note that the subject of Hughes and war is one of the less explored areas of the poet's work. Nevertheless, war had a major impact upon Hughes's life and work, and as Professor Dennis Walder wrote, Hughes was a 'war poet at one remove, writing out of the impact of memory – the individual memory of his father, and the collective memory of English culture'.[1] This article includes references to some of Hughes's published poems on the subject as well as unpublished poetry, notes and letters in the Hughes Archive held at the British Library.

'My 1st world war nightmare'

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.

Hughes's father William (1894–1981) served in the Lancashire Fusiliers, joining up in Rochdale in September 1914 and fighting first at Gallipoli and later in France. Many of the men in the Calder Valley and across the region joined up with friends in so-called 'Pals Battalions' early in the war, and the massive casualty rates which followed decimated the communities that they had left behind. In a file of autobiographical notes and fragments at the British Library, Hughes wrote of the continuing impact that could still be felt in the 1930s:

The big, ever-present, overshadowing thing was the First World War, in which my father and my Uncles fought, and which seemed to have killed every other young man my relatives had known.[2]

Further light is shed on Hughes's feelings about the war by a draft letter in the Archive which Hughes wrote to Geoff Moorhouse, the author of *Hell's Foundations* (1992), a book about the Lancashire Fusiliers at Gallipoli. The letter (a shortened version of which was later sent to Moorhouse) provides an insight into both William Hughes's military service and his son's feelings about the war. Hughes's sentiments would doubtless chime with those of others whose relatives had served in the conflict. He explained to Moorhouse that although he was close to his father he did not feel able to speak to him about the war:

I never questioned him directly. Never. I can hardly believe it now, but I didn't. He managed to convey the horror so nakedly that it fairly tortured me when he did speak about it.[3]

While Hughes could tell Moorhouse of the family legends which surrounded his father's military service, including his prowess as a wrestler and the fact that he received the DCM medal at Ypres in September 1918,

Hughes's reluctance to speak to his father meant that he was unable to resolve the differences between his own memories and those of his siblings about the wartime tales they remembered from childhood.

Hughes explored the impact of the First World War in a number of poems in his first poetry collection *The Hawk in the Rain*. 'Six Young Men', which was inspired by a photograph of a group on a Sunday afternoon outing on the hills above Mytholmroyd, is particularly poignant as the poet cannot escape the knowledge that none of the men were to survive the war. The fact that they were sitting in a place Hughes knew so well, links the past even more closely to the present for Hughes.[4] In other published poems, Hughes considered the different consequences of war, from the personal experience of the family frightened by their father's nightmares in 'For the Duration' to the memorialising of the dead in the poems 'Out I, II, III'.[5]

A series of unpublished notes and poems in the Hughes Archive provide further insight into the personal impact of the conflict. Although the poetry drafts are undated they appear to have been written in the 1970s and 1980s, and can be found with accompanying notes in a series of school exercise books with material relating to *Remains of Elmet* (1979). Interestingly, while Hughes did not feel able to talk to his father about the war, in these drafts he is often in direct conversation with him, perhaps seeking answers to the questions which he had not felt able to ask. The exercise books contain a mixture of notes (often written as an aide-memoire) and heavily worked drafts. In a similar style to the notes which he made when writing *Birthday Letters*, Hughes noted down events, thoughts and observations which would feed into his poetry. One such note reads:

My 1st world war nightmare – a dream lived all the time, in my father's memory. How can one confront or come to terms with it. Like those ghosts that Gallipoli donkey etc.[6]

Among this material are five drafts of an unpublished poem which begins 'We are the children of ghosts / And these are the towns of ghosts'.[7] In the poem, Hughes writes of the deep impact of the war on local communities, describing how it affected not only those who lived through the conflict (the soldiers and their families) but also the subsequent generations. For Hughes the horror of the war – the 'First Great Shock / Of Slaughter – Beyond – Belief' – remained decades later and subsequent drafts of the poem are entitled 'Sixty Years On'.[8]

Other poems relate more closely to William Hughes's experience such as 'Dad's Music' in which Hughes writes:

What was your music? You listened to music…
I can hear it any time I like, you said
It brought me through the war
It was always there.[9]

In the poem 'Your Corns' the young Ted shaves off his father's corns which he describes as 'Your souvenirs of the war'.[10] These poems illustrate the way in which Hughes used poetry to explore subjects which were sometimes too painful for him to discuss openly. One may draw parallels with the later collection *Birthday Letters*, in which the poems were written to Hughes's first wife, Sylvia Plath. Although Hughes did not publish either 'Dad's Music' or 'Your Corns', he did include a number of poems about the First World War in *Wolfwatching* in 1989. *Wolfwatching* is an interesting collection as it does not consist of a single sequence or structure but of poems on a number of themes including nature, the Calder Valley, the First World War and spirituality. In poems including 'Source', 'Sacrifice', 'Walt' and 'Dust As We Are' Hughes considers the personal consequence of the war, particularly on his own family. Meanwhile, in the poem 'Slump Sundays' Hughes writes of the impact on the community 'Inside those great barns – the seed – corn / Lugged back from the Somme'.[11] It is possible that Hughes found it easier to write on this subject in later years following the death of his father in 1981.

Poetry of the First World War

In addition to writing poetry about the First World War Hughes also wrote literary criticism on poetry of the period. The Hughes Archive includes drafts of a review by Hughes of *The Collected Poems of Wilfred Owen* edited by Cecil Day Lewis from April 1964. In the review Hughes writes about Owen's life and work, focussing in particular upon the way in which,

[Owen] set himself to present the sufferings of the front line, with the youth and millions of deaths and extinguished hopes of his generation behind him, as vividly and frighteningly as possible.[12]

Hughes writes of Owen's determination that everyone in Britain should know exactly what the soldiers were facing, and of his wish that there be an understanding of and appreciation for the suffering of those fighting and dying on the battlefield. The drafts illustrate Hughes's feelings about Owen's work and also provide an interesting contrast between Owen's contemporary reflections on the conflict and Hughes's own later ones.

Crosses in the sky

The Hughes Archive also contains references to the Second World War, a conflict which Hughes himself lived through. The Archive includes material relating to the war in both personal and literary terms. Gerald Hughes's military service in the RAF meant that he was often away from the family for long periods. In an unpublished poem included in the same series of notebooks as the First World War poems, Hughes writes of his mother's happiness when his brother returns to the family on leave. Hughes contrasts the short interwar period with the years that have passed since the end of the Second World War:

One of those days…
All that was only half the length of time
From the massacres of the Trenches
As I am now from it.[13]

Another poem in the same series of exercise books tells of Edith Hughes's vision of the crosses hanging in the sky over Mexborough on the night before the D-Day landings. Hughes's mother had told her children of the visions she had often had since childhood of her sister, Miriam, about whom Hughes writes in the poem 'Anniversary'.[14] In a poem entitled '6th June 1944/The Crosses' Hughes speaks to his mother as though reminding her of events which she must have told to him. He writes of how, not able to sleep, she got out of bed and went to the window where she saw flashing crosses in the night sky a sign of 'a terrible battle'.[15] Just as his father's nightmares of the First World War were woven into Hughes's consciousness, so were his mother's visions of faraway battles.

Three poets of the Second World War

Hughes felt that poets of the Second World War were influenced by the previous generation, although their poetry was no longer about the injustice of the conflict but instead about one's own chance of survival. The programme went on to look at each of the poets in turn with Hughes particularly struck by Douglas's writing, especially the poem, 'Vergissmeinnicht' which he described as:

one of the most unforgettable poems to come out of either war … Owen never put the pity of war more tellingly, the general helplessness and indifference of the murderers, their complicity with their victim under the huge incomprehensible necessity of the war in progress.[16]

What was Hughes' childhood overshadowed by?	
How did Hughes empathise with those that were relatives of soldiers?	
What did Hughes use poetry to do?	
What premonition did his mother have one night?	
What word does Hughes use to describe the soldiers that killed people during the War, and what does this suggest to us about his views?	

The speaker is an omniscient, third-person spectator, watching on but able to share the soldier's thoughts and feelings. The poem is erratic in stanza, rhythm and uses punctuation to change and adjust the pace, reflecting the panic and frenzied moments that it describes	**Bayonet Charge** **Ted Hughes**	The poem tells of the moment the soldier charges on the frontline, and the feelings that the moment evokes. We open en media res (in the middle of the moment/action) The title does not attempt to conceal the events of the poem; a bayonet is a knife designed to attach on the end of a rifle; it would be a gruesome and crude way to die.
The verb 'awoke' implies he is living in a nightmare; he acts on instinct and seems less human The juxtaposition of the 'green' hedge and 'rifle fire 'emphasises the alien nature of a warzone It is as though his patriotism has betrayed him as he becomes a machine, and less human He pauses, but his actions are not determined by his own decisions, so only 'almost.' The repeated 'running' highlights his lack of control over choice He is fuelled by fear, 'jumped up in the dark'- he runs because he is terrified to stop. It is depicted as though he is running to escape, but he is running towards the danger The hare represents the soldier: 'open silent' and unable to decide it's fate. The air is 'crackling' with gunfire and the alliterated 'terror's touchy' reflects how this will stay with the soldier beyond this moment. He has been reduced to becoming a weapon as well.	Suddenly he awoke and was running – raw In raw-seamed hot khaki, his sweat heavy, Stumbling across a field of clods towards a green hedge That dazzled with rifle fire, hearing Bullets smacking the belly out of the air – He lugged a rifle numb as a smashed arm; The patriotic tear that had brimmed in his eye Sweating like molten iron from the centre of his chest, – In bewilderment then he almost stopped – In what cold clockwork of the stars and the nations Was he the hand pointing that second? He was running Like a man who has jumped up in the dark and runs Listening between his footfalls for the reason Of his still running, and his foot hung like Statuary in mid-stride. Then the shot-slashed furrows Threw up a yellow hare that rolled like a flame And crawled in a threshing circle, its mouth wide Open silent, its eyes standing out. He plunged past with his bayonet toward the green hedge, King, honour, human dignity, etcetera Dropped like luxuries in a yelling alarm To get out of that blue crackling air His terror's touchy dynamite.	The use of 'raw' implies animalisatic, or newly qualified, or ill-equipped, or raw in his emotions- vulnerable. 'the belly' detaches the human from the body, reducing him to body parts, further reinforced by 'smashed arm.' The objects are given human features, dehumanising the man himself: 'bullets smacking,' or his tear 'sweating' as a bullet The harsh alliterated 'cold clockwork' could be the soldier's dictated fate, or the smallest hand, working fastest but with less credit, or he is a killing machine Hughes creates a slow-down here, with the use of alliterative onomatopoeia and sibilance, and the enjambment 'yellow' to symbolise decay, or cowardice 'threshing' captures unspeakable terror of the hare; with features to express it's fear The 'circle' represents the cyclical nature of men and war. The idealistic motives for fighting are dismissed with 'etcetera' as the soldier feels they don't mean anything anymore. They are 'luxuries' because the desperate value only survival.

Bayonet Charge crunched:

a a a a a a a a a across air air alarm almost and and and and and arm as awoke bayonet belly between bewilderment blue brimmed bullets centre chest circle clockwork clods cold crackling crawled dark dazzled dignity dropped dynamite etcetera eye eyes field fire flame foot footfalls for from furrows get green green had hand hare has he he he he he he hearing heavy hedge hedge his his his his his his his his honour hot human hung in in in in in in in in iron its its jumped khaki king like like like like like listening lugged luxuries man mid-stride molten mouth nations numb of of of of of of open out out out past patriotic plunged pointing raw raw-seamed reason rifle rifle rolled running running running runs second shot-slashed silent smacking smashed standing stars statuary still stopped stumbling suddenly sweat sweating tear terror's that that that that that the the the the the the the the the the then then threshing threw to touchy toward towards up up was was was what who wide with with yelling yellow

What connections can you make?

Bayonet Charge is about…

Useful vocabulary for exploring Bayonet Charge:

- **Visceral –** *Instinctive/coarse emotions*
- **Crescendo –** *The peak/most important moment*
- **Patriotism –** *Loyalty/love of one's country*
- **Juxtaposition –** *Contrast between two things*
- **Frail –** *Weak/vulnerable*
- **Abhorrent –** *Horror/repulsive*

Vocabulary from the poem:

- **Khaki –** *Dull/yellow brown as worn by military*
- **Clods –** *A lump or mass of something*
- **Patriotic –** *Loyalty/love of country*
- **Brimmed -** *Filled*
- **Bewilderment –** *Confuse/shock/perplex*
- **Statuary –** *Like a statue*
- **Strife -** *Suffering*
- **Furrows –** *Narrow/groove-like (See Mr Cooke's wrinkly forehead)*
- **Threshing –** *Similar to thrashing*
- **Etcetera –** *Etc.*

Key Contextual details:

Knowledge: Bayonet Charge		
Question	Answer	RAG
Structure		
What is a bayonet?		
Why does the poem lack a formal structure or rhyme scheme?		
How would you describe the speaker?		
What does the repetition of running emphasise?		
Language		
At what point do we open the poem?		
What does the soldier's 'patriotic tear' become?		
What does 'cold clockwork' imply?		
How does Hughes slow the pace of the poem?		
How is the soldier part of a 'threshing circle'?		
How is 'ecetera' significant?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge: Bayonet Charge		
Question	Answer	RAG
Structure		
What is a bayonet?	A knife that attaches to the end of a rifle	
Why does the poem lack a formal structure or rhyme scheme?	To reflect the erratic fear and panic of the soldier	
How would you describe the speaker?	Omniscient (all knowing)	
What does the repetition of running emphasise?	The soldier's need to continue under instruction	
Language		
At what point do we open the poem?	En media res- in the middle of the action	
What does the soldier's 'patriotic tear' become?	It is 'sweating like molten lava- he is machine rather than human	
What does 'cold clockwork' imply?	He is a machine OR he is acting on instruction OR he is just dictated to by fate, time running out	
How does Hughes slow the pace of the poem?	'foot hung', the enjambment or the sibilance and alliterated onomatopoeia	
How is the soldier part of a 'threshing circle'?	Inescapable conflict, inevitable	
How is 'ecetera' significant?	It dismisses all of the values the soldier went to war for	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

Remains by Armitage

This is Guardsman Troman's account of his experience on the Front Line. His story is told as part of a collection of surviving soldiers, in a documentary called the not-dead. The soldiers were interviewed by Simon Armitage. (excerpts)

On the outside, I acted cool- which is pretty much what everyone of us was doing- but on the inside, you're frightened. It's not a nice place to be. And I don't mean physically, I mean, emotionally. It's hard to put into words- you're in constant fear of your life. I think that's why I've got in so much trouble when I got back, because I was in the mind frame- just come back from the place where everyone wants me dead- so to die round here isn't such a bad thing. I was born just before the Falkland's war; that's probably why I wanted to be a soldier so much- seeing all the troops coming back to all the celebrations. You used to see what the media would show you, and it all looked good. We crossed the border into Iraq and we made our way slowly but surely towards Basra. I was in a section: seven people in the back of a warrior; you drive with the warrior, the gunner and the commander and I was machine gunner; the first one out the back of the warrior. For the first couple of nights we sort of formed of ring of steel around Basra and the mortars was riding in on us, hourly. The first one would land and you'd get in a ditch, and you'd see say, 50 meters away the next one at land 30 meters away the next one I'll and 15 meters away: you'd think, 'carries on like this the, next one's on me head.' I don't know if you've ever been in a car crash or you've been mugged and you get that feeling for that split second when the butterflies are going on everything, where you don't know what's going to happen to you: if you could imagine that feeling 24 hours a day, seven days a week: that's what it felt like to be out there.	In Tarleton I think it took 12 rounds. I know I can still to this day remember as every round passed through and he was lying there with his insides basically on the floor and we had to leave him, clear the bank, and it was approximately four stories, four or five stories and we cleared the entire in the bank got to the roof I looked over and the bloke was still there crying in agony. We come back down and uh, another lad who was in my section literally picked his insides up, drop them back into his body, and he was a he was just chucked into the back of the lorry, never to be seen again. That's the first time I'd ever ended someone's life. Then had time to think. It was over in seconds like, done, But to this day, there ain't a day that goes by, that I don't go through that whole situation in my head. The first person I'll spoke to about it was a probation officer and he said to me, 'when you get back to the army, you should tell them that you need some sort of counselling and some help with your drink,' and I got laughed out of the office.' I got told, 'you'll end up on a basket weaving course.' Stuff you know, what I mean take the piss out- well, I ain't gonna ask for help again am I, if you or even going to get ridiculed.

Why was Guardsman Troman attracted to the idea of joining the army?	
What comparisons does he use to encourage the audience to understand the extent of his fear?	
Why does he 'go through that whole situation' in his head?	
What does the final paragraph of the transcript imply about the support that was offered to help the soldier come to terms with his experience?	
How does the guardsman's experiences contrast with his original reasons for signing up to the armed forces?	

The poem is a monologue of the soldier as he retells one story of the front line. The poem starts en media res (in the middle of the moment/action). The poem has eight unrhymed quantrains (four lined stanzas) but closes with a two line stanza to emphasise the memory that has continues to haunt the soldier. The four line stanzas could reflect the soldier's desperation to return to normality.	Remains Simon Armitage	The poem is part of a collection of poems written by Armitage to retell stories of particular soldiers. The documentary produced was entitled, 'the not-dead' to acknowledge the surviving soldiers who were perhaps not treated as heroically as the soldiers that died. The title could be taken in the literal sense; the story is of the harrowing experience of watching a man's insides put crudely back into his just-dead corpse, but the remains are also the memories that the narrator is left with as a result, or the remains of his character as he struggles with the impact of his experiences.
The poem opens with a conversational tone, as the 'another' implies that he has just finished the previous story- it shows how commonplace the horrendous memory is that he is about the share The 'well,' is somewhat indifferent, nonchalant 'letting fly' is a term used in poker, to reinforce the theme of chance and coincidence 'this looter' ensures the man has no identity; he is objectified and dehumanised. The 'sort of' minimises the loss of life The revert back to 'mate' and 'guts' highlights the soldier needs to continue without emotion or reaction. This crude, brutal image masks the emotional reaction. Metaphor: his death becomes a 'shadow' of a memory'	On another occasion, we get sent out to tackle looters raiding a bank. And one of them legs it up the road, probably armed, possibly not. Well myself and somebody else and somebody else are all of the same mind, so all three of us open fire. Three of a kind all letting fly, and I swear I see every round as it rips through his life – I see broad daylight on the other side. So we've hit this looter a dozen times and he's there on the ground, sort of inside out, pain itself, the image of agony. One of my mates goes by and tosses his guts back into his body. Then he's carted off in the back of a lorry. End of story, except not really. His blood-shadow stays on the street, and out on patrol I walk right over it week after week. Then I'm home on leave. But I blink	'legs it' reinforces an informal and anecdotal tone The repetition of 'possibly' suggests that the speaker has contemplated the fact that the man may never have been a threat. 'somebody' implies that these could be anyone- the events are down to chance and fate The enjambment here slows down the pace to capture the graphic imagery of the man's death Note that he states, 'through his life' not his body; he watches on as the man's life is ripped apart by the bullets. The language here differs from the colloquial, conversational tone and in contrast, 'pain itself, the image of agony' is elegant and marks realisation for the soldier. 'carted' echoes Owen's 'wagon we flung him in' from Dulce, a poem about a soldier who watches another soldier attacked with gas. It has connotations of the man as rubbish, or discarded. He remembers where the event took place as he reverts back to his daily routine, and replays it in his mind- this implies his sense of guilt

The enjambment here highlights the return to normality that's expected , which helps to create a contrast between this and his recurrent memories	and he bursts again through the doors of the bank. Sleep, and he's probably armed, possibly not. Dream, and he's torn apart by a dozen rounds. And the drink and the drugs won't flush him out –	The repetition used from the first stanza reflects the replaying of memories in his mind. The speaker now uses 'he's torn' in contrast to 'his life' which moves towards a more emotional realisation The verb 'flush' suggests the speaker wishes to rid himself of the memories, and highlights his desperation as a sufferer of post traumatic stress disorder.
The memories are graphically described because they haunt him- the alliterated 'he's here in my head'	he's here in my head when I close my eyes, dug in behind enemy lines, not left for dead in some distant, sun-stunned, sand-smothered land or six-feet-under in desert sand,	The sibilance emphasises the sinister nature of his nightmares- it highlights that he feels trapped by the mental images
The alliterated 'near to the knuckle' depicts that the man feels personally responsible for the looter's death, killed by his own bare hands	but near to the knuckle, here and now, his bloody life in my bloody hands.	The adjective 'bloody' implies that he sees himself as a murderer, as opposed to a soldier in duty. It's this internal conflict that he is struggling with, because there is no sense of resolution.

Remains crunched:

a a a a a after again agony all all all and and and and and and and and and and and and and and another apart are armed armed as back back bank bank behind blink blood-shadow bloody bloody body broad bursts but but by by carted close daylight dead desert distant doors dozen dozen dream drink drugs dug else else end enemy every except eyes fire flush fly for get goes ground guts hands he head here here he's he's he's he's he's him his his his his his hit home i i i i i i image in in in in in in inside into it it it itself i'm kind knuckle land leave left legs letting life life lines looter looters lorry mates mind my my my my myself near not not not not now occasion of of of of of of of of of off on on on on on on one one open or other out out out out over pain patrol possibly possibly probably probably raiding really right rips road round rounds same sand sand-smothered see see sent side six-feet-under sleep so so some somebody somebody sort stays story street sun-stunned swear tackle the the the the the the the the the the the the the them then then there this three three through through times to to torn tosses up us walk we week week well we've when won't

What connections can you make?

Remains is about…

Useful vocabulary for exploring Remains:

- **Post-Traumatic Stress Disorder -** *PTSD*
- **Culpability –** *Deserving blame*
- **Comradeship –** *Belonging to a group/party*
- **Isolation -** *Alone*
- **Devastation –** *Severe destruction*
- **Depiction -** *Portrayal*

Vocabulary from the poem:

- **Looters** – *Thieves during war*

Key Contextual details:

Knowledge: Remains		
Question	Answer	RAG
Structure		
What two ideas can we draw from the title?		
What structure does Armitage use for the poem?		
How does the speaker's tone change from the opening to the end of the poem?		
Where is enjambment used for impact?		
Language		
What poker reference is used to highlight the element of chance and fate of the soldiers?		
How is the looter dehumanised?		
How is his haunting memory depicted?		
How does the speaker hint about his guilt?		
What is used to imply a sinister tone to the speaker's nightmares?		
How is the death of the name likened to a murder?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

Knowledge: Remains

Question	Answer	RAG
Structure		
What two ideas can we draw from the title?	The remains of the looter, the remains of the soldier's memories, the remains of himself	
What structure does Armitage use for the poem?	7 quatrains followed by a final two line stanza	
How does the speaker's tone change from the opening to the end of the poem?	Indifferent, conversational to desperate, haunted, devastated	
Where is enjambment used for impact?	'I swear / I see every round' or 'But I blink// and he bursts…'	
Language		
What poker reference is used to highlight the element of chance and fate of the soldiers?	'Three of a kind all letting fly'	
How is the looter dehumanised?	'sort of inside out,' 'tosses his guts,' 'carted off'	
How is his haunting memory depicted?	'blood-shadow'	
How does the speaker hint about his guilt?	'I walk right over it', or the drink and drugs won't flush him out'	
What is used to imply a sinister tone to the speaker's nightmares?	Sibilance of 'some distant sun-stunned, sand-smothered land'	
How is the death of the name likened to a murder?	'his bloody life in my bloody hands'	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a poem and theme to compare the two poems.		
TOTAL		

My Poppies by Weir

'Mom, I am not afraid to die':
Wolverhampton soldier's tragic last letter on eve of Arnhem

By Toby Neal | Published: Sep 21, 2019

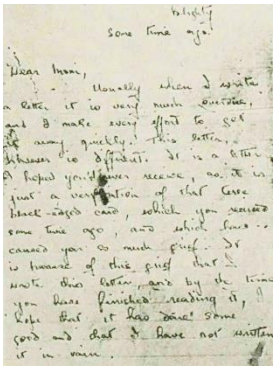
"Goodbye, and thanks for everything, Your unworthy son, Ivor."

I*vor Rowbery was killed during the Arnhem operation*

On the eve of going into action at Arnhem 75 years ago, Private Ivor Rowbery wrote a poignant last letter to his mother.

He was not afraid to die, he told her, but those back home in Wolverhampton were worth fighting for.

Ivor, serving in airborne forces with the South Staffords, was killed at the age of 22 near the Old Church at Oosterbeek, on September 22, 1944, hit in the back by a mortar grenade.



The last letter

Two years later the makers of Basildon Bond writing paper and The Tatler magazine ran a competition for the best letter written by a member of the armed forces during the war.

Ivor's mother, Lilian May Rowbery, sent in Ivor's two-page letter. Out of over 400 entries, it was chosen as the winner, and was printed in the September 1946 issue of The Tatler.

The Staffordshire Regiment Museum near Lichfield is displaying a copy of the magazine and the letter as part of an exhibition highlighting the regiment's involvement in the ill-fated Arnhem operation of September 1944, in which British airborne troops seized a key bridge over the Rhine at Arnhem in Holland and held out for several days before being overwhelmed by German forces.

Soldiers of the South Staffords approach Arnhem

Museum director Danielle Crozier said: “The files on Arnhem include a copy of Ivor’s letter and The Tatler and it was a very emotional moment when Richard Pursehouse, Ben Cunliffe, myself and the volunteer researchers first opened the file and I read it out. We attempted to imagine what his mother and family must have felt.”

The Rowbery family, who lived in Curzon Street, Wolverhampton, were no strangers to tragedy. One of Ivor's brothers, Gordon, had been killed in a swimming accident in 1935.

At the time of his death Ivor was serving with the 2nd South Staffordshire Regiment attached to the 1st Airborne Division.

His letter read in part: "Tomorrow we go into action. As yet we do not know exactly what our job will be, but no doubt it will be a dangerous one in which many lives will be lost, mine may be one of those lives.

Ivor's grave

"Well, Mom, I am not afraid to die. I like this life, yes – for the past two years I have planned and dreamed and mapped out a perfect future for myself. I would have liked that future to materialise, but it is not what I will, but what God wills, and if by sacrificing all this I leave the world slightly better than I found it I am perfectly willing to make that sacrifice.

"Don't get me wrong though, Mom, I am no flag-waving patriot, nor have I ever professed to be.

"England's a great little country – the best there is but I cannot honestly and sincerely say 'that it is worth fighting for.' Nor can I fancy myself in the role of a gallant crusader fighting for the liberation Europe. It would be a nice thought but I would be kidding myself.

T*he young Wolverhampton soldier fell here, at Oosterbeek church, 75 years ago.*

"No, Mom, my little world is centred around you and includes Dad, everyone at home, and my friends at Wolverhampton. That is worth fighting for, and if by doing so it strengthens your security and improves your lot in any way, then it is worth dying for too.

"Now this is where I come to the point of this letter. As I have already stated, I am not afraid to die and perfectly willing to do so, if, by my doing so, you benefit in any way whatsoever. If you do not, then my sacrifice is all in vain.

"Have you benefited, Mom, or have you cried and worried yourself sick? I fear it is the other. Don't you see, Mom, that it will do me no good and that in addition you are undoing all the good will I have tried to do.

"Grief is hypocritical, useless; unfair, and does neither you nor me any good

"I want no flowers, no epitaph, no tears. All I want is for you to remember me and feel proud of me, then I shall rest in peace knowing that I have done a good job."

Ivor was buried on the battlefield, near the church, by his comrades, but was later reinterred in a Commonwealth War Graves Commission cemetery at Arnhem-Oosterbeek.

Where is Ivor's letter displayed?	
What does he say about Great Britain?	
What does he ask his mother, to ensure that his 'sacrifice' was not 'all in vain'?	
How does Ivor describe grief?	
What does he want instead of 'flowers' or 'tears'? Why was this so important to him?	

The poem is a monologue; our speaker is an imagined mother speaking about her son. The poem is written as four stanza of irregular length, with no set rhyme scene. The free verse reflects the words she shares as personal, unrehearsed, genuine. It could also reflect the unstructured nature of the grieving process.	# Poppies ## Jane Weir	The poem is part of a collection commissioned by Carol Ann Duffy in 2009 to mark the escalation of the conflict in Afghanistan. The title uses the poppy tradition, the symbol of remembrance to share the personal story of our speaker saying goodbye to her son.
The poppies symbolise violence, death and memories, foreboding a tragic outcome at an earlier point in the poem. The alliterated 'poppies' and placed highlights the public nature of losing a loved one as a result of war; it also highlights the irony of an individual grave in a mass of identical graves in a war cemetery 'I' and 'you' emphasises the close relationship they had- the act of 'pinned one to your label' is a moment of kindness and intimacy- it has a child-like quality to pin something on his 'lapel.' Her motherly act of removing hairs is again, touching and moving, as though we are watching a private moment between them as they say goodbye. The metaphor of 'blackthorns' suggests his exterior is hardened; blackthorn is also a symbol of overcoming obstacles in the face of adversity. The verb 'melting' along with the enjambment highlights her pause as she struggles to tell the story in her grief. This simile of the world as full of endless opportunities, which she could not compete with or warn him about. The 'songbird' could be a metaphor for the tears she can cry now he has left, or her release of her child This semantic field of sewing- 'tucks, darts, pleats,' connects with her original moment, attaching the poppy to his lapel. Her preoccupation of these things 'without a winter coat' implies she has lost her sense of purpose without him.	Three days before Armistice Sunday and poppies had already been placed on individual war graves. Before you left, I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer. Sellotape bandaged around my hand, I rounded up as many white cat hairs as I could, smoothed down your shirt's upturned collar, steeled the softening of my face. I wanted to graze my nose across the tip of your nose, play at being Eskimos like we did when you were little. I resisted the impulse to run my fingers through the gelled blackthorns of your hair. All my words flattened, rolled, turned into felt, slowly melting. I was brave, as I walked with you, to the front door, threw it open, the world overflowing like a treasure chest. A split second and you were away, intoxicated. After you'd gone I went into your bedroom, released a song bird from its cage. Later a single dove flew from the pear tree, and this is where it has led me, skirting the church yard walls, my stomach busy making tucks, darts, pleats, hat-less, without a winter coat or reinforcements of scarf, gloves.	Armistice is 11th November to mark the formal agreement to mark the end of the war. Poppies grew on Flanders Fields which have become the symbol to remember those that fought for their country. 'crimped' implies damage or imperfection; 'spasms' and 'disrupting' hints at foreshadowing the way in which the war stole her son from her. The superstition of a white cat representing good luck appears to fail him The sibilance of 'smoothed down your shirt's' reinforces a calm, motherly tone. 'Steeling the softening' depicts her being brave in front of him This anecdote as an aside juxtaposes her son as she knows him and his military persona as a young adult This rule of three implies she cannot find the right words to articulate how he feels or what she wants to say to him. She accompanies him, as though he is still a child and she must protect him The adjective 'intoxicated' implies he was lured by the promise of adventure of military life The dove is a symbol of peace, and a pear tree the symbol of long life; it implies that he has found peace in death 'reinforcements' is a military term, but alludes to her vulnerability; she is exposed in her grief.

The simile of the wishbone' suggests she is fragile, or weak in her grief. It is also ironic as wishbones determine good luck if broken, but instead she is broken. The 'stitch' encourages a connection between them that remains unbreakable	On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch. I listened, hoping to hear your playground voice catching on the wind.	The verb 'traced' give s wistful tone as she hopes that his name is not listed along with the other dead soldiers. The juxtaposition of 'pulled' and 'freely' reflects her struggle with grief, to let her son go, or hold onto his memory painfully. She remembers her son in childhood, as mothers tend to immortalise their children as infants- he will always be her child.

Poppies crunched:

a a a a a a a across after against against all already an and and and armistice around around as as as at away bandaged bedroom been before before being bias binding bird blackthorns blazer blockade brave busy cage cat catching chest church coat collar could crimped darts days did disrupting door dove dove down eskimos face felt fingers flattened flew freely from from front gelled gloves gone graves graze had hair hairs hand has hat-less hear hill hoping i i i i i i i i i impulse individual inscriptions into into intoxicated is it it it its lapel later leaned led left like like like listened little making many me melting memorial my my my my my my nose nose of of of of of of of on on on on one onto open or ornamental overflowing paper pear petals pinned placed play playground pleats poppies pulled reaching red reinforcements released resisted rolled rounded run scarf second sellotape shirt's single skirting sky slowly smoothed softening song spasms split steeled stitch stomach sunday the the the the the the the the the the the the the the the the the this three threw through tip to to to to top traced treasure tree tucks turned up upturned voice walked walls wanted war war was we went were were when where white wind winter wishbone with without words world yard yellow you you you you you'd your your your your your you're your

What connections can you make?

Poppies is about…

Useful vocabulary for exploring Poppies:

- **Melancholy –** *Sad/gloomy*
- **Maternal –** *Motherly*
- **Allegory/ical –** *Extended metaphor*
- **Intimate –** *Close/affectionate*
- **Tender**- *Delicate/gentle*
- **Transfix –** *Fascinate/absorb*

Vocabulary from the poem:

- **Armistice –** *Truce/ceasing of war*
- **Crimped –** *Folded/screwed up*
- **Spasms –** *Sudden jerking/violent shaking*
- **Blockade –** *Cutting off by lining up to form a barrier*
- **Intoxicated –** *To be overcome by a substance/feeling*

Key Contextual details:

Knowledge: Poppies		
Question	Answer	RAG
Who is the speaker of the poem?		
What connotations does the title of the poem convey?		
What does the free verse of the poem reflect?		
How does the tone of the speaker change?		
What semantic field is used to depict the connection between the mother and her son?		
Language		
Complete the line: 'I pinned one_____, crimped_____'		
What does the speaker want to do, but holds back?		
What do the 'blackthorns' of her son's hair imply?		
What is meant by the 'songbird' metaphor used to describe herself?		
How does she distract herself from her grief		
Complete the line: 'I listened, hoping to hear_____'		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Knowledge: Poppies		
Question	Answer	RAG
Who is the speaker of the poem?	An unnamed mother	
What connotations does the title of the poem convey?	Blood, violence, death, remembrance	
What does the free verse of the poem reflect?	The mother's grieving process, or her genuine love for her son as unrehearsed and intimate.	
How does the tone of the speaker change?	She is calm, brave, which is then devastation and wistful, nostalgic.	
What semantic field is used to depict the connection between the mother and her son?	Sewing terminology	
Language		
Complete the line: 'I pinned one_____, crimped_____'	Onto your lapel, crimped petals,'	
What does the speaker want to do, but holds back?	'graze my nose across the tip of your nose, play at being Eskimos'	
What do the 'blackthorns' of her son's hair imply?	His hardened exterior or the sign of overcoming obstacles	
What is meant by the 'songbird' metaphor used to describe herself?	To describe her tears, or his release into the world	
How does she distract herself from her grief	The references to sewing: 'tucks, darks, pleats,'	
Complete the line: 'I listened, hoping to hear_____'	Your playground voice	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

War Photographer *by Carol Ann Duffy*

For Book's Sake http://forbookssake.net/2013/05/01/carol-ann-duffy-as-poet-laureate/

Carol Ann Duffy does not exactly fit the bill of a Royal poet. She is outspoken, direct and irreverent; her poems cover everything from politics to sex, adultery to knife crime. And yet, on 1st May 2013, Duffy will have been Poet Laureate for four years. In these four years she has made her position clear: she is a people's poet, accessible and inviting. This accessibility has won her some critics, but it has also secured her position as one of Britain's most widely read poets – and our first female Laureate. Reading Carol Ann Duffy is refreshing. Although her poems contain beautiful imagery and imaginative phrasing, she doesn't hide what she's saying behind flowery metaphors and complicated language. In her love poem, Valentine, Duffy writes: 'I am trying to be truthful' This sums up much of Duffy's poetry. She is a writer preoccupied with truth. It's a theme which crops up in her poems, over and over, from her exclamation 'But people have always lied!' in The Legend (1990) to her sonnet Politics (2012).

Duffy is known for writing the truth even when it is uncomfortable and unwelcome. This outspoken nature may have been a part of what prevented her from being named Poet Laureate in 1999, when Andrew Motion was given the title. At the time, Carol Ann Duffy, a strong favourite for the role, said that she would not have accepted it anyway, for personal reasons. There was debate as to why she wasn't chosen. Jeanette Winterson wrote: 'the word in the newspapers was that Tony Blair didn't want a lesbian. Perhaps not, perhaps a woman would have been difficult enough.' Whether this is true or not, a quick look at the history of Poet Laureates shows it had been an entirely maledominated role. It's impossible to believe that in almost 400 years, there wasn't a woman poet who was worthy. With such a rich range of female talent, from Elizabeth Barrett Browning and Christina Rossetti to U. A. Fanthorpe, the omission of a female Laureate was undeniably glaring. In 2009, Duffy was offered the position. She said part of the reason she accepted was because she believed it was time a woman was made Laureate: 'I look upon it as a recognition of the great women poets we now have writing.' The Laureate-ship's entirely male back catalogue reflects the gender imbalance in poetry, and writing in general, with female writers woefully underrepresented and under-promoted.

Duffy described the older male poets she encountered early in her career as ' both incredibly patronising and incredibly randy. If they weren't patting you on the head, they were patting you on the bum.' This is, Duffy insists in the same interview, no longer the case. She feels gender equality has been reached in the world of poetry: 'There are a lot of women poets now, and their work is accepted and respected.'

Much of Duffy's success can be attributed to her accessibility. In the place of complex, alienating language, she chooses words which are inclusive and easy to relate to. And she does it with distinctive style. Who else could get away with a line like 'my lips numb as a two hour snog' (The Captain of the 1964 Top of the Form Team)?

With Duffy, it just works. Yet this apparent simplicity hides a deep complexity – she gets inside feelings and implants them in her readers. She probably summed it up best herself when she said 'I like to use simple words but in a complicated way.' So how does a poet so preoccupied with truthfulness handle the role of Laureate? When asked how she felt about writing to order, Duffy stressed that she had been assured she would not be made to write anything she didn't want to. She said, rather beautifully: 'I would find it difficult to write a poem that wasn't a genuine event in language… I wouldn't produce or publish anything that didn't seem to be authentically true to myself as a poet.' Then, in rather more Duffy-esque fashion, she said that if she didn't feel inspired by an official commission, 'I'd ignore it.'

Since she became Laureate, Duffy remains undeniably Duffy. In Politics, her first official piece as Laureate, she rages 'your promises Latin, feedback, static, gibberish'. Her focus on truth is as clear now as it ever was. In Hillsborough, she writes of 'the slandered dead', and describes truth as 'the sweet silver song of the lark'. In Big Ask she tackles the

failure of politicians to answer key questions: 'Guantanamo Bay – how many detained?' and 'Extraordinary Rendition – give me some names'. Her official commissions seem determinedly focused away from the world of officialdom. Rings, written for the Royal Wedding in 2011, is a simple love poem, focusing only on the two people in love, with no hint of who they could be. Translating the British, 2012, written for the Olympics, refers to the banking crisis – 'We've had our pockets picked/the soft white hands of bankers' – although it also echoes Cameron: 'We are on our marks/ We are all in this together'. The Bees is Duffy's first published collection as Poet Laureate. There is less of the heady sensuality of Selling Manhattan and Mean Time, perhaps also less of the outspoken feminism of The World's Wife. What there's more of, though, is politics, and the place of the individual in society. Perhaps this is to be expected from the ways in which Duffy's world has had to change since she took on the role.

There are also, however, deeply personal and reflective poems. Despite her original misgivings about taking on the role, and the depressingly long time it took to get a woman into the position, in the last four years Carol Ann Duffy has shown that she is an ideal Laureate for our times: non-traditional, outspoken and engaging. Even for those who don't like her, or who don't like poetry, Duffy is capable of provoking and inspiring debate. People feel able to comment on her and discuss her, and perhaps that is what this role should now be about. The Laureate needed in this day and age is one who will make the people sit up, take notice, and start a discussion around poetry. As Duffy herself writes in Scheherazade, The Bees: 'Dumb was as good as dead; better to utter.'

[redacted]	[redacted]
What does irreverent mean?	
Consider Duffy's comments around gender equality in poetry. To what extent do you agree that there is equality in poetry, or literature?	
Give an example from War Photographer of Duffy using 'simple words in a complicated way.'	
Consider the examples given in the article of poetry Duffy has written in her role as Poet Laureate. Is poetry too personal to write poetry on request in this way?	

The topic is the title of the poem: he and his reactions and emotions are the focus, as opposed to the conflict itself. Rhyming couplets have been used sporadically to highlight the detachment of the photographer as a spectator rather than participant. He is composed whilst in his role but emotionally moved at home.	War Photographer Carol Ann Duffy	Structure: The structure could reflect the strict regime of the military, but also the war photographer's role to restore order in contrast to the chaos of the war. He finds order in chaos by capturing moments. The stanzas could reflect the order that the photographer gives to the chaos he photographs. Our speaker is a detached third-person, perhaps to highlight the detachment of the photographer himself. The speaker seems to sympathise with the photographer.
The dark room could symbolise death, but also highlights Sibilance of the spools of suffering captures the concept of order in chaos- he makes their suffering permanent. The metaphor of photographer as Priest: restoring order, allowing people to be respected in their final moments. Sardonic reference to the British tradition of complaining about the weather, and how trivial it is 'Twist' as the picture develops, but also twists in pain eternally as her final moments are captured forever in print He had the consent of the man to take the picture – not in words, but the meeting of their eyes. This depicts the trust that the photographer has from those impacted by war, and highlights the privilege he holds The 'black and white' of war is complex argument reduced to killing; it is a pun on the black and white of the newspaper. The pain of a 'prick' to the finger is nothing, and easily forgotten; this symbolises the way in which the Western world struggles to demonstrate empathy.	In his dark room he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a Mass. Belfast. Beirut. Phnom Penh. All flesh is grass. He has a job to do. Solutions slop in trays beneath his hands, which did not tremble then though seem to now. Rural England. Home again to ordinary pain which simple weather can dispel, to fields which don't explode beneath the feet of running children in a nightmare heat. Something is happening. A stranger's features faintly start to twist before his eyes, a half-formed ghost. He remembers the cries of this man's wife, how he sought approval without words to do what someone must and how the blood stained into foreign dust. A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement. The reader's eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.	Personal pronoun 'he' detaches him from both us, and the people he photographs. He's isolated and empty. Reference to Scripture: life is transitionary; nothing is forever. Trembling hands of horrific memories Contrast of the everyday complaints of people and the terror and frenzy of war Short sentence marks the photographer's reaction: the horror of what he saw, but the need to capture it and how he tries to balance those two emotions 'half-formed ghost' she haunts him , along with others memories of watching on as people die The imagery of the blood reflects his own ability to imprint permanent qualities to these people's lives; he is able to immortalise them. The word 'agonies' is a stark jarring with the ordinary, mundanity of the 'Sunday supplement.' The enjambment of the line, 'prick with tears' emphasises the ingenuity of the reader, as they fail to understand the severity of those moments, and do nothing. The use of the adverb, 'impassively' emphasises his despair at the idea that his work may have no meaning or value to others. The final line could have several interpretations- that 'they' are the pubic, those in power to govern or avoid war.

War Photographer crunched:

a a a a a a a a aeroplane again agonies all alone and and and and and and approval as at bath beers before beirut belfast beneath beneath between black blood can care children church cries dark did dispel do do do don’t dust earns editor england explode eyeballs eyes faintly features feet fields finally five flesh for foreign from from ghost glows grass half-formed hands happening has he he he he he he he heat his his his his his home how how hundred impassively in in in in in into intone is is is is job light living man’s mass must nightmare not not now of of of only or ordered ordinary out out pain penh phnom pick pre-lunch preparing prick priest reader’s red remembers room rows running rural seem set simple six slop softly solutions someone something sought spools stained stares start stranger’s suffering sunday’s supplement tears the the the the the the the then they this this though though to to to to to to to trays tremble twist weather were what where which which which which white wife will with with without words

What connections can you make?

War Photographer is about…

Useful vocabulary for exploring War Photographer:

- **Harrowing –** *distressing/disturbing*
- **Recollection –** *Memory*
- **Ethics –** *Values/principles*
- **Haunting –** *eerie/unnerving/terrifying*

Vocabulary from the poem:

- **Intone -** *Conduct*
- **Spools –** *Spindle/roll of film/thread*
- **Sought –** *Past-tense of seek*
- **Rural -** *Countryside*

Key Contextual details:

Knowledge : War Photographer		
Question	Answer	RAG
How does the choice of speaker create a sense of detachment?		
What does the title imply?		
Why is the verse put into stanzas?		
How would you describe the way in which the speaker's tone changes?		
Where have rhyming couplets been used?		
Language		
What ideas does 'all flesh is grass' convey?		
Why did his hand 'not tremble then// though seem to now'?		
Why is the noun 'children' shocking?		
How did he seek 'approval' to photograph the man from his wife?		
How is war 'black and white'?		
Complete the line: 'They do_____.' Who is 'they'?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Knowledge : War Photographer		
Question	Answer	RAG
How does the choice of speaker create a sense of detachment?	It is third person, and not first person.	
What does the title imply?	The focus of the poem is the photographer's role as spectator, as opposed to direct conflict.	
Why is the verse put into stanzas?	They could reflect the order of the photographer capturing the chaos.	
How would you describe the way in which the speaker's tone changes?	The speaker sympathises with the photographer; they share his fear and trauma, and later on, his anger at the indifference of the British public.	
Where have rhyming couplets been used?	To highlight the moments that have stayed with him.	
Language		
What ideas does 'all flesh is grass' convey?	It's a reference to scripture; nothing lasts.	
Why did his hand 'not tremble then// though seem to now'?	He is haunted by what he has seen in the middle of scenes of conflict.	
Why is the noun 'children' shocking?	The innocence of children juxtaposed with the frenzied nature of war.	
How did he seek 'approval' to photograph the man from his wife?	Their eyes met and he took his photo to capture his final moments.	
How is war 'black and white'?	It is a pun on the newspaper: arguments in war are reduced to two sides and killing.	
Complete the line: 'They do_____.' Who is 'they'?	'They do not care.' 'They' could be the readers, the public, or the governing authorities.	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore Time.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Tissue by Dharker

Celebrating the poetry of Imtiaz Dharker, an extremely important poet of our times (excerpts) Literature By Nandini Varma Jul 01, 2019 The focus of this article is to celebrate the poetry that she has gifted to us, through her beautiful self-designed books and her powerful public readings.

We are not learning if we're not devouring; and if we're not devouring, we're perhaps not reaching out enough. Poems speak both ways—not just through the writer, but also through their receivers. Of the many beautiful ways that I was introduced to more poetry over the last few years, I am most thankful for being introduced to Imtiaz Dharker's works. My first real conversation with her poetry was through her neat set of poems that appeared in Nine Indian Women Poets, edited by Eunice D'Souza, and the second was through her book The Terrorist at My Table.

Beyond labels of identity

Imtiaz Dharker famously describes herself as someone who "grew up a Muslim Calvinist in a Lahori household in Glasgow and was adopted by India and married into Wales." Therefore, she creates no space for labels that limit the idea of an identity and the idea of a home. Rather, her words allow the finding of them in moments lived, experienced, and sometimes even imagined.

Dharker writes this in her poem "I need". What name do we give to this and that moment then, moments in which we've lived but which we couldn't call a country?

Dynamism in Dharker's poetry

Poet Arundhati Subramaniam, in a beautiful essay titled "The Smell of Coffee and the Taste of Olives…", captures Dharker's poetry perfectly when she writes, "Meeting Imtiaz Dharker is a little like reading her poetry. The approach is understated; the tone sophisticated without being mannered, quiet without being bland, impassioned without being dogmatic; the conversation uncluttered and precise, willing to turn exploratory, but never given to unguarded self-revelation."

I have never met Imtiaz Dharker in real life, yet I think I have met her—when she is on her way to finding women who have sprung from scattered "pomegranate seeds" that slip out into the garden, who are coming back with their hair undone; or when she catches Bombay/Mumbai in all its duality, "wear[ing] two names", offering calling cards with both hands; or when she follows the girl encountered through strange recurrences, one who wore red ribbons in her hair, tied perfect bows out of them, and "emerged out of chaos/poised." Dharker's poems carry beautiful rhythms, which do not dilute the power of her words but walk hand in hand with them. They sit in unexpected corners, elevating the greater sense of beauty and mystery in her poems and adding dynamism into the reading of them.

They need to be read out loud then, whether you read them when sitting in a room alone, with only the murmur of the breeze, or when you stand surrounded by friends whose chitter-chatter is finally coming to an end as they wait for you to show them the world that Dharker created for us to enter into.

"These are the times we live in"

Dharker's poems sometimes portray the vastness of the universe held in small liberations, and at other times, they inform us of moments of violence that one needs liberation from. For instance, in the series of poems titled "These are the times we live in", she writes about a terrifying erasure of identity and truth in these times. In another poem "A Century Later", she shows us what courage looks like in the face of real terror, when she takes us through spaces that have displaced those from marginal sections, like the little girls here for whom school becomes a battleground:

"…every step to class, a step into the firing-line. Here is the target, fine skin at the temple, cheek still rounded from being fifteen.

Surrendered, surrounded, she takes the bullet in the head

and walks on." In her poem "Purdah I", which can be found in many anthologies, she sharply comments on the system of purdah, the veil that is given to a woman to keep her away from shame.

"One day they said she was old enough to learn some shame. She found it came quite naturally.

Purdah is a kind of safety. The body finds a place to hide. The cloth fans out against the skin much like the earth falls on coffins after they put the dead men in." Dharker has appeared for several readings, on the radio and on big stages, sharing incredibly important voices from history through her poetry. She has been a fellow at the Royal Society of Literature. She has published 6 full-length books of poems, each carrying her own illustrations. Recently, she was awarded the UK Poet Laureateship, and when one reflects on her contribution to poetry, one can only nod and say, "about time". However, we also need to ask ourselves—how much of this contribution are we honouring if we aren't reading Dharker enough today? Imtiaz Dharker is an exceptionally important poet of our times, asking important questions—"who put a gun in my hand/and took away my land?… Who led me/Who stroked my head/sang me to sleep/Who fed me/Whose hand should I bite?/ Who made me?"—and we all need to read her.

Why doesn't Dharker believe in labels for people?	
How might have Dharker's upbringing contributed to Tissue?	
What does dynamism mean?	
To what extent do you agree that Tissue 'do(es) not dilute the power of (her) words…'?	
What could we learn about society from this interpretation?	

The extended use of enjambment reflects the way that life is fluid, and never-stopping.	Tissue Imtiaz Dharker	The speaker is an unnamed narrator who toys with this metaphor of tissue as a representation for human life. The monologue is an exploration of this metaphor.
The poem is structured in unstructured, irregular quatrains to reflect the irregularity and unpredictability of life. Each stanza explores a different type of tissue, or paper, and how that form allows us to grow or evolve as people.		The title could refer to tissue as material, a flimsy fabric that lacks stability, or it could refer to human tissue, that takes different forms to shape our bodies, muscles, organs. This dial meaning enables the poem to act as a metaphor; material tissues described as a metaphor for life and our existence.
The metaphor of paper is explored through each stanza, using a different type of paper to explore different ideas around society and life. Paper decides the laws over time; like human skin, it changes as it grows older. Words are passed down through generations, or it could imply that our futures are written for us. The tactile nature of man's relationship with paper and memories; the three verbs emphasise the care taken to re-read these moments of our ancestry. The transient verbs reflect change and transition; we develop and grow as societies and people; the 'sigh' is wistful, but accepting of change. The caesura here indicates the objectivity of maps. The 'sun' represents the speaker's optimism that there would be less conflict if we could ignore borders and overcome the obstacles of 'borderlines.	Paper that lets the light shine through, this is what could alter things. Paper thinned by age or touching, the kind you find in well-used books, the back of the Koran, where a hand has written in the names and histories, who was born to whom, the height and weight, who died where and how, on which sepia date, pages smoothed and stroked and turned transparent with attention. If buildings were paper, I might feel their drift, see how easily they fall away on a sigh, a shift in the direction of the wind. Maps too. The sun shines through their borderlines, the marks that rivers make, roads, railtracks, mountainfolds, Fine slips from grocery shops that say how much was sold	Paper can be honest, exposing, positive through the 'light; The verb 'alter' encourages change- we are capable of change and getting better The narrator highlights the way in which written word can bring people together, or divide them; Dharker uses the Koran, to symbolise the power of God, and his influence upon conflict. Facts are immortalised by paper, for us to be remembered; sepia shows the aging of the paper but yet it remains. Paper is frail, yet meaningful and so strong with what is written on it. The metaphor for 'buildings were paper' suggests society is fragile; the pun of 'feel their drift' implies that the speaker understands the purpose of important powers in society, or that they might 'drift' as a paper structure would in water, being governed by external forces. 'the direction of the wind' could represent how changeable and fluid the decisions that get made in government buildings can be, but also how easily influenced we are. The natural listed boundaries emphasises that the manmade map seeks to divide people. 'fine slips' are receipts to show what we have to spend; Paper is highlighted in this section to symbolise large scale economic; we rely on paper to demonstrate our worth.

The simile of 'paper kites' create a child like outlook that perhaps material goods are not central to our lives These two stanzas give the instructions for creating something: the semantic field of 'place..script..numbers.. line ..brick..block.. shapes.. design' extend the metaphor to turn plans into creations. The speaker highlights that with paper, anyone can create something of purpose. The narrator takes a cyclical approach by returning to the title; the tissue is a metaphor for people, or a society. The sibilance here implies care and thoughtfulness	and what was paid by credit card might fly our lives like paper kites. An architect could use all this, place layer over layer, luminous script over numbers over line, and never wish to build again with brick or block, but let the daylight break through capitals and monoliths, through the shapes that pride can make, find a way to trace a grand design with living tissue, raise a structure never meant to last, of paper smoothed and stroked and thinned to be transparent, turned into your skin.	The 'architect' is a metaphor for us all: anyone building anything (their lives, their dreams, new ideas) could learn from this advice. We return to the metaphor of light: 'luminous' and 'daylight break' suggests that light gives the building meaning. Pride is personified as a shape that we should want to create – being proud in what we work towards Biblical reference to God's design, as in Genesis 1:1. We are 'traced with living tissue', made in the 'image of God'. The bittersweet tone of the idea to 'raise' something 'never meant to last' is life: we all die, but it is what we build in the time we are alive that matters. The reader is directly address to suggest that this is advice for them personally; we are in charge of our part in the conflict around us.

Tissue crunched:

a a a a a a again age all alter an and and and and and and and and and and architect attention away back be block books borderlines born break brick build buildings but by by can capitals card could could credit date daylight design died direction drift easily fall feel find find fine fly from grand grocery hand has height histories how how how i if in in in into is kind kites koran last layer layer let lets light like line lives living luminous make make maps marks meant might might monoliths mountainfolds much names never never numbers of of of on on or or our over over over pages paid paper paper paper paper paper place pride railtracks raise rivers roads say script see sepia shapes shift shine shines shops sigh skin slips smoothed smoothed sold stroked stroked structure sun that that that that the the the the the the the the the the the their their they things thinned thinned this this through through through through tissue to to to to to too touching trace transparent transparent turned turned use was was was way weight well-used were what what where where which who who whom wind wish with with with written you your

What connections can you make?

Tissue is about…

Useful vocabulary for exploring Tissue:

- **Ambiguous –** *More than one meaning*
- **Translucent –** *Allows light to pass through*
- **Permeate –** *To pass through every part of*
- **Cultural –** *Belonging to a culture*
- **Deconstruction –** *To break into parts*

Vocabulary from the poem:

- **Luminous –** *Glowing/radiant*
- **Monoliths –** *A pillar/stone*

Key Contextual details:

Knowledge : Tissue		
Question	Answer	RAG
What is each stanza designed to do?		
What two interpretations can we draw form the title?		
What do the irregular, unrhymed stanzas reflect?		
Who is the speaker of the poem?		
What is the significance of the final stanza?		
Language		
Complete the quotation: 'paper thinned by _____ or _____.'		
What do the tactile verbs of 'smoother and stroked and turned' suggest?		
How do maps create 'borderlines'?		
What could an architect do? Who is the 'architect'?		
What biblical reference does Dharker use?		
Why is the structure 'never meant to last'?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		
Knowledge : Tissue		

Question	Answer	RAG
What is each stanza designed to do?	Show us a different aspect of how paper is used to create societies or impact life.	
What two interpretations can we draw form the title?	Human tissue- muscle, skin- or the tissue of paper as a material to create things.	
What do the irregular, unrhymed stanzas reflect?	That life and conflict are unpredictable	
Who is the speaker of the poem?	An unnamed speaker who contemplates the extended metaphor of tissue as symbolic of society or human life	
What is the significance of the final stanza?	The speaker directly addresses the reader to suggest that we have a responsibility to how we act in society as a whole.	
Language		
Complete the quotation: 'paper thinned by _____ or _____.'	Age or touching	
What do the tactile verbs of 'smoother and stroked and turned' suggest?	The care and thought that goes into the written word.	
How do maps create 'borderlines'?	The natural borders create a divide between societies.	
What could an architect do? Who is the 'architect'?	'use all this'- we are the architect; we could use the advice.	
What biblical reference does Dharker use?	Genesis: a grand design is God's design of man.	
Why is the structure 'never meant to last'?	Life is finite, as are our ideas or plans.	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

The Eimgree by Rumens

How does it feel to be a refugee? Hear their words

While the need to address the refugee crisis is at an all-time high, unfortunately so is the level of anti-refugee rhetoric and misinformation about refugees. Yet, **they are ordinary people like you and me, who have lost everything.** They've left their entire lives behind, often with just the clothes on their backs. They come here to start over. They want to make sure their kids can go to school. They want to work and they want to contribute to our communities. Just like us, they seek a life of dignity, freedom and security.

The **'I Hear You'** project is a video series that highlights the real life, word-for-word stories of refugees from around the world. It features 14 actors speaking and interpreting the words of refugees from Syria, Burundi, and the Democratic Republic of Congo, who have fled danger and are unable to tell their stories publicly due to threats to their security.

Hear their words.

The law student

Margot gives her voice to a young student who cannot lose hope because one day she'll be a lawyer.

She remembers her first year at college. She was 17. But then the college was bombed. She recalls her house, her teachers, her friends. She misses her best friend the most, she doesn't know where she is now. More than the absence of comfort it is the lack of education that is the hardest for her. She would have liked to continue her studies, to present cases in court, to defend people in need of her help. She loves the law. She has lived in a refugee camp for four years, but she still hopes she'll be a lawyer one day.

"*I want you to know that I'm very brave and courageous.*"

The teacher

A teacher who tells what it means to teach when there is nothing left.

There is no school in the camp. His young students have no books, no pens, no paper. So he improvises, uses simple tools, writes letters in the dirt instead of on a blackboard. Some children have been here in the camp for so long that they have never gone to a real school. When he spots

a particularly bright student, the most difficult thing is to find a proper school so the child can continue to study. Sometimes, he manages to do it. He doesn't lose hope. "One day, we'll go back," he says.

"*We are not like this, this is not us.*"

The poet

It's been four years now but he remembers everything as if it had happened the day before. He was a student, but also a poet. Encouraged by a teacher, he began to write more, arousing the interest of a girl he was in love with. Although he read her his poetry he never revealed his feelings. He comes from a poor family, whereas hers is a very well-to-do background, he was convinced that they had no future together. Then one day he found the courage to tell her that all his poems were for her.

"*Sometimes the mind can't function, and it's the heart that takes over.*"

The stay-at-home mum

She remembers with tenderness those mornings when she got the children prepared and walked them to school because she was too afraid of the traffic. She remembers her beautiful garden, the weekends they used to spend by the sea. Her son, who was so bright at school, is now sitting around all day in the refugee camp where they live. The day when their house was bombarded she kept with her all the report cards, the family photos, the videos of her wedding. But these are memories, in real life "All is gone," she says.

What does the writer emphasise about refugees to try and combat misconception?	
What does each storyteller value?	
What does one of the speakers find most frustrating?	
What do each of the stories have in common?	
How do the various people interviewed suffer an internal conflict towards their home country?	

War and violence drive 80% of people fleeing to Europe by sea, not economics

Report challenges economic migrant myth, revealing that most of those making perilous sea crossing were forced from their homes by persecution and fear

Hannah Summers

Fri 7 Jul 2017 16.59 BSTLast modified on Mon 10 Jul 2017 10.28 BST

Syrian and Afghan refugees cling to a deflating dinghy, off the Greek island of Lesbos. Nearly half of those arriving in Greece were escaping war in their home country. Photograph: Alkis Konstantinidis/Reuters

The vast majority of people arriving in Europe by sea are fleeing persecution, war and famine, while less than a fifth are economic migrants, a report published on Friday reveals.

More than 80% of an estimated 1,008,616 arrivals in 2015 came from refugee-producing countries including Syria, Afghanistan and Iraq, and a quarter of that number were children.

Researchers say the findings challenge the myth that migrants are coming to Europe for economic reasons.

The study is based on 750 questionnaires and more than 100 interviews carried out at reception centres in Greece, Italy and Malta. It highlights the abuse many have faced, with 17% experiencing forced labour. Half of those questioned had been arrested or detained during their journeys.

Professor Brad Blitz, who led a research team from Middlesex University London, said the findings made it clear that people had complex reasons for coming to Europe.

He said: “Governments and certain media organisations perpetuate the myth that the ‘pull’ factors are stronger than the ‘push’ factors with economic reasons being the key catalyst – but we found the opposite.

“The overwhelming majority of people we spoke to were coming from desperately poor countries but also places where they were subject to targeted violence or other concerns around family security. They had no other option.”

War was the biggest “push”, and given as the reason for leaving their homes by 49% of those questioned in Greece, and 53% of those in Malta.

One Syrian said: “I used to live with my wife in Idlib. We had a normal life there until the outbreak of war. Our house was bombed and we lost everything, we hadn’t any option but to leave.”

In Sicily nearly a quarter cited war as the reason for fleeing while 49% said persecution was the driving factor. Only 18% across the three countries made the move for economic reasons.

The report, Mapping Refugee Reception in the Mediterranean, states: “Fear and insecurity drove our participants to Europe in large measure, though a minority reported that they had come for purely economic reasons and even fewer for personal or post-materialistic reasons like travel or study.”

The picture of how people reached Italy, Greece and Malta is more complex, with many of those surveyed saying they had no control over their final destination.

The study, funded by the Economic and Social Research Council and the Department for International Development, stated this was most often the case among those who had taken the central Mediterranean route via Libya.

Some west Africans planned to find work in Libya, believing it to be a relatively stable country, but found themselves in desperate conditions. A man from Ivory Coast had spent nearly two years in a Libyan prison, while a Guinean said his documentation was destroyed and he was jailed for two weeks. He said: “I had no clue that in Libya people were being imprisoned, killed and tortured.”

Others were detained upon arrival in Europe. Living conditions were generally better in Italy but even with legislation in place to protect migrants, there was found to be no uniform reception system. Asylum seekers tended to be placed in emergency shelters of varying standards.

Judith Sunderland, of Human Rights Watch, said there were big differences in who was reaching where, with the majority of those arriving in Greece having a more obvious refugee profile because of their countries of origin.

Sunderland said: “This is not the case in Italy but that doesn’t mean the refugees aren’t vulnerable. They include victims of trafficking and unaccompanied children.”

She said many of the refugees arriving by boat were from countries that were not naturally thought of as having protection needs. “Many are coming from Libya, which is a hellhole for migrants and asylum. It’s a country riddled with conflict and they face torture, forced labour and sexual violence. People go there to work but are later forced to flee by sea because of extreme abuses.”

Many have secured humanitarian visas in Italy because of their experience in Libya rather than in their home countries.

Sunderland added: “Everyone should have the right to apply for asylum and to have that application carefully examined.”

But reception centres are overwhelmed by the numbers and only 10% of participants in the study had achieved refugee status.

Why are the reasons that people come to Europe complex?	
What was the biggest 'push' for those coming to Europe?	
Which refugees are most vulnerable?	
How does Sunderland describe Libya and why?	

#

emigree - someone who leaves one country to settle in another. emigrant, **emigre**, outgoer. migrant, migrator - traveller who moves from one region or country to another.	The Emigree Carol Rumens	The poem is written as free verse to provide a conversational train of thought. Each stanza sets out to move forward in time as the speaker attempts to find their identity as an 'outsider.'
The poem is the speaker's contemplation of the love they had for their home country, and their acceptance of finding a new place for themselves in a new country that must now be home.		The poem has the emigre as the speaker, with a first person narrative to reflect the personal account that we are given, with the purpose of evoking empathy in the reader.
Fairytale opening reflects the journey was made when the speaker wa a child. It gives a tone of optimism or hope 'I am told' highlights that the speaker was too young to understand the risks and decisions The 'paperweight' represents captured memories, or the burden of leaving their country as a result of oppression ('weight') 'white' suggests purity and goodness The 'glow' reinforces the imagery of light as relentlessly hopeful The simile of words as a 'hollow doll' reflect the speaker coming to terms with the true state of their home country as broken, or a place of violence The synaesthesia here (blurring senses) acts as a metaphor- the speaker cannot get the language of her native country from her mind; it is part of them. The repetition of 'no' is admittance rather than wanting for things they do not have- acceptance of their new life The 'takes me dancing' emphasises the love that they have as something of a romance The irony of 'free' city juxtaposed with the 'walls' of oppression. The 'mutter death' could refer to the death of her old, single-country identify as they struggle to establish a new, merged identity.	There once was a country… I left it as a child but my memory of it is sunlight-clear for it seems I never saw it in that November which, I am told, comes to the mildest city. The worst news I receive of it cannot break my original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants, but I am branded by an impression of sunlight. The white streets of that city, the graceful slopes glow even clearer as time rolls its tanks and the frontiers rise between us, close like waves. That child's vocabulary I carried here like a hollow doll, opens and spills a grammar. Soon I shall have every coloured molecule of it. It may by now be a lie, banned by the state but I can't get it off my tongue. It tastes of sunlight. I have no passport, there's no way back at all but my city comes to me in its own white plane. It lies down in front of me, docile as paper; I comb its hair and love its shining eyes. My city takes me dancing through the city of walls. They accuse me of absence, they circle me. They accuse me of being dark in their free city. My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight.	The speaker has selected the best memories to hold about their country November, a time of political unrest alludes to potential conflict 'the worst' suggests they have heard news reports but refuse to let it taint their memories of home The country is personified as 'sick;' it is infected by 'tyrants.' The 'but' implies a tone of resistance to remember it as anything but perfect; the recurrent theme of 'sunlight' represents their optimism for peace. 'tanks' and 'frontiers;' military imagery that threatens to tarnish and barricade their feelings of identity with home 'every coloured molecule' could be the process of trying to understand complex situations and ideas They realise how little they knew of the truth when making the journey, but still uses the tentative 'lie' The country is personified as vulnerable, open, honest, childlike. The repetition of 'they' is a stark contrast to the 'dancing;' 'they' is accusatory and suggests a feeling of otherness for the speaker, or could allude to her previous city, who no longer recognises her as native either.

The Emigree crunched:

a a a a a absence accuse accuse all am am an and and and and as as as as at at back banned be be be behind being between branded break bright but but but but by by by cannot can't carried child child's circle city city city city city city city clearer close coloured comb comes comes country dancing dark death docile doll down even every evidence eyes falls filled for free front frontiers get glow graceful grammar hair have have here hides hollow i i i i i i i i i impression in in in in is it it it it it it it it it it it its its its its left lie lies like like love may may may me me me me me me me me memory mildest molecule mutter my my my my my my my never news no no november now of of of of of of of of of of of off once opens original own paper paperweight passport plane receive rise rolls saw seems shadow shall shining sick slopes soon spills state streets sunlight sunlight sunlight sunlight-clear takes tanks tastes that that that the the the the the the the the the their there there's they they they they through time to to told tongue tyrants us view vocabulary walls war was waves way which white white with worst

What connections can you make?

The Emigree is about…

Useful vocabulary for exploring The Emigree:

- **Nostalgia** – *A yearning for the past*
- **Emigrant** – *Someone who has left their native country*
- **Romanticise** – *To make romantic*
- **Probe** – *Search/seek/question closely*

Vocabulary from the poem:

- **Paperweight –** *A small heavy object used to stop paper scattering*
- **Tyrants –** *Someone who uses power unjustly*
- **Frontiers –** *Borders/boundaries*
- **Molecule –** *A very small particle*
- **Docile –** *Easily managed*

Key Contextual details:

Knowledge : The Emigree		
Question	Answer	RAG
Structure		
What does the title reveal about the ideas explored in the poem?		
What structure does the poem use and why?		
What narrative is the poem?		
What part of the narrative does each stanza tell?		
Language		
Complete the quotation: my memory of it is_____ _____.'		
How is the own 'sick'		
Give an example of synaesthesia		
Complete the quotation: 'there's no ____.'		
How is their home city personified?		
Who is 'they'?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Knowledge : The Emigree		
Question	Answer	RAG
Structure		
What does the title reveal about the ideas explored in the poem?	That the poem will explore the idea of being a traveller, or leaving a home country.	
What structure does the poem use and why?	Free verse to reflect the personal, onversational tone	
What narrative is the poem?	First person so we hear inner thoughts and feelings	
What part of the narrative does each stanza tell?	Childhood memories of leaving, remembering the country now, finding a new place in the country where they now live.	
Language		
Complete the quotation: my memory of it is_____ _____.'	Sunlight clear	
How is the own 'sick'	With 'war' and 'tyrants'	
Give an example of synaesthesia	'It tastes of sunlight'	
Complete the quotation: 'there's no ____.'	'back at all'	
How is their home city personified?	'takes me dancing'	
Who is 'they'?	Those that exclude from either their native country or the new country that doesn't accept them.	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Checking out me history by Agard

Interview: John Agard—"those who weren't given a voice, their story can be told"

The award-winning poet's one-man show reimagines Christopher Columbus

by Felicity Capon / October 19, 2016 / Leave a comment

John Agard suffuses scathing observations with wit, melancholy and mischief in his new one-man show ©Royal Festival Hall

The Royal Festival Hall's Blue Room has gone dark. "Ladies and gentlemen!" a voice with an American accent announces. "It gives me great pleasure to introduce the admiral of the ocean sea, live and direct from the old world to the new, and the new world to the old; viceroy and governor in perpetuo; property developer by the grace of God for his exalted sponsors; Ferdinand of Aragon and Isabella of Castile… God's self-styled navigator and discoverer; please put your hands together and make some noise for Christopher Columbus!" To the sound of pre-recorded boos and cheers steps onto the stage, John Agard, one of Britain's pre-eminent poets.

Dressed in a faded costume and a jaunty hat, Agard is performing his one-man show, "Roll Over Atlantic," as part of the Southbank Centre's London Literature Festival. Eccentric, energetic and captivating, Agard suffuses scathing observations with wit, melancholy and mischief as he reimagines Columbus's discovery of the new world from different points of view: the explorer himself, a native shaman, a chorus of indignant mosquitoes, and the Atlantic Ocean. Agard questions our preconceptions of the historical figure: was he an intrepid explorer who bravely transformed the course of history, or a lost man who wreaked havoc on the native populations of the lands he claimed for the Spanish crown?

Agard was born in Guyana in 1949 and arrived in Britain in the mid-1970s. He has won many awards and his work is a staple of the GCSE syllabus. Along with WH Auden and Philip Larkin, he is a recipient of the Queen's Gold Medal for Poetry—only the second black writer to receive this honour. His most famous poetry explores identity and belonging, often with a burning sense of outrage, and sharp, satirical humour. Columbus also made an appearance in "Checking Out Me History," published in his 2004 collection "Half-Caste and Other Poems." Tellingly, the poem challenges the European version of events: "Dem tell me bout Columbus and 1492 / but what happen to de Caribs and de Arawaks too …Dem tell me bout ole King Cole was a merry ole soul / but dem never tell me bout Mary Seacole." Columbus appears again in the poem "Columbus discovers himself" as a "mapless mariner."

Columbus first penetrated Agard's consciousness when the poet was a schoolboy growing up in the West Indies, where he was a passionate cricket fan and an avid reader of Enid Blyton and PG Wodehouse. "I was educated at a Roman Catholic school," Agard says. "It was a good education, but the first line in my history book was something like 'West Indian history begins in 1492 with the arrival of Columbus,' which when you're 13, you might not question. But looking back, it's a very arrogant sentence, as if history only begins with the arrival of a European."

It is something he aims to rectify in his work. “You can’t turn back the wheel of history, but maybe you can change the direction of the wheel, in the sense that those who weren’t given a voice, their story can be told,” he says. His latest performance was also inspired by something he saw in Lewes, Sussex, where he lives. “I bought that life belt from a flea market,” he says, pointing to the prop suspended from the ceiling. I bought it because I thought it would be amusing if Columbus took it on his voyage.”

Humour is central to Agard’s performance, whether it is a calypso song sung by mosquitoes or his playful language (“So with Spain for my sponsor and the Pope’s backing / I guess I’d better get on with my packing,” muses Columbus near the beginning of the performance) “Humour is a very powerful weapon that can awaken people’s minds,” Agard says. “If people feel you’re preaching at them, you can alienate them.”

Perhaps the most arresting voice throughout the performance is that of the Atlantic Ocean. It is Agard’s voice, yet it has been pre-recorded and digitally altered so that it sounds far deeper, and echoes around the room, forcing Columbus to reflect on his actions as he falls out of favour with Queen Isabella due to his tyranny, brutality and incompetence. “Some say I discovered / some say I enslaved / Bury my bones with my chains,” the explorer sighs.

The unforgiving Atlantic retorts: “I’ll leave you Columbus to your self-discovery. Discover in the wake of your enterprise, how my waters became a burial shroud for those whose roots were uprooted from their eyes.” The final lines of the show belong to the Atlantic: “I demand of my winds a minute’s silence for the unmourned,” leaving the audience cast into a moment’s reflection.

Despite the final, accusing lines, Agard insists he didn’t want to paint Columbus as a villain, and there are moments when he is a reflective, troubled figure:

What if I dropped anchor in my heart’s depth?

What weeds would my mind’s Sargasso reveal?

What transgression discover in my inner Indies?

“I wanted people to explore when a human being is driven by a vision, and that vision oversteps the boundaries into obsession and fanaticism,” Agard explains. “And I felt that resonated with certain current climates of extremism.”

Agard hopes his performance still resonates. While Columbus’s accidental discovery facilitated the free movement of people across the globe, today the post-Brexit world grapples with different challenges. “The one thing people have to be aware of is how language is corrupted,” Agard warns. “You end up with all those vile expressions like ‘limited collateral damage’ (a phrase Agard’s Columbus uses to airily dismiss the deaths of the indigenous people he encounters). “The so-called powers that be use language in a vile way, to cloud people’s minds, and then it is easy to resort back to a tribal ghetto. People say, ‘the outside world is threatening us,’ which is a pity, because they are amputating their own possibilities.”

Yet Agard is also a hopeful poet. “I think Bob Marley says it nicely: positive vibrations. That’s what we’ve got to hang on to,” he laughs. “Don’t presume, and don’t allow open heartedness to be poisoned.”

Which topics does John Agard's most famous poetry explore?	
What frustrates Agard about the story of Columbus?	
How does Agard believe we can 'change the direction' of history? How is our understanding of history manipulated?	
What does Agard warn us about language? What does he mean?	

The use of italics in the poem imply the words of a song, to imly the idea of stories of history being passed dwn through generations as tales shared.	Checking Out Me History John Agard	The poem is about the way in which history is taught and the conflict between fact and truth in history.
The title suggests that the speaker feels a moral duty to his heritage an a curiosity to educate himself in the absence of a diverse history education The poem places importance on the oral tradition of storytelling as a way to tell history through narrative		The irregular rhyme and short, varying enjambment reflects the speaker's anger and frustration. It also helps to embody the accent and rhythm of the Jamaican dialect. Agard uses non-standard phonetic spelling to represent his accent and mixes Guyanese Creole with standard English.
The repetition here reflects that the speaker feels they have been taught history in a repetitive way without a rich and diverse knowledge The plosive of 'bandage' and 'blind' reflects the speaker's anger 1066 is the Battle of Hastings- he is dismissive of this version of English history that marginalises other cultures L'Ouverture led a revolution to free an entire population of black slaves in Haiti. The speaker highlights the injustice that we only study traditionally white British history. 'lick back' means defeated, but could also allude to the shipping of slavery and oppression The courage and strength of a 'Revolution' reinforces that we should hold this moment in history in high regard. The rhyme and rhythm suggest the increase in the speaker's fury Again, we revert to a 'rote-learning' format of short lines, few syllables. The imagery of nature reinforces Nanny's historical achievements as	Dem tell me Dem tell me Wha dem want to tell me Bandage up me eye with me own history Blind me to my own identity Dem tell me bout 1066 and all dat dem tell me bout Dick Whittington and he cat But Touissant L'Ouverture no dem never tell me bout dat *Toussaint* *a slave* *with vision* *lick back* *Napoleon* *battalion* *and first Black* *Republic born* *Toussaint de thorn* *to de French* *Toussaint de beacon* *of de Haitian Revolution* Dem tell me bout de man who discover de balloon and de cow who jump over de moon Dem tell me bout de dish run away with de spoon but dem never tell me bout Nanny de maroon *Nanny* *See-far woman* *of mountain dream* *fire-woman struggle*	'dem' is accusatory towards a faceless society that does not acknowledge a diverse history The imagery of restriction: 'bandage' and 'blind' that the history education inflicts harm or obstructs an unbiased perspective Dick Whittington is a character usually used in pantomime; the juxtaposition of fact and fiction highlights how difficult it to determine truth in history The speaker then goes on to recount the story of Toussaint with short, sometimes single word statements to emphasise the drama and excitement of his story The ;first Black' is pride and admiration The chanting of his name mirrors an old-fashioned history lesson- that we should remember this man The line mocks what we study; he is indifferent to great inventions that honour and admire high society men – he juxtaposes with fiction of nursery rhymes to criticise the inclusion of non-factual content Nanny de maroon was a slave leader that led the slaves to freedom and set up their own communities.

powerful and visionary; 'fire' reflects her power. The supiority of shite stories within history mean that other tales of victory are overlooked. Shaka was the leader of the Zulu nation who united the tribes and defeated British settlers. The rhyme of ole King Cole creates a contrast between the nursery rhyme and the recognition that highly respected and dignified women in history should receive The dialect and reversion back to short, direct speech, juxtaposed with imagery and figurative language The rhyme of, 'go, no, snow,' highlights the example of ethnic minorities choosing to help white people, unprompted, out of compassion A further metaphor of light, he describes her as a 'sunrise;' full of hope and renewal at a time of conflict The final line has the undercurrent of a threat to those writing the history books full of predominantly white British figures.	*hopeful stream* *to freedom river* Dem tell me bout Lord Nelson and Waterloo but dem never tell me bout Shaka de great Zulu Dem tell me bout Columbus and 1492 but what happen to de Caribs and de Arawaks too Dem tell me bout Florence Nightingale and she lamp and how Robin Hood used to camp Dem tell me bout ole King Cole was a merry ole soul but dem never tell me bout Mary Seacole *From Jamaica* *she travel far* *to the Crimean War* *she volunteer to go* *and even when de British said no* *she still brave the Russian snow* *a healing star* *among the wounded* *a yellow sunrise* *to the dying* Dem tell me Dem tell me wha dem want to tell me But now I checking out me own history I carving out me identity	Nanny's journey is told via a journey through nature. The anaphora of 'dem tell me' reflects the frustration of the speaker to receive what he feels is such a narrow education. The question here alludes to a whitewashing of history The speaker pokes fun at how British history is diluted or warped- Robin Hood did not have a tent! Mary Seacole was a British-Jamaican nurse who set up a makeshift hospital on the front line during the Crimean War known as 'The British Hotel.' This was the same conflict that Nightingale received recognition for her contribution to nursing. 'the British said no:' the British government refused to aid Seacole's efforts, resulting in her funding the project herself The metaphor 'healing star' implies that she is almost mythological, or deserves to be immortalised (like a star) to be remembered The final lines of the poem demonstrate a persistent curiosity to discover the true, unbiased history. The metaphorical 'carving' implies creating something new and beautiful.

Checking Out Me History crunched:

a a a a all among and and and and and and and and and and arawaks away back balloon bandage battalion beacon black blind born bout bout bout bout bout bout bout bout bout bout bout bout bout brave british but but but but but but camp caribs carving cat checking cole columbus cow crimean dat dat de de de de de de de de de de de de de de de dem dem dem dem dem dem dem dem dem dem dem dem dem dem dem dem dem dem dem dick discover dish dream dying even eye far fire-woman first florence freedom french from go great haitian happen he healing history history hood hopeful how i i identity identity jamaica jump king l'ouverture lamp lick lord man maroon mary me me me me me me me me me me me me me me me me me me me me me me me me me me me merry moon mountain my nanny nanny napoleon nelson never never never never nightingale no no now of of ole ole out out over own own own republic revolution river robin run russian said seacole see-far shaka she she she she slave snow soul spoon star still stream struggle sunrise tell tell tell tell tell tell tell tell tell tell tell tell tell tell tell tell tell the the the the thorn to to to to to to to to to to too touissant toussaint toussaint toussaint travel up used vision volunteer want want war was waterloo wha wha what when whittington who who with with with woman wounded yellow zulu

What connections can you make?

Checking Out Me History is about…

Useful vocabulary for exploring Checking Out Me History:

- **Patois** – A provincial form of speech differing from the standard
- **Manipulation** – To influence/change
- **Revision** - To amend/alter
- **Reclaim** – To tame/recover
- **Confront** – To challenge

Vocabulary from the poem:

- **Dem** – *Slang for 'them'*
- **De –** Slang for 'the'
- **Me –** *Slang for 'my'*

Key Contextual details:

Question	Answer	RAG
Structure		
What does the title imply?		
What is the significance of the italicised stanzas?		
How would you describe the speaker's tone?		
Which nursery rhymes are referred to throughout and to highlight what?		
Language		
Complete the quotation: '____ me to me own identity.'		
Who is 'dem'?		
What is the natural imagery used to depict Nanny de Maroon?		
What inaccuracies in history teaching does the speaker make fun of?		
How was Mary Seacole a 'healing star'?		
What verb does the speaker use to mark out his intentions in the final lines?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Question	Answer	RAG
Structure		
What does the title imply?	The speaker's curiosity or ownership over his heritage	
What is the significance of the italicised stanzas?	They mark what the speaker sees as essential figures in history that should be taught to encourage diversity, and indicates a more persistent tone	
How would you describe the speaker's tone?	Frustrated and angered	
Which nursery rhymes are referred to throughout and to highlight what?	Dick Whittington, the Cow flew over the moon, ole King Cole to juxtapose the fairytale and the factual	
Language		
Complete the quotation: '____ me to me own identity.'	Blind	
Who is 'dem'?	Society, school educators, those than decide what should be taught	
What is the natural imagery used to depict Nanny de Maroon?	'mountain… fire….stream….river'	
What inaccuracies in history teaching does the speaker make fun of?	'Robin Hood used to camp'	
How was Mary Seacole a 'healing star'?	She set up the British hospital independent of any financial support; she is inspirational	
What verb does the speaker use to mark out his intentions in the final lines?	'carving'	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Kamikaze by Garland

Notes on the poem Kamikaze- Beatrice Garland

This poem is about events in World War Two. Japan had entered the war, and was against the Allies. The Kamikaze pilots were sent out to attack the American ships in the ocean, and sink them, killing everyone on board, and killing themselves in the process.

I started to write this poem soon after 9/11. The pilots who flew their planes into the twin town in Manhattan were modern Kamikazes.

I worked on the poem for some years and it wasn't published till 2006. I was very interested (and horrified) by the subject, because I've worked for many years in the NHS where I've specialised in the study and treatment of trauma. I saw many individuals, and also groups of people, who had felt they were facing imminent death - and I knew from Freud's work that the greatest of all mankind's 5 fundamental anxieties is that of annihilation – death, the end of the self. So I began to wonder about pilots of the suicide planes in 9/11, and the suicide bombers, who will blow themselves up voluntarily in the service of a cause, a powerful belief. Or, in fact, a cause/belief that their commanding officers believe in strongly enough. (You could compare with the slaughter of our young men in WW1 – they were sent out to certain death.) And I found the phenomenon was not new – they have been examples of the same kind of thing throughout history; and the Kamikaze pilots were one of them ….and so I began to research it.

At the same time I heard from a Japanese psychiatrist, a colleague in the NHS, that pilots who turned back, did not complete their mission, were regarded as shamed in their culture, and were shunned by everyone. I felt very stirred up by this, imagined the story, and wrote it. I think the pilot made the right choice. He turns away from killing himself and hundreds of other young men, and chooses life, with all its richness and beauty (the sea, the fish, his siblings, his daughter, his fishing boat) over death – and the society he comes from punishes him for it. So the poem is about two deaths – one that doesn't happen, and, a rather different kind of death, an emotional death, one that does.

The Kamikaze soldiers' oath (and I'm attaching it below) shows how powerfully they were indoctrinated ('a head full of powerful incantations). Turning back was a moral choice for the pilot, and not an easy one. In a way he sacrificed himself in order to spare others. So in the poem, the conflict is personal as well as national. The choice between something close to death and something that is full of life is very basic to the daily lives of humans, for all of us in fact – smoking, driving dangerously, even mountaineering – where you have to hone your life skills to stay in one piece – these are all things that take risks with life, whether one's own or others'.

So the 'celebratory' imagery of the bunting, and the flag-waving – these are quietly ironic, because although they celebrate in my mind his choice of life over death, he virtually sacrificed his own emotional life in order to do so. Being cut/blanked/shunned by your family and society is a devastatingly awful way to have to live.

Man is a warlike mammal, an animal, full of primitive impulses and wishes to dominate in the name of greed/desire for power and influence (Syria, Aleppo, Yemen) as well as in the name of powerfully held beliefs. He is just much better at killing others in large numbers than other animals are, having in recent years developed extraordinary technologically sophisticated weaponry. (See the film 'Eye in the Sky'). Or alternatively very crude but deadly weaponry: the heavy lorries that are driven through crowds. The Kamikaze pilots were actually an early version of those suicide bombers that attacked Paris. And of course those who drive lorries into crowds and expect to die at the end of it are really exactly like the Kamikaze pilots.

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You might do a bit of research yourself - look up the Guardian newspaper for 12 August 2015, which contains a full-page interview with the two last surviving Kamikaze pilots, so you can see what they really felt about their mission. (There's also a very good paperback novel by John Updike, called simply 'Terrorist', which looks at how young men are persuaded to do things they feel very uncomfortable about.)

And this is important, because I learned from a Japanese poet to whom I talked recently that some of the pilots were so reluctant to 'obey orders' that they flew their aircraft out to the target area (don't forget they did not carry enough fuel for a return journey…) and then ditched them in the sea – and were rescued by American ships. Treated as enemy prisoners of war of course, but at least they were alive.

The Kamikaze Soldiers' Oath

A soldier must make loyalty his obligation

A soldier must make propriety his way of life

A soldier must highly esteem military valour

A soldier must have high regard for righteousness

A soldier must live a simple life

Beatrice Garland

May – November 2017

What are Kamikaze pilots?	
How does Garland compare this role with that of the British Soldiers that died? Which other poem could be link with these ideas?	
Why was it more dangerous to live than die as a Kamikaze pilot?	
How are men 'warlike mammals'?	
In your opinion, which is the most difficult elements of the Kamizaze oath and why?	

Our narrator is a detached speaker that tells the daughter of a Kamikaze pilot who chose not to sacrifice his life, and the poem features the mother talking to her children to pass the story on. We hear her mother's opinion as well, so we have four generations but only one active voice. This highlights how subjective stories can be, dependent on the views of the storyteller.	Kamikaze Beatrice Garland	The poem is about a Kamikaze pilot who was expected to use all his weapons up before committing suicide by flying into his targets. It was considered honourable to die I this way on behalf of your country. The title to a Western reader might imply recklessness or a flippant attitude to life- a daredevil. The author is drawing on a well-known tradition here that with knowledge of Pearl Harbour or Japanese culture, you may be able to draw conclusions.
The poem does drop into first person with the line, 'my mother' to enable us an insight into her emotional response to her father.		The poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home The free verse enables the speaker to speak with a tone of nostalgia and contemplation from the speaker.
The use of military language such as 'embarked' gives a feeling of trepidation to his journey. It hints as his self-doubt. The simplicity of 'water,' and 'sword' to demonstrate the brutality and unforgiving nature of men's tradition; samurai swords were used by Japanese assassins. It implies the man is stealthy in his intent. The enjambment of 'journey' juxtaposes the everyday list with the gravity of his decision. The verb 'thought' demonstrates that the daughter has pondered over his father's choice many times. The modal verb 'must have' begins to consider what compelled him to change his mind. His (although in reality, her) realisation of the beauty of nature causes him to pause; the inclusion of dual shade 'green-blue' reflects his moment of crisis between two choices. The 'huge flag' is a symbol of patriotism and honour; the pilot is recognised by nature. The fish are an important feature of Japanese culture; they also represent the insignificance of man in contrast to nature. The imagery also represents the power and glory of honour ('flashing silver')	Her father embarked at sunrise with a flask of water, a samurai sword in the cockpit, a shaven head full of powerful incantations and enough fuel for a one-way journey into history but half way there, she thought, recounting it later to her children, he must have looked far down at the little fishing boats strung out like bunting on a green-blue translucent sea and beneath them, arcing in swathes like a huge flag waved first one way then the other in a figure of eight, the dark shoals of fishes flashing silver as their bellies swivelled towards the sun	'The land of the rising sun' is the Japanese military flag to represent a red sun to symbolise the red sun in the Japanese flag, This implies that nature is all governing and the sunrise marks the day he should die, decided by nature. The list creates a simplicity to his task, in contrast to the fact that he reconsiders later on in the poem. 'incantations' are spells or charms; it suggests the father has been brainwashed. Again, the enjambment here is significant, as it marks his change of heart. The aside, 'she thought' leaves her opinion open to interpretation. The simile of the 'fishing boats strung out like bunting' creates a contrast of the stark, bleak moment for the pilot against the vivid, richness of the world below him. 'swathes;' a row or line; the noun causes the reader to slow the pace due to the elongated vowel. It reflects the pilot's momentary pause. The 'figure of eight' is the symbolic figure for infinity; the pilot is trapped by his destiny. It is also the symbols traditionally made by the soldiers as they give their lives. The sibilance of these lines could reflect the rushing water The verb 'swivelled' could depict the pilot's deliberation; he turns as

The spontaneous nature of his change of heart implies that he fought to overcome his instinct for life over death	and remembered how he	the fish do 'towards' the sun, which links back to the opening line
	and his brothers waiting on the shore	The nostalgic tone of the line reflects the moments that the pilot takes in what he thinks will be his last before death, as he regresses back to his childhood.
'cairns' are burial stones; the intricate description of the 'pearl-grey' pebbles could suggest that the pilot is lingering over the intricacies of death and what may prepare him.	built cairns of pearl-grey pebbles	
	to see whose withstood longest	The verb 'withstood' implies resilience and a readiness to die.
	the turbulent inrush of breakers	
The waves depicted as a 'turbulent inrush' could be metaphorical of his own turbulent feelings as he struggles over this conflict of moral duty.	bringing their father's boat safe	The inclusion of the boat as a symbol of safety is ironic; if the pilot chooses to return home, as the boat does, he threatens to break the continuity of tradition in expectation.
Again, the irony of 'safe'- if he returns, he isn't mentally safe, but if he does not, he dies.	– *yes, grandfather's boat* – safe	Again, the sibilance here reflects the ocean. The poet uses sensory imagery with 'feathery,' 'salt-sodden,' depiction of 'black' and 'silver' to highlight his vivid memories of nature.
	to the shore, salt-sodden, awash	
	with cloud-marked mackerel,black crabs,feathery prawns,	
The 'dark prince' of the tuna is depicted so that it is implied that the tuna is more powerful and strong than the man, 'muscular.' The tuna moves as solitary- as the pilot- but is methodical and deliberate in his actions.	the loose silver of whitebait and once	
	a tuna, the dark prince, muscular, dangerous.	The use of the adjective 'dangerous' and metaphorical description of the tuna forebodes the darker consequence of the pilot.
The use of 'though' demonstrates that to everyone, he made the wrong choice.	*And though he came back*	The pronoun 'he' implies he is namelss from the shame they carry
	my mother never spoke again	The line creates an anti-climatic feel by referring to his return as 'came back.'
This disappointment and sadness contrasts with the vivid description of the earlier stanzas of nature.	*in his presence, nor did she meet his eyes*	
	and the neighbours too, they treated him	
	as though he no longer existed,	He is punished by all for his cowardice; he is also punishing himself by remaining in the community. The plain, literal language of this stanza emphasises the reality of his misery and loneliness.
The enjambment here reflects her move to adulthood and awareness of Japanese culture to which she must adhere.	*only we children still chattered and laughed*	
	till gradually we too learned	
	to be silent, to live as though	Learning to be silent is purity of language, and for these children, it is a skill to develop
He is now being referred to using past tense; the 'loved' implies he may as well be dead to both his family, but also him.	*he had never returned, that this*	
	was no longer the father we loved.	This stanza uses calm, objective language to recount his life after making his choice. The statement 'to live' is ironic, because we could argue that he doesn't live- not truly- because he sacrifice his family's respect.
	And sometimes, she said, he must have wondered	
This summarises the pilot's dilmena; did he do the right thing?	which had been the better way to die.	
		The tone of these final two lines sounds remorseful, as though she regrets treating her father in this way, and contemplating if it was the right thing to do.

Kamikaze crunched:

a a a a a a a a again and and and and and and and and and arcing as as as at at awash back be been bellies beneath better boat boat boats breakers bringing brothers built bunting but cairns came chattered children children cloud-marked cockpit crabs dangerous dark dark did die down eight embarked enough existed eyes far father father father's feathery figure first fishes fishing flag flashing flask for fuel full gradually grandfather's green-blue had had half have have he he he he he he head her her him his his his history how huge in in in in incantations inrush into it journey later laughed learned like like little live longer longer longest looked loose loved mackerel,black meet mother muscular must must my neighbours never never no no nor of of of of of of of on on once one one-way only other out pearl-grey pebbles powerful prawns presence prince recounting remembered returned safe safe said salt-sodden samurai sea see shaven she she she shoals shore shore silent silver silver sometimes spoke still strung sun sunrise swathes swivelled sword that the the the the the the the the the the the the the the their their them then there they this though though though thought till to to to to to to too too towards translucent treated tuna turbulent waiting was water waved way way way we we we which whitebait whose with with withstood wondered yes

What connections can you make?

Kamikaze is about…

Useful vocabulary for exploring Kamikaze:

- ***Symbolic –*** *A symbol for something*
- ***Patriotic –*** *Pride/love of country*
- ***Sacrifice –*** *Giving up of life/something for a believed greater good*
- ***Pride –*** *State of being proud*
- ***Figurative death –*** *Symbolic/metaphorical death*
- ***Pariah*** *- Outcast*

Vocabulary from the poem:

- **Embarked** - *Began*
- **Samurai –** *Japanese warrior*
- **Incantations** – *Spell/chanting in prayer*
- **Bunting –** *Decorative string of flags*
- **Translucent –** *Allows light to pass through*
- **Swathe –** *To wrap/bind*
- **Shoals –** *A school of fish*
- **Turbulent –** *Disturbed/unsteady/rough*
- **Sodden –** *Soaked with liquid/moisture*
- **Mackerel –** *Type of fish*
- **Whitebait –** *A young, small delicate fish*

Key Contextual details:

Knowledge: Kamikaze		
Question	Answer	RAG
Structure		
What does the title of the poem imply?		
What does each stanza signify?		
Is the speaker objective or subjective and why?		
What is the impact of the use of free verse?		
Language		
Complete the quotation: 'full of _____ incantations'		
What does the 'figure of eight' symbolise?		
What memory does the pilot recall?		
How is the tuna described, in contrast to the pilot?		
Why is the pilot only referred to as 'he'		
What tense is used to describe the father and why?		
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		

Knowledge: Kamikaze		
Question	Answer	RAG
Structure		
What does the title of the poem imply?	A daredevil, or flippant attitude to life, or the inclusion of Japanese tradition	
What does each stanza signify?	The stages of the man's deliberation and how he reached his decision.	
Is the speaker objective or subjective and why?	Objective- our speaker is describing the daughter as she recounts the story of her father.	
What is the impact of the use of free verse?	It is conversational, and reflects her telling a story to her children	
Language		
Complete the quotation: 'full of _____ incantations'	powerful	
What does the 'figure of eight' symbolise?	The symbol for infinity; living forever. Soldiers would make it before dying.	
What memory does the pilot recall?	He and his brother pulling in his Father's boat to the shore	
How is the tuna described, in contrast to the pilot?	'the dark prince, muscular, dangerous'	
Why is the pilot only referred to as 'he'	To highlight the shame and embarrassment	
What tense is used to describe the father and why?	Past tense ('loved') as though he is dead to suggest he is as dead to them	
Themes and purpose		
Name a poem to compare with this to explore power.		
Name a poem to compare with this to explore identity.		
Name a poem to compare with this to explore the impact of conflict.		
Name a theme and a poem to compare with this to explore that theme.		
TOTAL		