

Literature Paper 2

Conflict Poetry Revision Workbook

Name: _____



In your Literature Exam, you need to be able to ARTS WAR these...

Ozymandias

London

Prelude (Extract)

My Last Duchess

Charge of the Light Brigade

Exposure

Storm on the Island

Bayonet Charge

Remains

Poppies

War Photographer

Tissue

The Émigrée

Checking Out Me History

Kamikaze

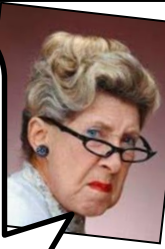


Tackling Poetry

ARTS WAR

Tackling poetry can be a daunting task, but it can also be a true privilege to explore all the tiny little writer's choices and examine their various effects and interpretations. Your final revision for your exam can't be that though – now it is about knowing key details about each of the elements of a poem that the examiner wants to know about – and mastering them.

To key to understanding any poem (seen or unseen) is to be able to ARTS WAR it. This is your approach to analysis and your essay structure...



The top two are the key, basic points for an introduction

A - About

R – Reader's reaction

What is the poem about? Which forms of power and conflict are presented?

What is the reader's reaction to the presentation of conflict in his poem? What is the message the writer is communicating about power and conflict?

T – Technique

S – Structure

W – Words

A – Alliteration

R – Rhyme and Rhythm

What key techniques are there and what do they tell us about power and conflict?

What structural choices have been made and what do they tell us about power and conflict?

What key word choices have been made and what do they tell us about power and conflict?

Where has alliteration been used and what does it present about power and conflict?

How does the rhyme and rhythm present the power and conflict?

The last points are the main bulk of your analysis. This is where the marks are...

Essentials

Ozymandias

By Percy Shelly

A – What's the poem about?

A – What power and conflict is shown?

R – What's Shelley's message about power?

S – Why do you think Shelley uses a sonnet structure?

T – The statue is an allegory of Ozymandis and powerful men and women. What is the allegory presenting about power?

T – What does this imagery suggest about Ozymandis?

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.

W – What does 'antique' suggest about O?

W – What does 'colossal' suggest about O?

R – How might the iambic pentameter be reflective of Ozymandis' power?

A – How is the alliteration reflective of Ozymandis?

STRETCH

Ozymandias

By Percy Shelly

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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 terms:

Allegory:

Imagery:

Sonnet:

Iambic Pentameter:

Alliteration:

Ozymandis **links** with which poems?

Essentials

London

By William Blake

A – What's the poem about?

A – What power and conflict is shown?

R – What's Blake's message about power?

S – Why do you think Blake separates his ideas in equal stanzas?

T – Repetition is a striking feature of this poem and dominates the first two stanzas, what is the effect of this?

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.

T – What does this imagery suggest about the influence of those in power?

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The **mind-forged manacles** I hear:

W – What does 'manacles' suggest about the government?

How the Chimney-sweepers cry
Every black'ning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls.

W – What does 'curse' suggest about reactions to power?

But most thro' midnight streets I hear
How the youthful Harlots **curse**
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

R – How might the regular rhyme reflect a sense of control?

A – How is the alliteration reflective of power?

STRETCH

London

By William Blake

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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 Infants cry of fear,
In every voice: in every ban,
The mind-forged manacles I hear:

How the Chimney-sweepers cry
Every black'ning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls .

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

Key terms:

Quatrain:

Imagery:

Repetition:

Juxtaposition:

Alliteration:

London **links** with which poems?

Essentials

Storm on the Island

By Seamus Heaney

A – What's the poem about?

A – What power and conflict is shown?

R – What's Heaney's message about conflict?

S – How does the single body of text reflect power or conflict?

W – What do 'tragic' and 'chorus' suggest about power?

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.**

T – How does this simile reflect the conflict described?

T – What is this oxymoron demonstrating about conflict and power?

T – The writer uses an extended metaphor of conflict (see blue highlights). Why?

R – How does the blank verse relate to ideas of conflict?

A – How is the alliteration reflective of conflict?

STRETCH

Storm on the Island

By Seamus Heaney

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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.

Key terms:

Blank Verse:

Extended Metaphor:

Imagery:

Direct Address:

Oxymoron:

Storm on the Island **links** with which poems?

Essentials

Bayonet Charge

By Ted Hughes

A – What's the poem about?

A – What power and conflict is shown?

R – What's Hughes' message about power and conflict?

S – The blank verse means there is no set structure; how does this reflect conflict?

A – What does the alliterative R and H demonstrate about the soldier?

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, -

T – What does the personified bullets and the semantic body parts tell us about how conflict has affected the soldier?

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

T – What is the hare a metaphor of? What is the effect of the juxtaposition between this nature and the man's machine-like power?

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.

W – How does 'clockwork' reflect conflict and the man's power?

R – The lack of caesuras and enjambment means the pace increases towards the end. How does this present conflict?

W – Why 'etcetera'? How does this present the consequences of conflict?

STRETCH

Bayonet Charge

By Ted Hughes

Now you've got the essentials, how else is Hughes' message about power presented through the language and structure?

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.

Key terms:

Personification:

Semantic:

Blank Verse:

Caesura:

Enjambment:

Juxtaposition:

Bayonet Charge **links** with which poems?

Essentials

War Photographer

By Carol Ann Duffy

A – What's the poem about?

A – What power and conflict is shown?

R – What's Duffy's message about power and conflict?

R – Duffy includes rhyming couplets interspaced with non rhyming lines. How does this reflect the photographers role ?

S – The poem is written as a narrative. Why?

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.

A – What does the sibilance reflect about the photographer?

W – What does the religious lexical set reflect about conflict?

W – What do the connotations of the light reflect about his home, away from the conflict?

T – What does this metaphor reflect about the scale of conflict and its effect on us?

T – What does this juxtaposition demonstrate about our view on conflict?

STRETCH

War Photographer

By Carol Ann Duffy

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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.

Key terms:

Narrative:

Rhyming Couplets:

Sibilance:

Lexical Set:

Juxtaposition:

War Photographer **links** with which poems?

Essentials

Kamikaze

By Beatrice Garland

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

but half way there, she thought,
recounting it later to her children,
he must have looked far down
at the little fishing boats

strung out like bunting
on a green-blue translucent sea

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

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

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

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

till gradually we too learned
to be silent, to live as though
he had never returned, that this
was no longer the father we loved.

And sometimes, she said, he must have wondered
which had been the better way to die.

A – What's the poem about?

A – What power and conflict is shown?

R – What do the consistent, regular syllable patterns demonstrate about the conflict?

R – What's Garland's message about conflict?

T – What does this simile demonstrate about his world? How does this demonstrate his internal conflict?

T – Why the symbolism of the 'figure of eight'?

A – What does this sibilance mirror? How is this reflective of the pilot?

W – Why does the new speaker use the pronoun 'he'?

W – What does 'learned' connote about the young speaker?

S – Why is the final couplet so profound? What does this reflect about this conflict?

STRETCH

Kamikaze

By Beatrice Garland

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

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

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

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

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

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

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

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

Kamikaze **links** with which poems?

Key terms:

Symbolism:

Pronoun:

Sibilance:

Essentials

Exposure

By Wilfred Owen

A – What's the poem about?

A – What power and conflict is shown?

R – What's Owen's message about power and conflict?

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.

R – How does the frequent half-rhyme reflect the soldiers state of mind?

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?

A – What is the effect of this sibilance?

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.

S – How does the large number of caesuras and ellipsis reflect conflict?

S – How are the broken, repeated lines reflective of conflict?

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?

T – How does this personification reflect the power of the weather?

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.

T – What does this metaphor of frozen blood reflect about conflict?

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.

W – Why are their eyes 'ice'?

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.

*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.*

*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.*

Key terms:

Half-rhyme:

Ellipsis

Personification:

Metaphor:

Exposure links with which poems?

A – What's the poem about?

A – What power and conflict is shown?

T – What is the effect of this simile?

T – What does this imagery suggest about the consequence of conflict?

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

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

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

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

R – What's Weir's message about conflict?

S – Why does Weir present ideas in irregular stanzas?

W – What does 'intoxicated' suggest about conflict?

W – What does 'cage' suggest about power?

R – How might the lack of rhyme relate to conflict?

A – How is the alliteration reflective of conflict?

STRETCH

Poppies

By Jane Weir

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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

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

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

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

Key terms:

Imagery:

First Person Narration:

Enjambment:

Sensory Language:

Poppies **links** with which poems?

Essentials

Remains

By Simon Armitage

A – What's the poem about?

A – What power and conflict is shown?

R – What's Armitage's message about conflict?

On another occasion, we got sent out to tackle looters raiding a bank. And one of them **legs it up the road**, probably armed, possibly not.

Well myself and somebody else and somebody else are all of the same mind, so all three of us open fire.

Three of a kind all letting fly, and I swear

I see every round as it rips through his life – I see broad daylight on the other side.

So we've hit this **looter** a dozen times and he's there on the ground, **sort of inside out**,

pain itself, the image of agony. One of my mates goes by and tosses his guts back into his body. Then he's carted off in the back of a lorry.

End of story, except not really. His blood-shadow stays on the street, and out on patrol I walk right over it week after week. Then I'm home on leave. But I blink

and he bursts again through the doors of the bank. Sleep, and he's probably armed, and possibly not. Dream, and he's torn apart by a dozen rounds. And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes, **dug in behind enemy lines**, not left for dead in some distant, **sun-stunned**, **sand-smothered land** or six-feet-under in desert sand,

but near to the knuckle, here and now, his bloody life in my bloody hands

R – What is the effect of the lack of rhyme and rhythm, combined with the colloquial language?

W – What do these de-humanised words / phrases reflect about the victim?

T – Why does Armitage use a metaphor to describe the soldiers to a card game?

T – What does the metaphor demonstrate about the power of the memory?

A – What does the sibilance give an impression of?

S – How is the 'unfinished' final stanza reflective of the soldier?

STRETCH

Remains

By Simon Armitage

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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

Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,

pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.
Sleep, and he's probably armed, and possibly not.
Dream, and he's torn apart by a dozen rounds.
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-smothered land
or six-feet-under in desert sand,

but near to the knuckle, here and now,
his bloody life in my bloody hands

Key terms:

Colloquialism:

Metaphor:

Stanza:

Remains **links** with which poems?

The Charge of the Light Brigade

By Alfred Lord Tennyson

A – What's the poem about?

A – What power and conflict is shown?

R – What's Tennyson's message about conflict?

I
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.

II
"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
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.

III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

T – What does the allusion of the Biblical 'Valley of Death' demonstrate about the conflict?

T – What does the personification of death demonstrate about the soldiers?

W – What does 'sabre' as a noun and a metaphor, reflect the soldiers?

A – What does the sibilance reflect about the conflict?

S – Why is the poem split into six distinct stanzas, yet has heavy repetition throughout?

R – The poem has a dactylic rhythm to the lines: how does that reflect the events in the conflict?

STRETCH

The Charge of the Light Brigade

By Alfred Lord Tennyson

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

I
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.

II
"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
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.

III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Key terms:

Dactylic:

Sibilance:

Allusion:

Personification:

The Charge of the Light Brigade **links** with which poems?

Essentials

My Last Duchess

By Robert Browning

FERRARA

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.
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 lessened so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then there 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!

A – What's the poem about?

A – What power and conflict is shown?

W – How does 'my last' demonstrate power?

R – What's Browning's message about power?

S – What do the rise in caesuras and broken sentences reflect about the speaker and power?

T – What does the bracketed aside demonstrate about power?

T – What does the repeated allusion show about the man? Why is this ironic?

S – This poem is a dramatic monologue. How does this show power?

R – The rhyming couplets and iambic pentameter reflect the tradition of romantic poets. How does this show the speaker's power?

STRETCH

My Last Duchess

By Robert Browning

FERRARA

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.
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 there 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!

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

My Last Duchess **links** with which poems?

Key terms:

Dramatic Monologue:

Allusion:

Bracketed Aside:

Possessive Pronoun:

Essentials

Checking Out Me History

By John Agard

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to me own identity

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

*Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution*

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

*Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river*

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

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

*From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying*

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

A – What's the poem about?

A – What power and conflict is shown?

S – What does the random rhyme and short enjambment reflect about the speaker? How does this show his conflict?

S – Why do the italicised stanzas demonstrate the conflict?

R – What's Agard's message about conflict?

W – What do these restrictive verbs suggest about his experience of education?

T – What does the fairy-tale analogy reflect about the impact of this conflict on the speaker?

T – Why does Agard compare the character to this beautiful, natural imagery?

T – How does the repetition reflect his experiences and the conflict he's experienced?

W – What does 'dem' reflect about how the speaker now feels as a result?

Dem tell me
 Dem tell me
 Wha dem want to tell me

Bandage up me eye with me own history
 Blind me to me own identity

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

*Toussaint
 a slave
 with vision
 lick back
 Napoleon
 battalion
 and first Black
 Republic born
 Toussaint de thorn
 to de French
 Toussaint de beacon
 of de Haitian Revolution*

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

*Nanny
 see-far woman
 of mountain dream
 fire-woman struggle
 hopeful stream
 to freedom river*

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

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

*From Jamaica
 she travel far
 to the Crimean War
 she volunteer to go
 and even when de British said no
 she still brave the Russian snow
 a healing star
 among the wounded
 a yellow sunrise
 to the dying*

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

Checking Out Me History **links** with
 which poems?

Key terms:

Imagery:

Analogy:

Repetition:

Enjambment:

A – What's the poem about?

A – What power and conflict is shown?

R – What's Rumens' message about power and conflict?

S – How is the inconsistent structure reflective of the speaker's internal conflict?

S – How is the three stanza structure reflective of the power of memory?

R – The regular enjambment makes this a quick poem – how is this reflective of the conflict?

T – What does the pathetic fallacy demonstrate about the speakers' feelings for his home in his youth?

T – What does the blurring between the senses demonstrate about his memories?

T – What does the personification demonstrate about the home city?

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.

W – What does 'once' connote about the home country?

W – What does 'molecule' demonstrate about the memory?

STRETCH

The Émigrée

By Carol Rumens

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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.

Key terms:

Enjambment:

Pathetic Fallacy:

Sensory Language:

The Émigrée **links** with which poems?

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
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.

A – What's the poem about?

A – What power and conflict is shown?

S – What is the effect of the enjambment? How are the broken stanzas reflective of the message?

R – What's Dharker's message about power and conflict?

W – What is the significance of the writer's focus in the following objects:
Koran:

Maps:

Grocery Slips:

Buildings:

T – How does the pathetic fallacy demonstrate the writer's hope for conflict?

T – Why has the writer repeated the qualities of tissue when describing her aspiration for buildings?

T – What is this direct address calling on the reader to do?

A – How does this sibilance reflect the qualities the world needs?

STRETCH

Tissue

By Imtiaz Dharker

Now you've got the essentials, how else is the poet's message about conflict and power presented through the language and structure?

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
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.

Tissue **links** with which poems?

Key terms:

Repetition:

Pathetic Fallacy

Sibilance:

Direct Address

Essentials

Extract from 'The Prelude'

By William Wordsworth

A – What's the poem about?

A – What power and conflict is shown?

R – What's Wordsworth's message about conflict?

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.

W – What is the significance of the choice of a 'boat'?

T – What does this simile represent about man's achievement?

T – What is this metaphor of darkness representing?

A – By the end, the poet shifts from a Euphony to a Cacophony. Why?

S – What does the blank verse reflect about the speaker?

R – The poem is written in iambic pentameter, but becomes more fractured towards the end with caesuras and 'and's. How does this reflect the speaker's conflict?

STRETCH

Extract from 'The Prelude'

By William Wordsworth

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.

Key terms:

Cacophany:

Euphony:

Blank verse:

Iambic Pentameter:

'The Prelude' **links** with which poems?