



Bayonet Charge

KNOWLEDGE ORGANISER

Context – *Bayonet Charge* was written by Ted Hughes, and was first published in 1957.

Ted Hughes – Ted Hughes (1930-1998) was an English poet and children's writer, who served as the Poet Laureate between 1984 and his death. *Bayonet Charge* is unusual for a Hughes poem in that it focuses on a nameless soldier in the WWI – although he did write other war-themed poems, much of his work focused instead on nature and the animal kingdom in particular, and myths and legends. His father had fought in the war.



World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire). Over 9 million armed forces and 7 million civilians were killed in the war.



The Bayonet – A bayonet is a bladed weapon that is similar to a knife or sword. It is designed to be fitted onto or underneath the muzzle of a rifle or similar firearm. From the 17th Century, up until WWII, the bayonet was a primary weapon for infantry attacks and combat at close quarters. It also served other purposes as a general purpose survival knife (when detached). Famously, those attacking in WWI were often mown down by machine guns before they had opportunity to use them.



Going 'Over the Top' – The use of trench warfare significantly influenced the high death toll. Attacks involved going 'over the top' across 'No Man's Land' (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.



Language/Structural Devices

Juxtaposition – Hughes places violent imagery alongside descriptions of nature, to demonstrate how out of place and unnatural the events of the war are. For example, he describes the pain and discomfort of the soldier as he stumbles around, surrounded by 'rifle fire' and 'bullets', yet juxtaposes language associated such as 'field of clods' and 'green hedge'. Positioning the two ideas next to one another emphasises the extremity of both, showing how preternatural the war seems.

Varied Verbs – Varied verbs are used to show the reader the manner in which actions are completed, telling us a great deal about the soldier himself and his environment. For example, 'stumbling' demonstrates the soldier's inexperience, whilst 'lugged' shows us the physical strain and discomfort that the soldier is experiencing. Furthermore, 'dazzled' and 'smacking' show portray to the reader the depth of confusion and violence that are prevalent on No Man's Land.

Quote: "Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge"

Quote: "Stumbling across a field of clods towards a green hedge/ That dazzled with rifle fire, hearing."

Personification/ Metaphors – Hughes' use of figurative language gives the poem a violent undercurrent, demonstrating the pain and suffering of the warzone. Bullets are personified as 'smacking' the sky, presenting both sound imagery and an association with pain. The symbolic use of the wounded hare, during the 3rd stanza, shows the terror and trauma of injuries sustained on No Man's Land.

Alliteration/ Repetition – Hughes uses the repetition of sounds and words for emphasis and to replicate sounds throughout the poem. For example, the alliteration of the 'h' sound throughout the opening stanza expresses the soldier's heavy breathing as he charges. Furthermore, harsh, awkward sounds are repeated e.g. 'plunged past' to demonstrate the discomfort felt by the soldier.

Quote: "Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide."

Quote: "In raw-seamed hot khaki, his sweat heavy,"

Form/Meter – The poem is written in 3 stanzas – the first stanza has 8 lines, the second 7, and the third 8 again. Each stanza is filled with words and images, representative of the thick mud that the soldier must run through. The varying line lengths are suggestive of his quicker and slower progress through the mud. There is no clear rhyme scheme, demonstrating the disorder and chaos of the scene.

Structure – The three stanzas depict three very different moments in the poem. The first is fast-paced, depicting the action of the soldier running across No Man's Land. The dashes show that the soldier is, however, starting to hesitate and think. The second stanza happens in slow motion as he contemplates his actions (3 lines are broken by punctuation). In the 3rd stanza, the soldier rushes once more towards death.

Quote: He plunged past with his bayonet toward the green hedge/ King, honour, human dignity, etcetera

Quote: "In bewilderment then he almost stopped -
In what cold clockwork of the stars and the nations"

Themes – A theme is an idea or message that runs throughout a text.

Suffering – In addition to the mental anguish that the soldier experiences, a physical undercurrent of pain and suffering is evident throughout the poem. In stanza 1, for example, the soldier's discomfort is made clear through vocabulary such as 'raw' and 'sweat'. The image of the injured hare in stanza 3 represents his stricken comrades.



The Futility of War – The poem portrays one of the most terrifying acts of this or any war, the charge 'over the top'. This was close to a suicide mission, as they were exposed to machine guns and shells. The soldier seems to stop still in time (stanza 2) and question the rationale for carrying out his actions ('running...for a reason').



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Suddenly he awoke and was running- raw	An anonymous soldier charges across <u>no man's land</u> . The use of the <u>adverb</u> 'suddenly' to open the poem thrusts the reader immediately into the action. The <u>verb</u> 'awoke' gives a sense of realism – this isn't a nightmare. Suggests preceding events have been a daze in comparison. <u>Repetition</u> of the word 'raw' and the <u>hyperbole</u> used to describe 'heavy sweat' suggest he is inexperienced and uncomfortable. <u>Violent imagery</u> is used to describe the warzone – <u>personification</u> of the bullets 'smacking' the belly out of the air. <u>Similes</u> used in lines 6 & 8 further describe his discomfort.
	2	In raw-seamed hot khaki, his sweat heavy,	
	3	Stumbling across a field of clods towards a green hedge	
	4	That dazzled with rifle fire, hearing	
	5	Bullets smacking the belly out of the air -	
	6	He lugged a rifle numb as a smashed arm;	
	7	The patriotic tear that had brimmed in his eye	
	8	Sweating like molten iron from the centre of his chest, -	
2	9	In bewilderment then he almost stopped -	Hughes slows down time in the second stanza, opening with words such as 'stopped' and 'bewilderment', as the soldier considers his actions and surroundings. The surroundings of the 'stars' and 'nations' shows the <u>feeling of insignificance</u> felt by the soldier. Meanwhile, the idea of a man 'running in the dark', 'listening...for the reason' suggests that there is <u>no rational reason</u> for him to be doing this, no reason for war. The last line makes it seem as if the soldier has been turned to stone by his indecision.
	10	In what cold clockwork of the stars and the nations	
	11	Was he the hand pointing that second? He was running	
	12	Like a man who has jumped up in the dark and runs	
	13	Listening between his footfalls for the reason	
	14	Of his still running, and his foot hung like	
	15	Statuary in mid-stride. Then the shot-slashed furrows	
3	16	Threw up a yellow hare that rolled like a flame	The land around is described as 'shot-slashed', giving an <u>image of the carnage</u> that is taking place. From beneath, an <u>injured hare</u> emerges and its movements are associated with pain 'threshing', 'mouth wide', 'like a flame.' This <u>symbolises</u> wounded comrades – not literally mentioned in order to present his isolation. <u>Alliteration of the harsh 'p'</u> sound in 'plunged past' shows the unnaturalness of what he is doing, <u>juxtaposed</u> with the image of nature ('green hedge'). Line 20 – reasons to go to war – 'etcetera' suggests they are <u>not worth listing</u> . The simile on 21 shows he is attacking out of desperation – not moral principle. The last line shows the ease with which he may lose control.
	17	And crawled in a threshing circle, its mouth wide	
	18	Open silent, its eyes standing out.	
	19	He plunged past with his bayonet toward the green hedge,	
	20	King, honour, human dignity, etcetera	
	21	Dropped like luxuries in a yelling alarm	
	22	To get out of that blue crackling air	
	23	His terror's touchy dynamite.	

Poems for Comparison

Exposure/ War Photographer	<i>Bayonet Charge</i> can be compared and contrasted with these poems in its approach to <u>pain and suffering</u> .
Charge of the Light Brigade	<i>Bayonet Charge</i> can be compared and contrasted with this poem in the approach to the theme of the <u>futility of war</u> .

Influences on the Poet

<i>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. About his father's experience in 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.'</i> <i>'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.'</i>	
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CHECKING OUT ME HISTORY KNOWLEDGE ORGANISER



Context – *The Emigrée* was written by John Agard and was published in 2007.

John Agard – John Agard (born 1949) is an Afro-Guyanese poet and playwright who now lives in the UK. When he moved to the UK in the 1970s, he began teaching people about Caribbean culture and worked in a library. He often conveys his Caribbean voice in his poems, using non-standard spelling to represent his accent. His poems are often rebellious in nature, challenging common ways of thinking.



Guyana – Guyana is a country on the northern mainland of South America. However, it is often considered as a Caribbean region because of its strong cultural and historical links to Anglo Caribbean nations. It was governed by Britain from the late 18th Century and known as British Guiana until the 1950s. It gained independence in 1966. Many Guyanese families have since emigrated to the UK – in 2009 there were 24,000 Guyanese-born people living in the UK.



The Battle of Hastings and Dick Whittington

Whittington – The event that the speaker mentions as taking place in 1066 (line 6) is the Battle of Hastings. It is the event in which William of Normandy defeated King Harold. It is a staple topic of history lessons in the UK. **Dick Whittington** is another commonly-taught history folklore – concerning the rise from poverty of a man who sold his cat to a rat-infested country.



Toussaint L'Ouverture and Nanny de Maroon

Toussaint L'Ouverture was a leader in the Haitian Revolution. He showed strong political and military skill, which resulted in the first free colonial society – race was not considered the basis of social standing. Nanny of the Maroons was an outstanding Jamaican leader, who became known as a figure of strength in fights against the British. Neither of these figures are commonly discussed in the British education system.



Language/Structural Devices

Repetition – Repetition is one of the most powerful tools that Agard uses in *Checking Out Me History*. Aside from the rhythmic effect that it creates throughout the poem, repetition of certain words and phrases reinforces meanings. E.g., the repetition of the line starter 'dem tell me' suggests that what is to follow is not the speaker's own thoughts. The repetition also demonstrates the dullness and monotony that he associates with the version of history he is told.

Quote: "Dem tell me/ Dem tell me/
Wha dem want to tell me"

Colloquialism – Agard uses colloquial language throughout the poem, creating a number of effects. Primarily, it is used to reflect his lack of conformity to 'standard' ideas (e.g. speaking Standard English). Discourse markers such as 'and all dat' show his disinterest in the topics being transmitted – fillers like these are used in moments where we can't/won't divulge more precise details.

Quote: "Dem tell me bout 1066 and all dat
Dem tell me bout Dick Whittington and he cat"

Form/Meter – The poem consists of ten stanzas of varying lengths. Standard form and couplets, triplets or quatrains are used in the sections of the poem that detail the history imposed on the speaker, whilst his own history is written in italics and an irregular rhyme scheme – these features may represent that the speaker's version of history is 'different' and rebellious when compared to what society expects.

Quote: "Dem tell me bout Lord Nelson and Waterloo
But dem never tell me bout Shaka de great Zulu"

Imagery – There is a stark contrast between the vivid imagery Agard utilises when asserting features of history that he deems as a part of his identity, and the lack of imagery he employs throughout the mention of the traditional British figures in history (e.g. '1066' and 'Dick Whittington'). Whilst he is deliberately vague about the details of the latter, he uses light imagery such as 'beacon', 'fire-woman', and 'star' when describing the former – this shows how they enlighten him.

Quote: "And even when de British said no/ She still brave
the Russian snow/ A healing star"

Non-Standard Spelling – Agard deliberately uses non-standard spellings throughout the poem in order to reflect the Caribbean accent of the speaker. For example, Agard uses 'dem' in a number of lines across the poem, rather than 'them.' He also shortens the word 'about' to 'bout.' Agard is attempting to give a voice to those in society who are not ordinarily granted one – his non-standard voice reflects this.

Quote: "Dem tell me
Wha dem want to tell me"

Structure – *Checking Out Me History* can be split into three rough stages. The first begins with the poet stating his case about having one version of history told to him, with the suggestion that this is done deliberately to 'blind' him to his own identity. The middle section of the poem flits between features of colonial and his own version of history. The final section expresses his refusal to accept the given version.

Quote: "But now I checking out me own history
I carving out me identity"

Themes – A theme is an idea or message that runs throughout a text.

Challenging those in Power – Agard's poem puts forward a message that rebels against the established order. He refers to those in power as 'dem', and repeats 'dem tell me' in advance of each establishment-prescribed historical teaching. The italicised detail, in addition to the final stanza, reveal the speaker's refusal to accept this.



Identity – The speaker's identity is partially evident through their non-standard spellings, reflective of their accent. However, the speaker struggles to find any resemblance to his own identity in the historical teachings that have been imposed on him, which mainly tells the colonial side of events. He resolves to 'carve out' his own identity in the end.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Dem tell me	Stanzas 1-2: The speaker immediately addresses the key message in the poem, that an unnamed 'dem' (them) are preventing him from exploring his <u>own</u> identity. The style of the <u>non-standard spelling</u> reflects a <u>Caribbean accent</u> , leading the reader to assume that the 'dem' is the community that the speaker has emigrated to (considering the poet and the later content, most likely UK). The metaphors suggest the speaker has been bandaged and blinded in order to stop them learning about their own culture.
	2	Dem tell me	
	3	Wha dem want to tell me	
2	4	Bandage up me eye with me own history	Stanzas 3-4: The speaker references the history that they have been told about, before expressing details about the history that they <u>failed to inform him of</u> . The <u>colloquialism</u> 'and all dat' in reference to the prescribed history that was communicated shows that the speaker does not care for it. The speaker then shows their knowledge of Toussaint; the increased <u>pace</u> and <u>rhyme</u> here reflects the speaker's enthusiasm.
	5	Blind me to me own identity	
3	6	Dem tell me bout 1066 and all dat	Stanza 5: The speaker repeats the themes of stanza 3, regarding the <u>prescribed history</u> imposed upon people. However the references become more <u>trivial and insignificant</u> , for example 'de cow who jump over de moon' (a reference to the <u>nursery rhyme</u>). Such teachings appear <u>insignificant</u> when compared to the <u>rich world histories</u> that could have been explored.
	7	Dem tell me bout Dick Whittington and he cat	
	8	But Toussaint L'Ouverture	
	9	No dem never tell me bout dat	
4	10	Toussaint	Stanza 6: In much the same way that the speaker deplored the lack of historical teachings about Toussaint, he <u>criticises</u> the lack of education provided about Nanny de Maroon. Once more, he communicates his understanding about this historical figure's achievements, utilising <u>rhyme/half-rhyme</u> to make the topic appear <u>engaging, enthralling</u> . The <u>nature-based imagery</u> further brings the story to life. And yet, the establishment would rather teach about British inventors and nursery rhymes.
	11	A slave	
	12	With vision	
	13	Lick back	
	14	Napoleon	
	15	Battalion	
	16	And first Black	
	17	Republic born	
	18	Toussaint de thorn	
	19	To de French	
5	20	Toussaint de beacon	Stanzas 7-8: The speaker further details the history that they have been exposed to throughout their education. The <u>one-sided colonial view</u> of this history becomes further apparent, as the speaker mentions Lord Nelson (famous for winning many battles for the British) and 'ole King Cole' (another British nursery rhyme) amongst other <u>white-British historical figures</u> , with no mention of the other side. Once again, the poet <u>repeats</u> 'Dem tell me' – thus reflecting the <u>repetitive and unvarying</u> given version of history.
	21	Of de Haitian Revolution	
	22	Dem tell me bout de man who discover de balloon	
	23	And de cow who jump over de moon	
	24	Dem tell me bout de dish ran away with de spoon	
6	25	But dem never tell me bout Nanny de Maroon	Stanzas 9-10: The speaker gives more details about the life of <u>Mary Seacole</u> . At this point the reader is able to note that all three of the historical references to the speaker's history contain associations with <u>light</u> : 'beacon', 'fire woman', and 'star.' This demonstrates how these figures illuminate the speaker's true historical identity. The speaker then <u>reiterates their message</u> from the first line, with the added <u>declaration</u> that they are <u>unwilling to accept</u> the given version of history. This sums up the <u>rebellious tone</u> of the poem.
	26	Nanny	
	27	See-far woman	
	28	Of mountain dream	
	29	Fire-woman struggle	
7	30	Hopeful stream	
	31	To freedom river	
	32	Dem tell me bout Lord Nelson and Waterloo	
	33	But dem never tell me bout Shaka de great Zulu	
	34	Dem tell me bout Columbus and 1492	
8	35	But what happen to de Caribs and de Arawaks too	
	36	Dem tell me bout Florence Nightingale and she lamp	
	37	And how Robin Hood used to camp	
	38	Dem tell me bout ole King Cole was a merry ole soul	
	39	But dem never tell me bout Mary Seacole	
9	40	From Jamaica	
	41	She travel far	
	42	To the Crimean War	
	43	She volunteer to go	
	44	And even when de British said no	
	45	She still brave the Russian snow	
	46	A healing star	
	47	Among the wounded	
	48	A yellow sunrise	
	49	To the dying	
10	50	Dem tell me	
	51	Dem tell me wha dem want to tell me	
	52	But now I checking out me own history	
	53	I carving out me identity	

Poems for Comparison

London	The Emigrée/ The Prelude	Words from the Poet
Checking Out Me History can be compared with this poem in approaching the themes of <u>Challenging those in power</u> .	Checking Out Me History can be compared with these poems in its approach to the theme of <u>identity</u> .	The sooner we can face the fact that Western education is entrenched with preconceived notions of other societies, the better. It's healthy and liberating to question those perceptions. Has British society made progress in its attitudes. Yes, but there's still a long way to go. I don't think we realise that there is a great possibility here for a genuine enrichment of diversity, despite whatever conflicts exist. The Telegraph, March 2013.



EXPOSURE

KNOWLEDGE ORGANISER

Context – Exposure was written by Wilfred Owen in 1917.

Wilfred Owen – Wilfred Edward Salter Owen (1893-1918) was a British poet and soldier. He was one of the predominant World War I poets, detailing the horrors of trench warfare in a similar style to his mentor: Siegfried Sassoon. His poetry brought a sense of realism to public perceptions of war, in stark contrast to the earlier works of poets such as Rupert Brooke at the time. Owen was killed one week before the end of the war.



World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire). Over 9 millions armed forces and 7 million civilians were killed in the war.



Trench Warfare – The use of trench warfare significantly influenced the high death toll. Attacks involved going across No Man's Land (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.



Exposure to the Weather – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.



Language/Structural Devices

Personification/Pathetic Fallacy – Owen persistently personifies the weather to create the impression that the weather is as much of danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it 'knives' the men, gathers a 'melancholy army' against them, and uses 'stealth' to attack them. The use of pathetic fallacy (e.g. the 'mad gusts') even add emotions and malice to the forces of nature.

Sibilance/Alliteration/Assonance – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the 'w' and 's' sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward 'o' sounds emphasise words, and represents the difficulty the men have in taking their minds off the cold misery that they face.

Quote: "Our brains ache, in the merciless iced east winds that knive us"

Quote: "Slowly our ghosts drag home: glimpsing the sunk fires, glozed"

Similes/Metaphors – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a 'melancholy army' being amassed – a new day signals a repeat of the cycle of misery and despair.

Varied Verbs – Owen uses some interesting and original verbs to present the discomfort of movement and actions by the exposed soldiers. For example, the frost makes their hands 'shriveled' and their foreheads 'pucker', whilst they are 'shaking.' These are young men in their prime and yet the description of their actions makes them resemble the old and infirm.

Quote: "Dawn massing in the east her melancholy army."

Quote: "We cringe in holes, back on forgotten dreams, and stare, snow-dazed"

Form/Structure – The poem is conventional in the sense that each stanza is five lines long, with eight stanzas in total. Half-rhyme is used throughout to create a A-B-B-A-C rhyme scheme. The fifth line adds a little more to what would normally be expected – this could be seen as representative of the war dragging on for longer than anyone thought.

Versification – Each of the eight stanzas ends with a short half line. At the end of the first, third, fourth, and eighth lines the refrain 'but nothing happens' is added. This hammers home the message that despite all of the pain and suffering being described, little changes. The last lines, when read alone one after the other, tell their own melancholy story.

Quote: "Shrivelling many hands, and puckering foreheads crisp/The burying-party, picks and shovels in shaking grasp."

Quote: "What are we doing here? Is it that we are dying?"

Themes – A theme is an idea or message that runs throughout a text.

Suffering – In order to get across his message across, it was essential that Owen presented the barbaric, appalling nature of war in a realistic manner and tone. In this poem, Owen portrays the quieter moments of war, the painful periods in between the battle and bloodshed. Here, physical pain and psychological trauma can both be taken in more fully, and are described vividly and frankly.



The Futility of War – In contrast to many poems at the time that glorified war and fighting for one's country, Owen's poems typically depict war in a harsh light, in order to demonstrate how horrific and futile it is. 'Exposure', in this sense, is no different. His bleak and shockingly realistic portrayal of the soldier's experiences (in this case caused by both the opposition and the forces of nature) forms a stark contrast to general public opinions at the time.



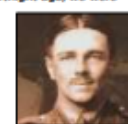
Line-by-Line Analysis – Remember that this is an extract from the poem, not the whole poem.

STANZA	LINE	POEM	ANALYSIS
1	1	Our brains ache, in the merciless iced east winds that knive us ...	The reader is delivered to the bleak French landscape, and the use of personification (winds...knive) brings the conditions to life. This is a hostile environment; even nature is against them. Alliteration w/ sounds mimic whispers. 'We' is used to demonstrate that the narrator is among the soldiers. The soldiers fear the silence.
	2	Wearied we keep awake because the night is silent ...	
	3	Low drooping flares confuse our memory of the salient ...	
	4	Worried by silence, sentries whisper, curious, nervous,	
2	5	But nothing happens.	Pathetic fallacy is used to attribute anger to the wind – again making the place seem inhospitable. The simile used over the top two lines creates connotations of pain. Even though the action of the war is in the distance, it is still at the forefront of their minds. The soldiers question what they are doing – the reason for fighting is long lost.
	6	Watching, we hear the mad gusts tugging on the wire,	
	7	Like twitching agonies of men among its brambles.	
	8	Northward, incessantly, the flickering gunnery rumbles,	
3	9	Far off, like a dull rumour of some other war.	Dawn is typically associated with freshness, happiness, but here it brings 'poignant misery.' They are trapped in an endless cycle of war. Dawn itself is then personified as an enemy, and a metaphor is used to describe an attack by a 'melancholy army.' The repeated last line shows the anxiety of waiting for death – 'nothing happens.'
	10	What are we doing here?	
	11	The poignant misery of dawn begins to grow ...	
	12	We only know war lasts, rain soaks, and clouds sag stormy.	
4	13	Dawn massing in the east her melancholy army	Sibilance (repeating 's' sound) is used at the beginning of the stanza to add emphasis to the sounds being described. More personification is used – even the snowflakes seem to be conscious in deciding who to attack/where they will fall. The wind is personified in its apathy in the face of the untold suffering and hardship.
	14	Attacks once more in ranks on shivering ranks of grey,	
	15	But nothing happens.	
	16	Sudden successive flights of bullets streak the silence.	
5	17	Less deadly than the air that shudders black with snow,	The icy flakes are compared to assassins that stalk out the soldiers. Varied verb in 'cringed' creates a vivid image of the soldiers weakly covering from the weather. The juxtaposition of the 'blossoms' and 'snow-dazed' dream enhances the extremity of the misery of the lines before. The last line answers the question at the end of stanza 2.
	18	With sidelong flowing flakes that flock, pause, and renew,	
	19	We watch them wandering up and down the wind's nonchalance,	
	20	But nothing happens.	
6	21	Pale flakes with fingering stealth come feeling for our faces—	Assonance of the awkward 'o' sound opening the stanza is representative of the effort that it takes to think of anywhere but their ghastly present environment. Use of the word 'ghost' creates the sense that these men are already dead – effective when considering later in the stanza: the men have been forgotten already.
	22	With crusted dark-red jewels; crickets jingle there;	
	23	Deep into grassier ditches. So we drowse, sun-dozed,	
	24	Littered with blossoms trickling where the blackbird fusses.	
7	25	—Is it that we are dying?	The speaker questions the existence of warming stimuli, as it has been so long since they have experienced such comforts. The spring that will follow the current winter makes them feel afraid, as they fear that they will not be alive to see it. Due to the agony of their predicament, God's love of the men is itself questioned.
	26	Slowly our ghosts drag home: glimpsing the sunk fires, glozed	
	27	With crusted dark-red jewels; crickets jingle there;	
	28	For hours the innocent mice rejoice: the house is theirs;	
8	29	Shutters and doors, all closed: on us the doors are closed,—	The last stanza is perhaps the most haunting. The effects of frost are described using varied verbs and adjectives (shrivelling, crisp). The soldiers (half frozen themselves) attempt to bury those killed from exposure. Metaphor – eyes are physically frozen/ numb to the horror of what they are doing. Last line shows nothing is being achieved.
	30	We turn back to our dying.	
	31	Since we believe not otherwise can kind fires burn;	
	32	Now ever suns smile true on child, or field, or fruit.	
9	33	For God's invincible spring our love is made afraid;	
	34	Therefore, not loath, we lie out here; therefore were born,	
	35	For love of God seems dying.	
	36	Tonight, this frost will fasten on this mud and us,	
10	37	Shrivelling many hands, and puckering foreheads crisp.	
	38	The burying-party, picks and shovels in shaking grasp,	
	39	Pause over half-known faces. All their eyes are ice,	
	40	But nothing happens.	

Poems for Comparison

Remains	Exposure can be contrasted with this poem in relation to the theme of <u>Suffering</u> and the <u>Horrors of War</u> .
Charge of the Light Brigade	Exposure can be compared with this poem in relation to the theme of <u>suffering</u> and can be contrasted with this poem in their approach to the <u>futility of war</u> .

Thoughts of the Poet

Dear Mother, immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells & bullets...I think the worst incident was one wet night when we lay up against a railway embankment. A big shell lit on the top of the bank, just 2 yards from my head. Before I awoke, I was blown in the air right away from the bank! My brother officer of B Coy, 21st L. Goughier lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a 9 days' Rest. I think that the terribly long time we stayed unrelieved was unavoidable yet it makes us feel bitterly towards those in England who might relieve us, and will not. WEO	 Page 3
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KAMIKAZE

KNOWLEDGE ORGANISER



Context – *Kamikaze* was written by Beatrice Garland, and was published in 2013.

Beatrice Garland – Beatrice Garland is an English poet that won the 2001 National Poetry Prize for her poem 'Undressing.' She wrote no poetry for some time after, instead focusing her attention on her other work, as a physician for the National Health Service and a teacher. She describes writing poetry as 'a marvelous part of one's interior private life' and cites John Donne and Seamus Heaney as influences. She enjoys writing poems about the experiences of others around the world.



Japanese Seafaring Culture – Throughout the poem, Garland makes specific references to 'fishing boats' and the 'green-blue translucent sea.' Largely owing to its geographical make-up as a series of islands, Japan's history is steeped in seafaring traditions. Many Japanese people in the past lived and worked near/on the sea, as fishing and inter-island trading were key features of life. Garland compares this peaceful life with the position that the kamikaze pilot finds himself.



Japan in World War II – Japan entered World War II with a surprise attack on Pearl Harbour (a US military base) on December 7th, 1941. The Japanese fought on the side of the Axis powers alongside Nazi Germany and Italy, taking a leading role in fighting across Asia. The Japanese military culture of never accepting defeat meant that they were the last of the Axis powers to surrender – only after the catastrophic losses suffered from two atomic bombs dropped by the USA on Hiroshima and Nagasaki.



Kamikaze Pilots – During the Second World War, the term 'kamikaze' was used to describe pilots who were sent on suicide missions. They were expected to crash their planes into enemy targets, e.g. ships, forcing heavy damage and casualties to the enemy, but also killing themselves. The word 'kamikaze' translates as 'divine wind.' The tradition of facing death rather than capture and defeat was deeply engrained in Japanese culture, meaning pilots would face this with loyalty.



Language/Structural Devices

Imagery – Garland creates imagery through a range of techniques – primarily the use of interesting and specific vocabulary – the 'huge' flag, 'little' boat and 'translucent' sea being prime examples. Garland also utilises powerful colour imagery, noting the 'green-blue' of the ocean, the flashing 'silver', and the 'dark shoals.' Each of these details combine to create a vivid depiction of the life-filled scene that the pilot looks down upon. This helps the reader to empathise with the pilot and the decision that he takes.

Quote: "at the little fishing boats/ strung out like bunting/ on a green-blue translucent sea"

Double Meanings and Metaphors – Garland weaves double meanings and metaphors throughout the text to juxtapose ideas about war and death with the more peaceful backdrop of the Japanese fishing scene. For example, the 'dark shoals of fishes' could easily represent the flight of Japanese war planes heading towards destruction, whilst 'silver' presents ideas of honours and glory for those who die.

Quote: "the dark shoals of fishes/ flashing silver as their bellies/ swivelled towards the sun"

Form/Structure – The poem has a consistent, regular form throughout. There are 7 stanzas, each containing 6 lines. This regular structure could be seen to represent the regimented order of Imperial Japan. However, there is no apparent consistent rhyme scheme, meaning a lack of flow. This could represent the confusing influences in the pilot's mind.

Further Thought: Line lengths vary more in stanzas 6&7. Does this represent the disorder in the pilot's later life?

Enjambment – Garland utilises enjambment to help the reader experience the pilot's altering mindset whilst on the kamikaze mission. Enjambment is first used in stanza one, to echo the incantations (chants) of loyalty that the pilot repeats to himself early in the flight – the lack of punctuation reflect that he is not stopping and dwelling on thoughts of death. Enjambment occurs at many other points, but particularly in stanza 4, as fond memories of his past flood into his mind and overtake the incantations, altering his mindset.

Quote: "a shaven head/ full of powerful incantations/ and enough fuel for a one-way/ journey into history"

Alliteration and Sibilance – Garland uses alliteration to portray the peaceful, laidback life of the pilot before the war – for example the softy repeated 'l' sounds in 'later', 'looked', 'little', and 'like.' Garland also uses sibilance through the openings to the words 'safe', 'shore', 'salt-sodden' and 'awash.' These help to recreate the sounds of the sea and the storms that the pilot remembers from his youth.

Quote: "– yes, grandfather's boat – safe to the shore, salt-sodden, awash."

Pronouns – Third person pronouns are used throughout the poem to describe the pilot, for example 'he,' and 'his.' 'He' is not named – representative of the fact that he no longer has a voice – in the eyes of his community he has been dishonoured. The italics towards the end of the poem indicates a shift towards the first person (we, my).

Quote: "live as though/ he had never returned, that this/ was no longer the father that we loved."

Themes – A theme is an idea or message that runs throughout a text.

Personal Consequences of War – Rather than focusing upon bloody details or evoking violent imagery, this poem deals with the lasting effects that war can inflict on people, families, and communities. This poem not only deals with the kamikaze pilot's own story, but the implications for those around him.



Courage/ Honour – In the Imperial Japanese context, demonstrating courage and honour for one's country are deemed as a compulsory commitment. By seemingly neglecting this, and opting to live, the kamikaze pilot is described as being 'dead' to those around him anyway – the only difference is that he brings shame upon his family for generations. The reader is encouraged to consider: Is this what honour/ courage are? Is the pilot treated fairly?



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Her father embarked at sunrise	The kamikaze fighter prepares for their suicide mission. The use of the word 'sunrise' immediately gives connotations of Japan (the land of the rising sun). The enjambment suggests he is trying to prepare without stopping to think about the magnitude of his task. The shaven head and the incantations suggest the authority of the Japanese military, it has been drummed into him that this is the honourable thing to do. The 'journey into history' suggests that he will always be remembered positively for his brave and noble act.
	2	with a flask of water, a samurai sword	
	3	in the cockpit, a shaven head	
	4	full of powerful incantations	
	5	and enough fuel for a one-way	
	6	journey into history	
2	7	but half way there, she thought,	This is a testimony of the pilot's daughter, making the reader question its authenticity. She is telling her children about these events – suggesting that they are important for conveying a lesson to the children. The poet uses colour imagery (green-blue), adjectives (translucent) and a simile (strung out like bunting) to suggest the serenity and beauty of life for the seafaring peoples of Japan. The beauty of these fishing boats is ironic as the pilot is supposed to be looking for warships.
	8	recounting it later to her children,	
	9	he must have looked far down	
	10	at the little fishing boats	
	11	strung out like bunting	
	12	on a green-blue translucent sea	
3	13	and beneath them, arcing in swathes	Military and patriotic symbols run throughout the description of the tranquil image of seafaring Japan, for example 'arcing in swathes' and 'like a huge flag.' The 'figure of eight' creates an image of an infinity symbol, suggesting the pilot is trapped – perhaps war seems like an endless cycle? It is possible that the 'fishes' are metaphors for aircraft, whilst the imagery used in 'silver' and 'swivelled' is indicative of the honours/glories bestowed on those who die for their country.
	14	like a huge flag waved first one way	
	15	then the other in a figure of eight,	
	16	the dark shoals of fishes	
	17	flashing silver as their bellies	
	18	swivelled towards the sun	
4	19	and remembered how he	The fond memories of times gone by sow further seeds of doubt as to whether he should go through with the kamikaze mission. Nostalgia with 'brothers.' Once more there is enjambment, as though these thoughts are rushing into his mind, perhaps overtaking the incantations of the opening stanza. The imagery created by erecting the pebble 'cairn' in the face of the wave 'breakers' awakens the idea that people (like the defences) will eventually succumb to nature.
	20	and his brothers waiting on the shore	
	21	built cairns of pearl-grey pebbles	
	22	to see whose withstood longest	
	23	the turbulent inrush of breakers	
	24	bringing their father's boat safe	
5	25	– yes, grandfather's boat – safe	The word 'safe' is repeated – used at the end of the first line in the 5 th stanza and the last line of the stanza before – surely demonstrating the pilot's thought process, moving away from completing the mission and towards safety. There is sibilance in 'safe', 'shore', 'salt-sodden' and 'awash', replicating the sounds of the sea and the storms. The detail the vast array of fish demonstrates the clarity of the memory in the pilot's mind.
	26	to the shore, salt-sodden, awash	
	27	with cloud-marked mackerel,	
	28	black crabs, feathery prawns,	
	29	the loose silver of whitebait and once	
	30	a tuna, the dark prince, muscular, dangerous.	
6	31	<i>And though he came back</i>	The use of italics indicates a return to the first person perspective. It is ambiguous as to whether the pilot returned out of fear or lack of loyalty, or for some other reason, e.g. inability to find targets etc. In any case, these men and their families were often shamed. The pilot's wife and community thus turned their back on him, treating him as if he were dead. The children still chattering and laughing suggests their innocence.
	32	<i>my mother never spoke again</i>	
	33	<i>in his presence, nor did she meet his eyes</i>	
	34	<i>and the neighbours too, they treated him</i>	
	35	<i>as though he no longer existed,</i>	
	36	<i>only we children still chattered and laughed</i>	
7	37	<i>till gradually we too learned</i>	The children too eventually become culturally conditioned to see the shame in their father's actions – they are taught that he no longer deserves respect. It is clear now that this is a lesson to the children. The pilot may well have spent the rest of his life thinking that it would have been better for him to have gone through with the kamikaze. We note that the pilot is never given a voice, reflective of his now invisible position in society.
	38	<i>to be silent, to live as though</i>	
	39	<i>he had never returned, that this</i>	
	40	<i>was no longer the father we loved.</i>	
	41	And sometimes, she said, he must have wondered	
	42	which had been the better way to die.	

Poems for Comparison

Poppies/ War Photographer	<i>War Photographer</i> can be compared and contrasted with these poems through the theme of <u>personal consequences of war</u> .
Bayonet Charge/ Charge of the Light Brigade	<i>War Photographer</i> can be compared and contrasted with these poems through the themes of <u>courage and honour</u> .

Words from the Poet

I have always read – poetry from the sixteenth century right up to the 2010s, as a result of a first degree in Eng. Lit. – and partly because no job can satisfy every need, perhaps particularly not the need for something personal and self-examining. I spend a lot of the day listening to other people's worlds. Writing poems offsets that: poetry is a way of talking about how each of us sees, is touched by, grasps, and responds to our own different worlds and the people in them. www.beatricegarland.co.uk	
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LONDON

KNOWLEDGE ORGANISER

Context – London was written by William Blake in 1792, and was published in *Songs of Experience* in 1794.

William Blake – William Blake (1757-1827) was an English poet and painter. He is known as being one of the leading figures of the Romantic Movement, as well as for his personal eccentricities. Blake rejected established religious and political orders for their failures, particularly in how children were made to work – this was one of many things that he viewed as being a part of the 'fallen human nature.' He lived in London for his whole life, barring three years in which he resided in Felpham.



Songs of Innocence and Experience – Published in 1794, these two sets of poems were created by Blake with the aim of showing the 'Two Contrary States of the Human Soul.' The Songs of Innocence collection contains poems that are uplifting, celebrating childhood, nature, and love in a positive tone. The Songs of Experience section (of which London was one of the poems) offered a contrasting tone towards these ideas. Some of the topics covered in these poems were the dangerous working conditions, child labour, and poverty.



London in 1792 – London was already a large city with nearly a million people. The Industrial Revolution had brought new machinery that saved time, making some very rich, however it put many out of jobs. Machinery was often hazardous to operate, and those working with it were paid poorly. There was no government support for these people, so many lived in total poverty. For every 1,000 children born, almost 500 died before they were 2. Most children couldn't go to school, and had to work.



Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18th Century, peaking in the mid-19th Century. Romanticism is characterised by its emphasis on emotions – glorifying nature and past events – memories and settings are often imaginatively described using vivid imagery. Although Blake struggled to make a living during his lifetime, his ideas and influence were later considered amongst the most important of all the Romantic Poets.



Language/Structural Devices

Sight Imagery – Perhaps unsurprisingly, considering Blake's artistic talents, the poem is awash with visual imagery, with a clear picture of London vividly painted in the mind of the reader. For example, the speaker details the 'marks' in every face that he meets, which provides a visual connotation of the people's skin being physically imprinted by their hardships – the reader can picture their cuts, bruises and ailments. Similarly, the use of the word 'blackening' in stanza 3, creating a dirty image of pollution and corruption in the city.

Sound Imagery – The pained and anguished sounds of London also accompany the reader as they are guided through the city by the speaker. Particularly from stanza 2 onwards, the reader is shown how helpless and destitute the citizens feel through the sounds that they make, from the 'cry' of men and infants, to the 'sigh' of the soldiers, and the 'curse' and 'blast' of the harlots at night. The sound imagery aids the reader in hearing the grim pain of each of the people that the speaker encounters.

Quote: "And mark in every face I meet
Marks of weakness, marks of woe."

Quote: "In every cry of every Man,
In every Infants cry of fear,"

Metaphors – Figurative language is highly prevalent throughout the poem, particularly in lines 3 and 4 of each stanza. For example, the soldiers' blood does not literally run down the walls of the palace; this is a means of showing that those in power have caused the soldiers to experience pain and suffering. In the same way, the 'manacles' that the citizens wear are in fact shackles of the mind.

Repetition/ Anaphora – Blake repeats words and phrases to emphasise their importance. For example, the word 'charter'd' is repeated throughout the opening stanza to show how rigid and unchanging London is. The anaphora used in stanza 2 of 'In every' emphasises the frequency and consistency of the pain and suffering – it is happening all over and is clear to see and hear.

Quote: "And the hapless Soldiers sigh
Runs in blood down Palace walls"

Quote: "I wander thro' each charter'd street,
Near where the charter'd Thames does flow."

Form/Structure – The poem is written in four equal stanzas of four lines, each in iambic tetrameter. Alternating rhyme is used throughout in the scheme of ABAB. The rhyme creates deliberate emphasis on words that underline the tone of the poem, e.g. 'cry' and 'sigh.' The poem is told from the viewpoint of a first person narrator who is walking the streets.

Varied Verbs – Blake uses a range of interesting verbs to demonstrate the wearisome and pained manner in which actions are carried out in London. Often these are figurative. For example, the harlots 'blight' the marriage hearse, and 'blasts' the new-born infants' tear. Such verbs are carefully selected to attain the maximum impact on the reader.

Quote: "I wander thro' each charter'd street/ Near where the
charter'd Thames does flow/ And mark in every face I meet
Marks of weakness, marks of woe."

Quote: "Blasts the new-born Infants' tear
And blights with plagues the Marriage hearse"

Themes – A theme is an idea or message that runs throughout a text.

Death/Mortality – The poem is full of dark imagery that creates a constant sense of darkness and death across the poem. The mortality of all manner of people in London, from the child chimney sweepers, to the 'hapless soldiers', even the institution of marriage, is depressingly detailed by Blake – it is as though London is slowly strangling itself.



Loss and Suffering – The people in London are described as being helpless – constrained by the authorities but also the 'manacles' generated by their own perceptions and ideas. The 'sigh' of the soldier and the marks of 'woe' and 'weakness' in the people suggests that the people feel that they are trapped in an inescapable cycle of suffering.




Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	I wander thro' each charter'd street,	The opening stanza sets the <u>tone</u> and <u>setting</u> for the remainder of the poem. The <u>repetition</u> of the word 'charter'd' shows how legally defined, mapped out, or in this case, <u>confined</u> the place is – Everything, it seems, is already decided, and is subject to government control – there is little room for freedom or imagination. This particular spot is near the Thames River – which too has been 'charter'd.' In each of the faces that the speaker sees, he notes how society seems to be <u>wearing them down</u> and hurting them ('weakness' and 'woe'). The word 'mark' has a dual meaning: to notice something, but also to physically imprint something. The impact of living in this place is having a noticeable impact on the people there. This creates a <u>melancholy</u> tone.
	2	Near where the charter'd Thames does flow.	
	3	And mark in every face I meet	
	4	Marks of weakness, marks of woe.	
2	5	In every cry of every Man,	The second stanza gives some further insight into the speaker's feelings regarding the people that he passes by. Blake uses <u>more repetition</u> , this time of the word 'cry', emphasising the desperate sorrow in this city. He also uses anaphora to emphasise the word 'every' – to make clear that all here feel the same, there are no real exceptions. 'Manacles' are some kind of chain or shackles that keep people <u>imprisoned</u> . The idea that these are 'mind-forg'd' shows that these are <u>metaphorical</u> manacles that are created by society and the people's own ideas. This early use of the words 'charter'd', 'ban' and 'manacles' show that Blake feels that society <u>imprisons</u> people with pressures and ideals.
	6	In every Infants cry of fear,	
	7	In every voice: in every ban,	
	8	The mind-forg'd manacles I hear	
3	9	How the Chimney-sweepers cry	In the third stanza, the speaker delves further into his feelings against what he sees in London. He begins with the chimney sweep, a dirty and dangerous job which shortened life expectancy, often done by <u>child orphans</u> (orphans of the church), who were small enough to fit down chimneys. The 'blackening', therefore, can refer to the physical blackening of the children covered in soot, their <u>symbolic blackening</u> in being drawn closer to death, and the church's <u>metaphorical blackening</u> (becoming more evil) in being involved in such horrific child labour. Lines 11 and 12 use the <u>metaphor</u> of the soldier's blood running down the wall of the palace to show that those in power have blood on their hands for sending so many men into war. The soldier's 'hapless sigh' suggests that he feels powerless to change things.
	10	Every blackning Church appalls,	
	11	And the hapless Soldiers sigh	
	12	Runs in blood down Palace walls	
4	13	But most thro' midnight streets I hear	The speaker then turns his attention to the things that he encounters at night in London. The idea that the 'Harlot' is 'youthful' is troubling, for it shows that even those that are <u>young and innocent</u> are being drawn into prostitution. Even worse, the subject of her 'curse' is the tears of 'new-born Infants' – this shows the hardened heart of those <u>corrupted</u> by the city. Another metaphor is used to show how the harlot 'blights' with plagues the marriage hearse – in the sense that the existence of young prostitutes in the city is destroying the institution of marriage. This is also clear from the <u>semi-oxymoronic</u> idea of the 'marriage hearse.' It also references some of the damaging and disgusting diseases that are being spread across the city. In short, those that are innocent become quickly corrupted and <u>infected</u> in this city.
	14	How the youthful Harlots curse	
	15	Blasts the new-born Infants' tear	
	16	And blights with plagues the Marriage hearse	

Poems for Comparison





Ozymandias	London can be compared and contrasted with this poem in relation to the theme of <u>death/mortality</u> .
Exposure	London can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .

The Poet's Influences



In Blake's London, the condition of the poor and their children were desperate...the rise in the population, poor harvests and war created serious hardships. Orphans and the illegitimate children of the poor could be sold into apprenticeships that offered meagre prospects; young boys were used to sweep chimneys (prostitution and dire housing conditions were continuing problems. Some philanthropic initiatives attempted to address these issues, but asylums and charity schools were often linked to the exploitative apprenticeship system. From the British Library – www.bl.uk	
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My Last Duchess KNOWLEDGE ORGANISER

Context – <i>My Last Duchess</i> was written by Robert Browning, and was first published in January 1842.	
Robert Browning – Robert Browning (1812-1889) was an English poet and playwright whose position as one of the foremost Victorian poets was characterised by his success with the dramatic monologue. Many of his poems utilise satire and dark humour, coupled with his extensive knowledge of historical settings. Browning had a love of history and European culture, and it is said that he could read, write, and converse in Latin, Greek, and French by the age of 14!	
Browning's Love Life – Robert Browning married fellow successful poet Elizabeth Barrett, who was six years his elder. He had been transfixed by her 'exquisite poetry' which led him to write to her. She had an overbearing father, and so the Brownings had to escape to Italy in order to be married on 12 th January 1846. They lived in Pisa and then Florence in Italy, where they bore a son, named Robert (nicknamed Pen) in 1849. She died on 18 th June 1861 in her husband's arms. After her death, both father and son moved back to London.	
Alfonso II d'Este – The poem is strongly believed to have been written from the viewpoint of Alfonso II d'Este, the 5 th Duke of Ferrara. At the age of 25, he married the 13 year old Lucrezia de' Medici, the daughter of the Grand Duke of Tuscany. She was not well educated, and it is clear that D'Este felt himself above her socially. However, she brought a sizeable dowry. After marrying her, he abandoned her for 2 years, before she died mysteriously at 16. It was rumoured that he poisoned her.	
The Italian Renaissance – The Italian Renaissance was the earliest form of the great European Renaissance, a period of great achievement and change which began in Italy in the 14 th Century. It marked the transition between medieval times and modern Europe. The word 'renaissance' means 'rebirth.' of the art and literature produced at the time remains amongst the most well-celebrated in the world. Furthermore, the people and events of the time have influenced a vast body of further works.	

Language/Structural Devices	
Irony – Browning uses irony to get across the true meaning of the poem: Despite the Duke's harangue of the Duchess's character traits, this is not a poem lamenting her, but rather the Duke's own tyranny, ego-centrism, and jealousy. Several language features create this, for example the rhetorical question he utilises to assert that he should never 'stoop', an idea which is immediately contradicted by the 'command' (a verb reflecting his oppressive nature) to have her killed. Quote: "Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands"	Spoken Language Features – In order to keep the poem conversation-like in terms of its vocabulary and tone, Browning uses a number of spoken language features through the voice of the Duke. For example, a number of words are used in their contracted forms, for example 'that's' rather than 'that is' in the first line. Hedges and fillers are also used, as occur naturally in speech and to lessen the impact of statements. Examples are 'I said', and 'I repeat.' Quote: "Will't please you sit and look at her? I said 'Fra Pandolf' by design, for never read"
Enjambment – Enjambment is used throughout the entirety of the poem, as sentences run across lines of poetry. The effect of this is two-fold. Primarily, it reflects the long, rambling sentences of the conversation hogging, egotistical Duke. Secondly, it makes the poem difficult to read, disrupting the flow to create a stop-start rhythm – representative of the awkward nature of the conversation. Quote: "Her husband's presence only, called that spot Of joy into the Duchess' cheek; perhaps"	Personal Pronouns – The poem is filled with personal pronouns (e.g. 'I', 'my', 'me', 'myself') as one might expect in a poem that is about someone who is totally self-absorbed, has a high opinion of himself, and is exceptionally selfish. A number of these personal pronouns relate to his own sense of self-worth ('my gift', 'my favour') and love of possessions, including his wife ('my duchess'). Quote: "Somehow—I know not how—as if she ranked My gift of a nine-hundred-years-old name"
Form – The poem is one of Browning's best known dramatic monologues – dramatic as fictional characters play out a scene, and a monologue in that there is only one (mono) speaker. It is written in one long speech, presented as a conversation, although the reader only ever hears the Duke's viewpoint. This is reflective of the Duke's need for power. Quote: "At starting, is my object. Nay, we'll go Together down, sir. Notice Neptune, though,"	Structure – The poem is written in iambic pentameter, meaning that each line has five iambs (de-dums). It is said that such a meter fits the natural conversational rhythm of English particularly well – an apt choice then, for a poem depicting a scene of this nature. The rigid rhyming couplets aim to mimic the speaker's sense of order and power. Quote: "That's my last Duchess painted on the wall, Looking as if she were alive. I call!"

Themes – A theme is an idea or message that runs throughout a text.	
Power and Oppression – The Duke is fixated with power – both the social and political power that he holds, and the power that he attempted to wield over his wife. He wanted to oppress her in the same manner as everything else under his power. His rare art collection demonstrates that he gets what he wants, but only if he chooses to do it.	
Madness – Through all of his courtesies and indulgences towards his guest, the speaker attempts to thinly-conceal what is apparently some form of insanity. Whilst he speaks of her various flaws, the reader cannot help but note that they may be (in fact, are likely to be) entirely innocent. The speed at which the Duke switches back into trivial conversation after heavily implying that he had her murdered confirms the reader's suspicion that he is in fact mad.	

Line-by-Line Analysis			
STANZA	LINE	POEM	ANALYSIS
1	1	That's my last Duchess painted on the wall,	Lines 1-13 – The opening two lines alert the reader to the fact that the speaker is a Duke (his wife was a Duchess) and that she is most probably dead. The use of the word 'last' suggests that he has likely had other duchesses before. The Duke compliments the work of the painter (Fra Pandolf) before asking (although it is more like an order) his guest to look upon the painting in more detail. He suggests that people would like to enquire about how the painter put so much depth and expression into the painting, but do not dare. This, alongside the fact that the Duke is the only one allowed to draw the curtain to observe the portrait, shows him as a somewhat imperious and dictatorial character.
	2	Looking as if she were alive. I call	
	3	That piece a wonder, now; Fra Pandolf's hands	
	4	Worked busily a day, and there she stands.	
	5	Will't please you sit and look at her? I said	
	6	"Fra Pandolf" by design, for never read	
	7	Stronger like you that pictured countenance,	Lines 14-24 – The Duke then imagines some of the ways that Fra Pandolf may have encouraged the Duchess to achieve the 'spot of joy' in her face. He suggests that flirtatious or complimentary comments from the painter would have been enough to make her blush. The Duke is judgmental about the ease at which the Duchess would blush or be pleased by something – lamenting it as though it were a voluntary reaction ('too soon', 'too easily'). His diatribe continues as he accuses her of liking 'whate'er' and looking 'everywhere' – clearly a jibe at what he views as promiscuous/flirtatious behaviour.
	8	The depth and passion of its earnest glance,	
	9	But to myself they turned (since none puts by	
	10	The curtain I have drawn for you, but I)	
	11	And seemed as they would ask me, if they durst,	
	12	How such a glance came there; so, not the first	
	13	Are you to turn and ask thus. Sir, 'twas not	Lines 25-34 – The Duke then elaborates on the Duchess's shallow nature – her tendency to see the same pleasure in everything – no matter how small. What seems to be of greater concern to him, however, is who she directs her pleasure towards. For example, he suggests that his 'gift of a nine-hundred years old name' would be received identically to a simple 'bough of cherries' picked by 'officious fool'. He is pretentious and discriminatory – he believes that her social elevation in marrying into his family should have been the thing that she took most pleasure in for life. The fact that it was not irks him.
	14	Her husband's presence only, called that spot	
	15	Of joy into the Duchess' cheek; perhaps	
	16	Fra Pandolf chanced to say, "Her mantle laps	
	17	Over my lady's wrist too much," or "Paint	
	18	Must never hope to reproduce the faint	
	19	Half-flush that dies along her throat." Such stuff	Lines 35-46 – It becomes clear that the Duke and Duchess were not in an open and honest relationship. He lists the reasons that he chose not to address the flaws that he perceived with her, beginning by using a rhetorical question to assert that he would not 'stoop' to her level (showing again that he feels as though he is above her), but also because he knows that someone like her would make an excuse and avoid being 'lessoned'. Shockingly, the Duke instead chose to give 'commands' (most likely to have her killed) so that the 'smiles stopped altogether.'
	20	Was courtesy, she thought, and cause enough	
	21	For calling up that spot of joy. She had	
	22	A heart—how shall I say?—too soon made glad,	
	23	Too easily impressed; she liked whate'er	
	24	She looked on, and her looks went everywhere.	
	25	Sir, 'twas all one! My favour at her breast,	Lines 47-53 – With a chilling calmness, the Duke then reiterates his earlier 'as if alive' statement regarding the picture. As the Duke suggests joining the party back downstairs, it is revealed that the recipient of this tale is a servant of a Count, the daughter of whom the Duke is attempting to win over. With a shocking show of capriciousness, the Duke begins negotiating the finer details regarding the marriage arrangement. His self-absorbed, flippant manner is exposed for a final time as he boasts of a bronze Neptune that he owns.
	26	The dropping of the daylight in the West,	
	27	The bough of cherries some officious fool	
	28	Broke in the orchard for her, the white mule	
	29	She rode with round the terrace—all and each	
	30	Would draw from her alike the approving speech,	
	31	Or blush, at least. She thanked men—good! but thanked	
	32	Somehow—I know not how—as if she ranked	
	33	My gift of a nine-hundred-years-old name	
	34	With anybody's gift. Who'd stoop to blame	
	35	This sort of trifling? Even had you skill	
	36	In speech—which I have not—to make your will	

Poems for Comparison		Influences on the Poet
Ozymandias	<i>My Last Duchess</i> can be compared and contrasted with this poem through the theme of power and oppression, and the unpleasant voice in the monologue	Camille Guthrie writes of Browning's influences in creating the poem: <i>The Duchess's portrait is thought to be modeled after a painting of Lucrezia di Cosimo de' Medici (1545–1561). Married at 13 to the Duke of Ferrara and Modena, Alfonso II d'Este (1533–1597), she came with a big dowry, as the daughter of the Grand Duke of Tuscany would, yet soon died at the age of 16 from suspected malaria or tuberculosis or, as it's speculated, of poisoning. The Duke of Ferrara then brokered a deal with the Count of Tyrol to marry a daughter of the Holy Roman Emperor (after that wife died, he married her niece).</i> www.poetryfoundation.org
Kamikaze/Poppies	<i>My Last Duchess</i> can be compared and contrasted with these poems in that it provides a single viewpoint regarding a time of conflict.	



Ozymandias KNOWLEDGE ORGANISER

Context – *Ozymandias* was written by Percy Bysshe Shelley, and was first published in January 1818.

Percy Bysshe Shelley – Percy Bysshe Shelley (1792-1822) was one of the major English Romantic Poets. Shelley was not particularly famous in his lifetime, but his popularity grew steadily after his death. Shelley was involved in a close circle of poets and writers, for example his second wife Mary Shelley (the author of *Frankenstein*) and Lord Byron. His poems have influenced a number of social and political movements since, particularly his theories on non-violence in protest and political action.



Ramesses II – Ramesses II, also known as Ramesses the Great, is often regarded as the most powerful and celebrated Egyptian pharaoh of the Egyptian Empire. In Greek, his name is often translated as 'Ozymandias.' He led several successful military expeditions, including to the Levant and into Nubia. In the early part of his reign, he built many cities, temples and monuments. Estimates of his age of death vary, but most suggest around 90 or 91 – a reign of over 66 years!



Ancient Egypt – Ancient Egypt refers to a civilisation of ancient north-east Africa, along the lower reaches of the Nile River. At its peak, Ancient Egypt held both significant territory and power over the surrounding areas, including the Near East. Part of the success of the civilisation has been attributed to the ability to adapt to the conditions of the Nile Valley for agriculture, the formation of military forces, and the influence of scholars and education – all overseen by a 'Pharaoh' or 'Emperor.'



Egyptian Ruins – A number of remnants of Egyptian culture exist as ruins today. Each complex houses the tomb of a different Egyptian pharaoh, and in front of them lies the Sphinx. One of the largest (and certainly the most famous of these) is the Pyramids of Giza (just outside Cairo). The Valley of Kings is located opposite Luxor on the west bank of the River Nile, where pharaohs (including Ramesses II) were mummified and buried in deep tombs along with sacred artifacts.



Language/Structural Devices

Caesurae – Caesurae is a break in the rhythm within a line – Shelley does this at several points throughout the poem, each time to create significant effects. For example, the first break is after "Who said" on the second line. This pause mimics the traveller's sharp intake of breath before recalling the details of the scene. Another example comes after 'Stands in the desert.' The use of the full stop at this point reinforces the isolation of the statue amongst the vast desert.

Quote: "Two vast and trunkless legs of stone
Stand in the desert. . ."

Alliteration – Shelley uses the sounds within words to create harsh and soft enunciations across lines, in keeping with the tone and meanings that the poem addresses. For example, when describing Ozymandias' expression, Shelley repeats the harsh 'c' sound in 'cold command' to add to the idea that this was a harsh leader. Conversely, the soft 'l' sound is repeated in 'lone and level sands,' emphasising the beauty of nature.

Quote: "And wrinkled lip, and sneer of cold command,"

Form/Meter – The poem is a sonnet (it is in one stanza and has 14 lines) however it does not fit the rhyme scheme of a typical sonnet. Some lines are split/separated by full stops. It is written in iambic pentameter, meaning that each line contains 5 stressed and 5 unstressed syllables. This creates a persistent rhythm across the poem – relentless like time.

Quote: "Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Varied Verbs – Varied verbs are used to show the reader what Ozymandias was like as a ruler e.g. the verbs 'frown', 'sneer', and 'command' make the reader consider Ozymandias as a tyrant-like ruler. This influences the reader away from sympathising with the ruler's fall from grace. Varied verbs are also used to show that the emperor's power no longer stands in the way it once did, for example 'shattered', 'stand', 'stretch' show its decay and isolation.

Quote: "Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,"

Juxtaposition/ Oxymoron – The juxtaposition of contrasting vocabulary helps to show the irony in Ozymandias' bold statements of power. For example, the words etched onto the pedestal give an idea of immortality and grandeur: 'King' and 'Mighty' contrast sharply with the reality of 'Nothing' and 'decay.' Another example is the use of the oxymoron in the term 'colossal Wreck.'

Quote: "Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay"

Structure – The opening line and a half are the narrator's words (up until the colon) at which point the traveller's words make up the rest of the poem. This makes the message seem more objective – these aren't the thoughts of the narrator, rather the musings of someone who has visited the place first-hand. The traveller is merely recalling what has been seen.

Quote: "I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone"

Themes – A theme is an idea or message that runs throughout a text.

Transience – The 'colossal wreck' that has become of Ozymandias' statue is a clear demonstration of the idea that everything, no matter how grand and vast it once was, is temporary, and will fall victim to the sands of time. Shelley's underlying message is exceptionally bleak – in time, nothing that any of us do will eventually matter.



Power and Oppression – Ozymandias' power, although once substantial, is one attribute that has failed to stand the test of time – the surroundings of his ruins making his assertions of power seem ridiculous. His oppressive nature ("hand that mocked, heart that fed") can oppress no more. Shelley doubtlessly intended to send a message to those in his contemporary society who abused positions of power and oppressed others – it won't last forever.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	I met a traveller from an antique land,	Lines 1-4 – The idea of a traveller from an antique land grabs the reader's attention, as there is promise of a story. 'Antique' suggests the subject matter is old and precious. The adjectives 'trunkless' 'half-sunk' and 'shattered' describe what the 'vast' statues have become – they appear to be a shadow of what they once were.
	2	Who said—"Two vast and trunkless legs of stone	
	3	Stand in the desert. . . . Near them, on the sand,	
	4	Half sunk a shattered visage lies, whose frown,	Lines 5-8 – The facial expression of the statue is described in some detail – the 'frown', 'wrinkled lip' and 'sneer' suggesting that the authoritative and oppressive nature of the ruler was 'well-read' by the sculptor. Alliteration of the harsh 'c' sound is used in 'cold command', possibly to reflect the ruler's harsh command. The traveller suggests that these features of the ruler remain imprinted upon lifeless objects, even though the ruler and the sculptor are now dead. Line 8 gives more details of the King's nature.
	5	And wrinkled lip, and sneer of cold command,	
	6	Tell that its sculptor well those passions read	
	7	Which yet survive, stamped on these lifeless things,	Lines 9-11 – The engraving on the pedestal gives an indication of the power that Ozymandias once had. Whoever had the statue commissioned (likely Ozymandias himself) believed that the remnants of his legacy would still intimidate visitors/observers far into the future. Line 11 is one of the most famous lines in poetry – "Look on my Works, ye Mighty, and despair!" is a proud boast of his immense power. The imperative verb and the use of the exclamation mark gives this sense of authority and animation.
	8	The hand that mocked them, and the heart that fed;	
	9	And on the pedestal, these words appear:	
	10	My name is Ozymandias, King of Kings;	Lines 12-14 – When juxtaposed with the description of what lay around the broken statue, the ironic truth in relation to these boasts is revealed. 'Nothing' and 'decay' are words used to demonstrate that the ruler is no longer powerful. The 'lone and level' sands (a metaphor for the sands of time) remains, and has brought the powerful ruler (literally in this case) to his knees.
	11	Look on my Works, ye Mighty, and despair!	
	12	Nothing beside remains. Round the decay	
	13	Of that colossal Wreck, boundless and bare	
	14	The lone and level sands stretch far away."	

Poems for Comparison

Charge of the Light Brigade	Ozymandias can be compared and contrasted with transience (COLB aims to create a positive memory of the soldiers)	Influences on the Poet
London	Ozymandias can be compared and contrasted with this poem in the approach to the theme of the power and oppression	

Shelley ordered a copy of *Bibliotheca Historica* in 1812, which contained a section on a statue of Ramesses II. One of these, made in a sitting posture, is the greatest in all Egypt, the measure of his foot exceeding seven cubits....This piece is not only commendable for its greatness, but admirable for its cut and workmanship, and the excellency of the stone. In so great a work there is not to be discerned the least flaw, or any other blemish. Upon it there is this inscription: – 'I am Ozymandias, king of kings; if any would know how great I am, and where I lie, let him excel me in any of my works.' (I, p.53)



Poppies – by Jane Weir

KNOWLEDGE ORGANISER



Context – *Poppies* was written by Jane Weir, and was published in *The Guardian* in 2009.

Jane Weir – Jane Weir was born in 1963, to a British mother and an Italian father. She spent her childhood growing up in both Italy and northern England. She also lived in Northern Ireland during the troubled 1980s, which allowed her to continue to take in different cultures and traditions. *Poppies* was written after Carol Ann Duffy asked Jane Weir (and other poets) to compose poems to raise awareness of the mistreatment and deaths of British soldiers in Afghanistan and Iraq.



Poppies – Poppies are a type of flowering plant that have become known as a symbol of remembrance for military personnel killed serving the UK, Canada, Australia and New Zealand in war. Small artificial poppies are traditionally worn in these countries in the lead up to Remembrance/Armistice Day. The poppy as a symbol of remembrance was first inspired by the WWI poem 'In Flanders Fields', which describes how poppies were the first flowers to grow in the fields churned up by soldiers' graves.



Armistice Day – Armistice Day is celebrated every year on 11th November, in order to celebrate the Armistice signed by the Allies of World War I and Germany. It took place on the 11th hour of the 11th day of the 11th month, in 1918. The date also coincides with Remembrance Day (UK) and Veterans Day (US). In Britain, many people attend an 11am ceremony held at the Cenotaph in London – an event that is organised by the Royal British Legion, a charity devoted to continuing the memory of those who served in WWI and all subsequent wars.



The Iraq/ Afghanistan Conflicts – The War in Afghanistan began in 2001 after 9/11, when USA and its allies invaded Afghanistan in order to rid the country of Al-Qaeda, through removing the Taliban from power. The Iraq war began in 2003, when a United States-led government invaded Iraq in order to overthrow Saddam Hussein. In both wars, the power vacuum that resulted from removing these powers meant that the coalition troops faced several years in battle against insurgents, in which many were killed.



Language/Structural Devices

Imagery – Weir uses imagery to accentuate the contrast between the horrific manner in which the son has assumedly died, and the comforts of home. For example, the use of the term 'Sellotape Bandaged' causes the reader to consider a battlefield injury, whilst on another level gives a more comforting image of a mother cleaning cat hairs off her son's blazer. The same is true of her pinning the poppy on her son, a nurturing image which is contrasted with the words 'spasm' and 'red', presenting the idea of a horrific, violent death.

Quote: "I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade"

Metaphors – Figurative language is highly prevalent throughout the poem, particularly from the third stanza onward. For example, the door to the house represents the door to the world. The release of the songbird symbolises the narrator letting go of something that has given her joy. Furthermore, the dove represents the symbol of peace – showing the narrator that their son is now at peace.

Quote: "After you'd gone I went into your bedroom, released a song bird from its cage."

Form/Structure – At first glance, the poem appears to have a strong, regular form. There are four stanzas – the first and last have 6 lines, whilst the middle stanzas have 11 and 12. But, a closer look reveals that 19 of the 35 lines in the poem have breaks in the middle. This is suggestive of a narrator that is trying to keep calm, but is breaking down inside.

Quote: "play at/being Eskimos like we did when you were little/ I resisted the impulse"

Varied Verbs – A wide range of verbs are used to demonstrate the manner in which actions are carried out – this helps to carry the tone and key messages of the poem. For example, the narrator reminisces about fond memories from the past, using positive verbs such as 'play' and 'smoothed.' Verbs used to describe their interactions in the present all offer connotations of pain and discomfort, e.g. 'flattened,' 'pinned,' and 'graze.' The variation in these verbs helps to form the sharp contrasts that shape the poem.

Quote: "All my words flattened, rolled, turned into felt,"

Interesting Adjectives – Weir uses few adjectives throughout the poem (largely in keeping with its simple and sombre tone) but those that are included are hugely descriptive. For example, the use of the adjective 'intoxicated' gives the reader a depth of understanding about both the son's mindset heading into war (enthusiastic) and the narrator's trepidation regarding the son's mindset.

Quote: "A split second and you were away, intoxicated."

Narrative Structure – The time sequence throughout the poem changes along with the narrator's emotions. The reader is led through the time sequence from 'three days before' (line 1), 'before you left' (3), 'after you'd gone' (23), to 'this is where it has led me' (25). At the end of the poem, the narrator finds themselves caught between the past and the present.

Quote: "and this is where it has led me, skirting the church yard walls, my stomach busy"

Themes – A theme is an idea or message that runs throughout a text.

Remembrance – Weir opens the poem mentioning 'Armistice Day' – a day all about remembrance – and this is a theme that runs throughout the entirety of the poem. The reader is forced to consider the soldier not just as a number or statistic, but rather as someone's son, who have shared innumerable memories with the person.



Loss and Suffering – By telling the poem from the viewpoint of the parent, Weir gives a voice to the relatives and friends who are forced to endure loss and suffering away from the battlefield at home. Although they do not experience the physical pain of battle, the psychological and emotional suffering can be just as potent.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Three days before Armistice Sunday	The poem starts with the speaker's close relative (assumed to be a son) leaving. <i>Armistice Sunday</i> is associated with remembrance, so the mention of this in the first line sets the tone of the poem. The description of the poppy provides a <u>powerful piece of imagery</u> – the 'spasms of red' on a 'blockade' could just as easily symbolise a soldier who has been brutally shot dead in action. The speaker shows fear through using the <u>symbol of remembrance</u> as a token of goodbye.
	2	and poppies had already been placed	
	3	on individual war graves. Before you left,	
	4	I pinned one onto your lapel, crimped petals,	
	5	spasms of paper red, disrupting a blockade	
	6	of yellow bias binding around your blazer.	
2	7	Sellotape bandaged around my hand,	The behaviours that the narrator speaks of are typical of those exhibited between a <u>parent and their child</u> (in this case likely a mother and son). The speaker describes partaking in some nurturing tasks (e.g. cleaning his blazer of fluff, smartening up his shirt) but appears to feel sorrow at not being able to do the other things that he has outgrown (e.g. Eskimo kiss, rub fingers through hair, etc.). To substantiate this idea, the use of the <u>interesting verb 'stealed'</u> is used to show how the narrator retains a stiff upper lip in the face of an emotional time. The use of the <u>metaphor 'blackthorns of your hair'</u> makes reference to both the visual appearance of the son's hair and the fact that it is <u>now</u> something that the speaker cannot touch, since the son is no longer a child.
	8	I rounded up as many white cat hairs	
	9	as I could, smoothed down your shirt's	
	10	upturned collar, stealed the softening	
	11	of my face. I wanted to graze my nose	
	12	across the tip of your nose, play at	
	13	being Eskimos like we did when	
	14	you were little. I resisted the impulse	
	15	to run my fingers through the gelled	
	16	blackthorns of your hair. All my words	
	17	flattened, rolled, turned into felt,	
3	18	slowly melting. I was brave, as I walked	Another <u>metaphor</u> is used to describe the narrator as 'melting', referencing the fact that they feel as though they are falling apart inside through the despair of the parting moment. The verb 'threw' suggests that the narrator wants this desperate moment to be over <u>hastily</u> . The simile 'world overflowing like a treasure chest' describes the idea that the narrator is full of 'overflowing' emotions. The interesting adjective 'intoxicated' is used to describe the son as he leaves – possibly an indication that he is enthusiastic about going away to war, not fully aware of the atrocities that take place there. The mention of releasing the songbird is unlikely to be literal – rather a <u>metaphor</u> regarding the narrator 'letting go' of something that has brought them joy. Doves are often seen as <u>symbolic of peace</u> , leading the narrator to follow it – giving the idea of them hoping for peace, but also representing the idea that they have little to do with their son gone.
	19	with you, to the front door, threw	
	20	it open, the world overflowing	
	21	like a treasure chest. A split second	
	22	and you were away, intoxicated.	
	23	After you'd gone I went into your bedroom,	
	24	released a song bird from its cage.	
	25	Later a single dove flew from the pear tree,	
	26	and this is where it has led me,	
	27	skirting the church yard walls, my stomach busy	
	28	making tucks, darts, pleats, hat-less, without	
	29	a winter coat or reinforcements of scarf, gloves.	
4	30	On reaching the top of the hill I traced	The speaker is led by the dove to a war memorial. Here the bird departs – thus suggesting that its sole purpose was to lead the speaker there. We can imply from this that <u>the son has died in the war</u> – the memory of him leaving is the last moment the narrator will ever have with him. Even in the final stanza, <u>language relating to textiles/ clothing (stitch)</u> as there is earlier in the poem (blazer, scarf, gloves) is representative of domestic comfort, in contrast to language showing the <u>violence and horror of war</u> (red, spasms). Ending the poem, the narrator reaches for memories but only hears silence.
	31	the inscriptions on the war memorial,	
	32	leaned against it like a wishbone.	
	33	The dove pulled freely against the sky,	
	34	an ornamental stitch, I listened, hoping to hear	
	35	your playground voice catching on the wind.	

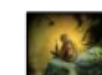
Poems for Comparison

Ozymandias	<i>Poppies</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u> .	<p>The poem came out of sadness and anger, the two emotions combined, and it was written quickly, which is fairly unusual. At the time the news was full of conflict: Iraq, Afghanistan, Israel, and of course we'd had the Balfour, and various 'trial wars' in Africa...</p> <p>We very rarely hear the woman speak. I have two sons myself and I'd read in the newspapers, seen on TV the verdicts from the inquests on soldiers killed in Iraq. Who could forget the harrowing testimonies of the soldiers' families, and in particular their Mothers...and I was angry and frustrated at the quality, or what I perceived as 'voicelessness' and ability to be heard or get any kind of justice. I wanted to write a poem from the point of view of a mother and her relationship with her son, a child who was loved, cherished and protected...and it had led to this... heightened and absolute fear that parents experience in letting their children go, the anxiety and ultimately the pain of loss...</p>
Exposure	<i>Poppies</i> can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .	





REMAINS KNOWLEDGE ORGANISER



Context – *Remains* was written by Simon Armitage, and was published in *The Not Dead* in 2008.

Simon Armitage – Simon Armitage (born 1963) is an English poet, playwright, and novelist. He is the current Professor of Poetry at the University of Leeds, and also a Fellow of the Royal Society of Literature. His poems are characterised by their ease of accessibility, their realist style, and their cutting critique. Many of Armitage's poems contain a darkly comic, although *Remains* in particular is without the element of comedy.



'The Not Dead' – 'The Not Dead' was initially a Channel Four documentary featuring testimonies from ex-military personnel who had served in numerous conflicts. Armitage was reportedly so inspired by the programme that he produced a collection of war poetry using the same name (featuring 'Remains'). The poems are written in response to the testimonies of soldiers, many of whom have been through events that they struggle to forget even years afterwards.

Modern Conflicts – Even since the catastrophic world wars of the early twentieth century, Britain has still found itself in numerous conflicts around the world – amongst the most notorious of these have been the conflicts in Iraq, Afghanistan, and the Falklands. Poetry has a long-standing tradition of trying to document war experiences for those at home. *Remains* is set in Basra in the Iraq, which was the scene of the Battle of Basra in 2003.



Psychological Effects of War – The incidence of ex-servicemen with anxiety, depression, and PTSD (post-traumatic stress disorder) is exceptionally high. Furthermore, the rate of suicide amongst ex-soldiers around the world is far higher than the general populace. Many struggle to get over the horrors that they have seen in war, and are haunted by bad memories. In this sense, 'The Not Dead' are the ghosts of ex-comrades and enemies trapped inside the memories of those that live on.



Language/Structural Devices

Figurative Language – Armitage uses a number of figurative language techniques to demonstrate both the physical actions and the psychological consequences of the war. For example, the 'blood-shadow' that remains on the street after the event serves as a physical reminder of the violence that has taken place, but can also be seen as a psychological manifestation of the speaker's guilt over his part in the death of the looter.

Quote: "End of story, except not really. His blood-shadow stays on the street, and out on patrol"

Alliteration – Armitage repeats specific sounds both to echo the scene of conflict, and to also affect the tone of the poem. For example, the alliteration of the 's' sound in 'sun-stunned, sand-smothered' to replicate the sizzling, scorching heat of the desert, whilst the heavy 'd' sound in 'dug', 'dead', 'drink', 'drugs' mirrors the depressed state of the speaker.

Quote: "dug in behind enemy lines/ not left for dead in some distant, sun-stunned, sand-smothered land"

Form – *Remains* is written in 8 stanzas, the first 7 of which are mostly unrhymed quatrains. The final stanza contains only two lines, perhaps reflecting the disintegration of the speaker's psychological state. There is a more regular rhythmic pattern throughout the first part of the poem, but this breaks down as the speaker's memories flood back later.

Quote: "but near to the knuckle, here and now, his bloody life in my bloody hands."

Violent/ Graphic Imagery – It is befitting that in a poem dealing with the horrific and unsettling memories of the ex-serviceman, the speaker does not leave out more explicit and uninhibited details from his depiction. An image is etched in the reader's mind of a man, writhing in agony, with parts of their body detached from their original place, 'left for dead.' Furthermore, these grotesque details are juxtaposed with commonplace actions to make the event seem everyday.

Quote: "and tosses his guts back into his body. Then he's carted off in the back of a lorry."

Colloquialisms – The speaker uses a number of colloquial terms to mirror army culture and unity, and also his apparent youth inexperience. (e.g. 'mate, legged it'). These colloquialisms later combine to imply that the soldiers have disregard for human life – words such as 'tossed' and 'carted' suggest actions are not carried out with care or empathy.

Quote: "And one of them legs it up the road, probably armed, possibly not."

Structure – *Remains* is written as a monologue. It is clearly a reflection of the past, and yet is largely written in the present tense, which is representative of the fact that the memories from the past have accompanied the speaker into the present. There is the occasional use of enjambment to make the monologue seem more conversational.

Quote: "Well myself and somebody else and somebody else are all of the same mind."

Themes – A theme is an idea or message that runs throughout a text.

Suffering/ The Horrors of War – The poem offers graphic details of the horrific events that take place in war. The poem not only covers the brutality of armed combat, but also graphic details regarding the grotesque effects of bullets on the human body, and the agony suffered by those who are wounded. It really is the stuff of nightmares.



The Lasting Effects of War – The poem deals with the lasting impact of war on those that experience it – in this case the ex-servicemen who took part in the fighting. The speaker is forced to deal with the horrifying images of what he has seen long after the events themselves, and carries the guilt of his actions like a burden. These factors contribute to his weakened psychological state, which appears fraught by anxiety and PTSD.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	On another occasion, we get sent out	The speaker is relaying a story to an unknown third party – assumedly some kind of psychiatrist. The time and place of the event is established. 'On another occasion' suggests that this is only one of many horrific events. The use of slang e.g. 'legs it' and his lack of awareness about whether the man was armed makes the reader consider that the soldier is likely young/inexperienced.
	2	to tackle looters raiding a bank.	
	3	And one of them legs it up the road,	
	4	probably armed, possibly not.	
2	5	Well myself and somebody else and somebody else	The memory of the finer details of the event seem somewhat hazy, a commonly-reported side-effect after a traumatic event – the speaker cannot remember exactly who he was with. Line 6 makes the reader consider their military training – they manage their situation through actions and responses like machines – their human empathy apparently withdrawn.
	6	are all of the same mind,	
	7	so all three of us open fire.	
	8	Three of a kind all letting fly, and I swear	
3	9	I see every round as it rips through his life –	The opening lines of stanza 3 undo the past few lines, by showing the human element to the soldier. There is violent imagery of the bullets 'ripping' through his skin, and the emotional aspect of his life coming to an end. In lines 11 and 12, the speaker checks himself & returns to hardened army description of the looter.
	10	I see broad daylight on the other side.	
	11	So we've hit this looter a dozen times	
	12	and he's there on the ground, sort of inside out,	
4	13	pain itself, the image of agony.	The figurative statement in line 13 shows how etched into the speaker's mind the man lying in agony has become. The imagery created throughout the remainder of the stanza is truly haunting, which is exacerbated by the use of the casual, unceremonious manner in which it is carried out (words such as 'mates', 'tossed' and 'carted' heavily imply this).
	14	One of my mates goes by	
	15	and tosses his guts back into his body.	
	16	Then he's carted off in the back of a lorry.	
5	17	End of story, except not really.	The speaker begins to discuss the lasting effect in the days and weeks that immediately follow. The 'blood-shadow' attacks the speaker with a physical reminder of what has happened. It becomes clear that the speaker needs to get away from the location of the event, which seems to be the case in line 20. However, the stanza ends with 'But I blink' which leaves the reader in a state of anticipation.
	18	His blood-shadow stays on the street, and out on patrol	
	19	I walk right over it week after week.	
	20	Then I'm home on leave. But I blink	
6	21	and he bursts again through the doors of the bank.	Where the poem was slow-paced and regular, it now becomes a stream of consciousness rush of half-finished words and phrases, as it becomes evident that speaker is also affected by the memory of the incident even at home and when asleep. There is no rest from the memories, and a sense of desperation in the increased, irregular rhythm of the poem now, reflecting his anxiety.
	22	Sleep, and he's probably armed, possibly not.	
	23	Dream, and he's torn apart by a dozen rounds.	
	24	And the drink and the drugs won't flush him out –	
7	25	he's here in my head when I close my eyes,	The speaker reiterates how the enemy is now always with him – through the repetition the reader gains an increasing sense of how tiring it must be to live with this day after day. The use of military terms, e.g. 'dug-in' shows how the army has subsumed his personality. Line 27 gives the reader hazy imagery of the faraway scene of the event, utilising alliteration of the 's' sound to reflect the searing heat of the desert.
	26	dug in behind enemy lines,	
	27	not left for dead in some distant, sun-stunned, sand-smothered land	
	28	or six-feet-under in desert sand,	
8	29	but near to the knuckle, here and now,	The final stanza offers no respite, reflective of how he has no escape from the memories that haunt his mind. The reader now considers the dual meaning of the title: the 'remains' of the man tossed onto the lorry, 'left for dead' & the 'remains' of the speaker who is forever haunted.
	30	his bloody life in my bloody hands.	

Poems for Comparison

Exposure/ Bayonet Charge	War Photographer/ Poppies	Thoughts of the Poet
<i>Remains</i> can be contrasted with these poems in relation to the themes of suffering and the horrors of war.	<i>Exposure</i> can be compared with these poems in relation to the theme of the lasting effects of war.	"Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing 'real' war poetry, and as close as I ever want to get," said Simon. The <i>Not Dead</i> received excellent reviews in the press and moving responses on the Web from other veterans. "I wasn't present when the three men read the poems to camera, but it can't have been easy for them. In my view, it was a supreme act of bravery." Simon added. From www.simonarmitage.com



STORM ON THE ISLAND

KNOWLEDGE ORGANISER



Context – *Storm on the Island* was originally published in Seamus Heaney's 1996 *Death of Naturalist* collection.

Seamus Heaney – Seamus Heaney (1939-2013) was a Northern Irish poet and playwright, who received the 1995 Nobel Prize in Literature. He is recognised as one of the major poets of the 20th Century. His poems were usually written in a traditional style about passing ways of life. His poetry is accessible, using a simple diction and a range of poetic devices to build imagery. Heaney often used his poetry to reflect upon 'The Troubles', which plagued the country throughout his early adulthood.



The Troubles – The Troubles is the name given to the conflict in Northern Ireland during the late 20th Century. Over 3,600 people were killed and thousands more were injured. Two separate factions fought over the constitutional status of the country, with the goal of the unionist side to remain part of the UK, and the nationalist side to become part of Ireland. As a result, the violence also spilled into Great Britain and Ireland. It was settled in the Good Friday agreement of 1998.



Ireland – Ireland is an island in the North Atlantic, separated from Great Britain by the North Channel, the Irish Sea, and St. George's Channel. The island is made up of the Republic of Ireland (often shortened to 'Ireland'), which makes up about five-sixths of the island, and Northern Ireland, which is a part of the UK. The Irish climate is heavily influenced by the Atlantic Ocean, which borders it to the east. Ireland is the second-most populous island in Europe, with about 6.6 million inhabitants.



Irish Islands – There are several hundred islands off the coast of Ireland, many of which harbour extremely small populations; on a number of these islands, the population is below 100 people. Often isolated tens of kilometres off the Irish mainland, these places are often fully exposed to the elements of the Atlantic Ocean. Some islands report long periods of time in enforced solitude from storms. It is important for these people to live in tight-knit communities, looking out for one another.



Language/Structural Devices

Extended Metaphor – *Storm on the Island*, on a literal level, details an event perfectly summarised by the title. However, on a deeper, more figurative level, the storm is representative of the political storm that raged across Northern Ireland at the time. The storm pummeling the island is a metaphor for the violence that was taking place in Northern Ireland.

This is evident even in the title (island is a homophone of Ireland). Furthermore, the first 8 letters of the poem's title spell out the word 'Stormont.' Stormont is the name given to the government buildings in Northern Ireland in Belfast. This makes it clear that this poem also carries a political message. Imagery associated with terrorist violence can be found throughout several other sections of the poem, for example words such as 'blast', 'exploding', 'fear', and 'bombarded' not only represent the manner in which the storm attacks the island, but also the horror that was ensuing in Northern Ireland through the terrorists' violence.

Quote: "Blast: you know what I mean - leaves and branches Can raise a chorus in a gale"

Structure – The poem is written in one solid block of 19 unrhymed lines, ending with a half-rhyming couplet. Each line of the blank verse contains ten or eleven syllables, following the natural pattern of English so that the reader feels as though Heaney is talking to them. The form itself mirrors the houses, squat and solid, bearing the brunt of the storm. It also presents the storm as one single event.

Quote: "We are bombarded by the empty air. Strange, it is a huge nothing that we fear."

Personification/Similes – In order to demonstrate the sheer power of nature throughout the poem, Heaney chooses to personify several aspects of storm. For example, the speaker shares that the storm 'pummels' the houses – presenting the storm as some kind of fighter or bully. Later on in the poem, the sea is personified as it is presented that it 'spits like a tame cat turned savage' – also using a simile to demonstrate that all of nature appears to be against them.

Quote: "So that you can listen to the thing you fear Forgetting that it pummels your house too."

Interesting Vocabulary – Heaney uses a wide variety of interesting vocabulary choices to show the power and effect of the storm. Many of these words have meanings within the semantic field of warfare, for example: strafes, salvo, bombarded, exploding, shelter, and company. All of this combines to create vivid sight and sound imagery that is befitting both the scene of the storm and a warzone.

Quote: "Turned savage. We just sit tight while wind dives And strafes invisibly. Space is a salvo."

Enjambment and Caesura – Heaney employs enjambment and caesura to break up and fragment the poem in some places, and to build it to a crescendo in others. This creates an uneven rhythm, rather like the storm itself. The enjambment picks up the rhythm, which then hits an abrupt stop at each moment of caesura – granting power to hard monosyllabic words such as 'blast' and 'lost.'

Quote: "Which might prove company when it blows full Blast: you know what I mean - leaves and branches"

Themes – A theme is an idea or message that runs throughout a text.

Nature – As the islanders have become acutely aware, humanity is easily overpowered by the forces of nature – The natural world can make man feel extremely small and insignificant. Despite being relentlessly 'pummelled' and 'bombarded' by the storm, the islanders just have to 'sit it out', knowing that they are no match for the storm.



Fear/Isolation – The people on the island are out of touch with anyone beyond the island (and in fact beyond their own house) during the storm. Their isolation is demonstrated through the lack of trees, which the speaker suggests could offer some company, and the now 'savage' nature of the ocean. This is bare, barren, and lonely.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	We are prepared: we build our houses squat,	Lines 1-4 – The speaker describes how the community prepares for the storm. The collective personal pronoun 'we' to start the poem shows the strength of the community. The way the houses are built suggests storms are regular, and that they survive them through their collective strength – hard 'k' and 't' sounds reflect this. The word 'wizened' shows that the land is dried up/ shrivelled, but what is ironic about the lack of vegetation that the barren land offers is that there is little that would take flight and become a danger in a strong storm.
	2	Sink walls in rock and roof them with good slate.	
	3	The wizened earth had never troubled us	
	4	With hay, so as you can see, there are no stacks	
	5	Or stools that can be lost. Nor are there trees	Lines 5-8 – The poem begins to shift in tone, towards one of fear and danger. The speaker suggests that the trees may prove 'company' in a strong storm, as if aspects of nature comforting – this emphasises the loneliness of the land. Blast isolated by the enjambment and caesura, enhancing its strength. The sound of word is onomatopoeic, and makes the reader consider a bomb. The personal pronoun 'you' encourages the reader to reflect on their own experiences of violent storms. The 'tragic chorus' narrate the events in a Greek tragedy, in which a catastrophic ending is inevitable – security is eclipsed by sounds of fear.
	6	Which might prove company when it blows full	
	7	Blast: you know what I mean - leaves and branches	
	8	Can raise a tragic chorus in a gale	
	9	So that you can listen to the thing you fear	Lines 9-13 – The tone has now clearly shifted from one of safety to one of danger as the intensity and violence of the storm is described. The word 'pummels' means to strike repeatedly with the fist – the storm is therefore being personified into an aggressive and persistent fighter that bullies the islanders. 'No trees' is repeated, to emphasise the feeling of isolation. 'No natural shelter' suggests that nature is entirely against them. An oxymoron is used to show the nature of the sea – it is 'comfortable' with its violence (exploding) – once again, there are connotations here of bombs detonating.
	10	Forgetting that it pummels your house too.	
	11	But there are no trees, no natural shelter.	
	12	You might think that the sea is company,	
	13	Exploding comfortably down on the cliffs	Lines 14-16 – From this point onwards, the fear of the islanders is conveyed through the increasing imagery of war. Caesuras (e.g. after 'But no') prolong the storm. Even domesticated nature now seems to be against the islanders, as in the simile used to compare the sea and the tame cat 'turned savage.' The cat, much like the weather, turns from tame to savage. Furthermore, the water is personified through the imagery of the water 'spitting.' The villagers must simply let it pass.
	14	But no: when it begins, the flung spray hits	
	15	The very windows, spits like a tame cat	
	16	Turned savage. We just sit tight while wind dives	
	17	And strafes invisibly. Space is a salvo.	Lines 17-19 – The final lines continue to employ images of war. 'Strafes' means to attack with gunfire, once again showing how the storm mirrors the violent conflict. The use of the adverb 'invisibly' suggests that the attack is by stealth – the wind cannot be seen and this in some ways makes it worse. The interesting verb 'bombarded' shows the people are trapped and feel attacked from all angles. 'Empty air' is a play on words, meaning a mere threat, but this is more than that. The last line shows that the people do not know what to expect.
	18	We are bombarded by the empty air.	
	19	Strange, it is a huge nothing that we fear.	

Poems for Comparison

Exposure	<i>Storm on the Island</i> can be compared and contrasted with this poem through its presentation of the weather and nature.
The Prelude (extract)	<i>Storm on the Island</i> can be compared and contrasted with these poems through its presentation of fear and isolation

Words from the Poet

All of us, Protestant poets, Catholic poets - and don't those terms fairly put the wind up you? - all of us probably had some notion that a good poem was "a paradigm of good politics", a site of energy and tension and possibility, a truth-telling arena but not a killing field. And without being explicit about it, either to ourselves or to one another, we probably felt that if we as poets couldn't do something transformative or creative with all that we were a part of, then it was a poor lookout for everybody. In the end, I believe what was envisaged and almost set up by the Good Friday Agreement was prefigured in what I called our subtleties and tolerances - allowances for different traditions and affiliations, in culture, religion and politics. It all seems simple enough. Seamus Heaney Interview with Dennis O'Driscoll, *The Guardian*, 2008. Page 10



The Charge of the Light Brigade KNOWLEDGE ORGANISER

Context – The Charge of the Light Brigade was written by Alfred, Lord Tennyson, in 1854

Alfred, Lord Tennyson – Alfred, Lord Tennyson (1809-1892) was a poet, whose work remains popular today. Many phrases from his work have become commonplace in English today. He was one of 11 children, and received a good literary education. He began publishing poems whilst still a student at Cambridge. In 1850, he became Poet Laureate, writing poems on matters of national importance until his death in 1892.



The Crimean War – The Crimean War was a military conflict fought between 1853 and 1856, in which the Russian Empire lost to an alliance of France, Britain, the Ottoman Empire, and Sardinia. The causes for the war are notoriously blurry, however relate to a reluctance to allow Russia to gain land during the Ottoman decline. Despite these unclear intentions, it has become known for its bloodiness and catastrophic mismanagement.



Attitudes to War – Public perceptions of war have significantly altered since Lord Tennyson's era, owing largely to the horrendous impact of WWI, WWII and the Vietnam War. Many at the time felt that war was worthwhile and glorious, and that there was no honour greater than dying for one's country. Whilst Tennyson was predominantly against the idea of war (the poem shows disgust for the treatment of soldiers), he presents that taking orders and dying for one's country is honourable.



The Battle of Balaklava – The Battle of Balaklava was fought on 25th October 1854 as a part of the Crimean War. During this battle, 'The Charge of the Light Brigade' took place. The cavalry were intended to be sent to prevent Russians from removing captured guns, however a miscommunication resulted in them charging directly at an artillery battery, surrounded, and under withering direct fire. They reached the battery, but high casualties forced them to quickly retreat.



Language/Structural Devices

Rhetorical Questions/ Imperative Verbs – Tennyson makes smart use of rhetorical questions and imperative verbs to both encourage the reader to think deeply about the situation, and to gain exert authority over how the reader should react to the poem. For example, the rhetorical question 'was there a man dismayed?' manipulates the reader into considering that there was a good cause to be upset about the order. Furthermore, the imperative verb 'honour' tells the reader exactly how they should think of the soldiers.

Quote: "Honour the charge they made!
Honour the Light Brigade."

Metaphors – The predominant metaphor used throughout the poem compares the battleground to the 'valley of death', and an extension of this (as the soldiers reach the opposition battery) is the jaws of death. This creates a sense of ominous certainty that the men will perish when they enter. This makes the return of a number of them seem all the more remarkable.

Quote: "Into the valley of Death
Rode the six hundred."

Form/Structure – The poem is composed of six stanzas which vary in length from six to twelve lines. Each of the stanzas shares similarities, for example ending with the refrain 'six hundred', thus emphasising the most important message in the poem. The poem also makes use of anaphora (the same words repeated at the beginning of lines).

Quote: "Cannon to right of them / Cannon to left of them / Cannon in front of them."

Alliteration – A range of alliteration is used throughout the poem to recreate the sounds that the soldiers hear in the battlefield environment. There is a visceral effect, for example, that is created when the reader traverses the line 'stormed at with shot and shell'. The repeated 's' sound replicating the violence of the moment. Alliteration is also utilised to capture the reactions of the world to the event – the repeated 'wo' sound in 'All the world wondered' depicting the astonishment of those reading about the battle.

Quote: "Charging an army, while
All the world wondered."

Varied Verbs – Tennyson uses some interesting and original verbs to portray the actions, sights, and sounds on the battlefield. For example, the artillery is described using the words 'volleyed', 'thundered', and 'stormed'. Such powerful verbs make the artillery seem like an almighty force of nature (note the connotations of violent weather), something far bigger and stronger than the Light Brigade.

Quote: "Volleyed and thundered;
Stormed at with shot and shell"

Rhythm/Rhyme – The poem is written in dimeter – meaning that there are two stressed syllables per line. These are usually followed by at least two unstressed syllables, creating the sound of Light Brigade riding into battle on horseback. The use of sporadic rhyme further strengthens this rhythm, creating a flow to the poem as it is read aloud.

Quote: "Flashed all their sabres bare / Flashed as they
turned in air / Sab'ring the gunners there."

Themes – A theme is an idea or message that runs throughout a text.

Remembrance – Tennyson's predominant aim in the poem is to create a lasting memory of the bravery of the anonymous men in the Light Brigade. Clear respect is shown for the men throughout the entirety of the poem, but the clear attempts to cement their legacy come in the 2nd half, through vocabulary such as 'hero' and 'glory.'



The Futility of War – Whilst Tennyson's poem conforms to the idea that death for one's country in war is deemed 'honourable', it also shows thinly veiled disgust at the treatment of the men in the Light Brigade. This is most evident in the lines 'though the soldier knew/ Someone had blundered.'



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Half a league, half a league,	A 'league' is an old way to measure distance, equating to around 3 miles. The repetition of this commences a rolling rhythm that continues through the poem, <u>resembling the sound of horses' hooves galloping</u> . Tennyson uses a <u>metaphor</u> in describing the opposition-dominated battlefield as 'the valley of death.' This has <u>religious connotations</u> (Psalm 23). 'Light' brigade is in opposition to the 'heavy' artillery, and yet they are being asked to 'Charge for the guns!' It is assumed 'he' refers to the commander.
	2	Half a league onward,	
	3	All in the valley of Death	
	4	Rode the six hundred.	
	5	"Forward, the Light Brigade!	
	6	Charge for the guns!" he said.	
2	7	Into the valley of Death	Once more the order is repeated to charge forward. The poet uses a <u>rhetorical question</u> to question the sense of the order – yet affirms that the soldiers carried out the order even though they knew there had been a mistake (<u>someone had blundered</u>). The <u>anaphora</u> involving the lines beginning 'their' is representative of some form of <u>chant or recitation</u> , thus adopting the voice of the soldiers – it is not their place to answer back or question, just to 'do and die' (follow orders knowing that they will likely die). The last two lines are repeated (a refrain) to emphasise the main action of the poem – the 600 men charging in.
	8	Rode the six hundred.	
	9	"Forward, the Light Brigade!"	
	10	Was there a man dismayed?	
	11	Not though the soldier knew	
	12	Someone had blundered.	
3	13	Theirs not to make reply,	The <u>anaphora</u> of cannon creates the sense that the cannons are everywhere – the soldiers are hugely outnumbered and facing enemy fire from all angles. The use of <u>varied verbs</u> (volleyed and thundered) creates the reverberating sound of the cannons firing, whilst the <u>alliterative</u> use of the 's' sound in 'stormed at with shot and shell' reflects the <u>violence</u> of the attack that they face. The adverb 'boldly' reflects their undeterred demeanour, even though the <u>extension of the metaphor</u> (becoming the 'jaws of death') makes this appear more and more like a suicide mission.
	14	Theirs not to reason why,	
	15	Theirs but to do and die.	
	16	Into the valley of Death	
	17	Rode the six hundred.	
	18	Cannon to right of them,	
4	19	Cannon to left of them,	Sabres are the type of curved sword that these type of cavalymen would have been carrying. Remember that they are charging into gunfire, and yet they themselves are not armed with guns. The <u>repetition</u> of sabre/sabring highlights the deficit that they hold. However, 'flashed' gives the idea of being proud and imperious, even in the face of such danger. Tennyson once more uses <u>alliteration</u> , this time of the 'w' sound in 'all the world wondered.' In this case wondered means they were filled with awe, and the repeated 'wo' sounds reflect the voices of those reading about the story around the world. The Light Brigade is able to break through the enemy line – a big achievement. They are then forced to retreat, but it is clear that some have died.
	20	Cannon in front of them	
	21	Volleyed and thundered;	
	22	Stormed at with shot and shell,	
	23	Boldly they rode and well,	
	24	Into the jaws of Death,	
5	25	Into the mouth of hell	In a near repeat of the beginning of stanza 3, the Light Brigade are surrounded by cannons, however the use of the <u>preposition</u> 'behind' shows us that they have now turned around and are riding back. Note the use of <u>rhyme in this stanza</u> , stressing 'shell', 'fell', 'hell' and 'well.' These four words alone emphasise how horrific and dangerous the battle was, yet how the Light Brigade fought strongly and were prepared to die for their country in the face of it. The 'jaws of death' metaphor had suggested certain death, and yet 'what was left of them' rode back out – thus demonstrating their achievement against the odds. The main difference, as the last line expresses, is there are far fewer of them.
	26	Rode the six hundred.	
	27	Flashed all their sabres bare,	
	28	Flashed as they turned in air	
	29	Sabring the gunners there,	
	30	Charging an army, while	
6	31	All the world wondered.	In the final paragraph, Tennyson aims to drive home his message of their <u>glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred.
	32	Plunged in the battery-smoke	
	33	Right through the line they broke;	
	34	Cossack and Russian	
	35	Reeled from the sabre stroke	
	36	Shattered and sundered.	
5	37	Then they rode back, but not	In the final paragraph, Tennyson aims to drive home his message of their <u>glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred.
	38	Not the six hundred.	
	39	Cannon to right of them,	
	40	Cannon to left of them,	
	41	Cannon behind them	
	42	Volleyed and thundered;	
6	43	Stormed at with shot and shell,	In the final paragraph, Tennyson aims to drive home his message of their <u>glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred.
	44	While horse and hero fell.	
	45	They that had fought so well	
	46	Came through the jaws of Death,	
	47	Back from the mouth of hell,	
	48	All that was left of them,	
6	49	Left of six hundred.	In the final paragraph, Tennyson aims to drive home his message of their <u>glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred.
	50	When can their glory fade?	
	51	O the wild charge they made!	
	52	All the world wondered.	
	53	Honour the charge they made!	
	54	Honour the Light Brigade,	
6	55	Noble six hundred!	

Poems for Comparison

Mametz Wood	<i>Exposure</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u> .
Exposure	<i>The Charge of the Light Brigade</i> can be compared and contrasted with this poem in the approach to the <u>futility of war</u> .



The Poet's Influences

FROM THE TIMES, OCTOBER 25th, 1854: If the exhibition of the most brilliant valour, of the scenes of courage... I shall proceed to describe, to the best of my power, what occurred under my own eye, and to state the facts which I have heard from men whose veracity is unimpeachable, reserving to myself the right of private judgement in making public and in suppressing the details of what occurred on this memorable day... At 6:00 our Light Cavalry Brigade rushed to the front... The Russians opened on them with guns from the redoubts on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendour of war. We could hardly believe the evidence of our senses. Surely that handful of men were not going to charge an army in position? Alas! it was but too true -- their desperate valour knew no bounds, and for indeed was it removed from its so-called better part -- discretion. They advanced in two lines, quickening the pace as they closed towards the enemy.





Extract from *The Prelude* KNOWLEDGE ORGANISER



Context – <i>The Prelude</i> was originally written in 1798, but was frequently rewritten and published in 1850.		
William Wordsworth – William Wordsworth (1812-1889) is one of the most famous poets in English Literature. He was born and raised in the Lake District, a beautiful natural area of the UK which clearly influenced the subject matter and themes in his writing. After living in France for a while, returning, and then marrying, Wordsworth was made the Poet Laureate. In 1847, after the death of his daughter, Wordsworth was said to be so upset that he could no longer write poetry. He died in 1850.		Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18 th Century. In most areas it peaked in the early 19 th Century. Romanticism is characterised by its emphasis on emotions, as well as glorifying nature and past events – memories and settings are often colourfully described. It was partially in response to the scientific rationalisation of nature of the era.
Writing the Prelude – Wordsworth began writing <i>The Prelude</i> in 1798, after experiencing homesickness when in Germany. It is a long autobiographical poem that is written in 14 books. It was not published until shortly after his death, in 1850. The poet uses childhood memories to share his quest for understanding in life. This extract in particular refers to a childhood memory in which he commandeers a boat before realising the magnitude and power of nature around him.		The Title – The full title of the poem is <i>The Prelude: Growth of a Poet's Mind</i> . The poem endeavours to do exactly as its subtitle implies, with each section roughly corresponding to a section in his poetic development. Wordsworth himself likened <i>The Prelude</i> to a Gothic cathedral, explaining (in another of his texts, <i>The Excursion</i>) that the poem was like 'an antechapel through which the reader might pass' in order to gain access to the main body of his work.

Language/Structural Devices	
Imagery – Wordsworth uses vivid imagery to create the night-time atmosphere throughout the opening of the extract, using vocabulary associated with peace to describe the tranquil natural phenomena. For example, words such as 'stealth', 'idly', and 'glittering' paint a quiet, peaceful scene in the mind of the reader. This is at odds with the sinister, almost gothic-like imagery that is created in the second half of the poem through vocabulary such as 'grave', 'black' and 'grim.'	Personification – In order to demonstrate the sheer power of nature throughout the poem, Wordsworth chooses to personify several aspects of nature at different points in the extract. For example, it is initially inferred that nature itself (she) guided him to take the boat that evening. Later on in the poem, the mountain peak that so terrifies the speaker is heavily personified, for e.g. through the terms 'voluntary power instinct' and 'upreared its head' – giving it purpose.
Quote: "Small circles glittering idly in the moon/ Until they melted all into one track."	Quote: "As if with voluntary power instinct, Upreared its head. I struck and struck again."
Alliteration – The repetition of particular sounds is used effectively by Wordsworth to evoke both tone and atmosphere at different points in the poem. For example, the frequent use of soft 'l' and 'm' sounds at the beginning of the poem (leaving, glittering, light, like) create a feeling of tranquility and peacefulness. This is in contrast to the ominous 'd' sound (days, dim, darkness) that dominates later.	Similes/Metaphors – Wordsworth also uses a number of figurative language techniques to paint a precise image in the mind of the reader, which alters as the tone of the poem changes. For example, the boat is initially described as being like a graceful 'swan', as the speaker is content and peaceful. Later, when feeling far more vulnerable, the speaker describes their vessel as simply being 'bark.'
Quote: "That spectacle, for many days, my brain Worked with a dim and undetermined sense"	Quote: "And, as I rose upon the stroke, my boat Went heaving through the water like a swan;"
Structure – There are no stanzas throughout the extract, yet Wordsworth opts to use lots of punctuation to clarify meanings and enable the reader to separate ideas. The extract is like a complete story in itself, in that it starts with 'one summer evening' and ends with the effect of the action 'trouble to my dreams.' The repeated use of 'and' throughout the poem gives it a spoken feel, like someone telling a story.	Oxymoron – An oxymoron is used in line six as the speaker states 'it was an act of stealth, and troubled pleasure.' Pleasure is usually something to be enjoyed, whilst someone that is 'troubled' is tormented to the degree that they cannot take pleasure from something. Whilst the boy does take pleasure from taking the boat, it is implied that he cannot enjoy it fully, for some kind of underlying fear.
Quote: "Like living men, moved slowly through the mind By day, and were a trouble to my dreams"	Quote: "Pushed from the shore. It was an act of stealth And troubled pleasure, nor without the voice"

Themes – A theme is an idea or message that runs throughout a text.	
Nature – As the speaker realises in this extract from <i>The Prelude</i> , humanity is only one part of nature. The natural world can make man feel extremely small and insignificant. The speaker feels power after taking the boat and directing it as he pleases, but is soon levelled by the power of nature (in the form of a large mountain).	
Loneliness – Throughout large sections of <i>The Prelude</i> , Wordsworth is often on his own, and he makes it clear that this is important to him. He is able to think more clearly when he is alone, and is more affected by experiences and places. In this sense, a more spiritual and mystical atmosphere is created through the idea of loneliness.	

Line-by-Line Analysis			
STANZA	LINE	POEM	ANALYSIS
1	1	One summer evening (led by her) I found	Lines 1-10 – Wordsworth immediately personifies nature as her – stating that nature itself was guiding him. The little boat seems to symbolise a vessel for the emotional, spiritual journey that he is on. As he 'unlooses' the boat, he is setting his imagination free. The speaker then opens themselves to all that nature has to offer, with Wordsworth using vivid imagery to describe its wonders. There is alliteration of soft 'l' and 'm' sounds, reflecting the serenity. The oxymoron 'troubled pleasure' suggests conflicted emotions – nature shows pure beauty but also power.
	2	A little boat tied to a willow tree	
	3	Within a rocky cove, its usual home.	
	4	Straight I unloosed her chain, and stepping in	
	5	Pushed from the shore. It was an act of stealth	
	6	And troubled pleasure, nor without the voice	
	7	Of mountain-echoes did my boat move on;	
	8	Leaving behind her still, on either side,	
	9	Small circles glittering idly in the moon,	
	10	Until they melted all into one track	
	11	Of sparkling light. But now, like one who rows,	Lines 11-20 – The speaker at this point is sure of his destination – the words 'chosen', 'fixed', and 'unswerving' demonstrate this sense of purpose and direction, whilst the 'horizon' represents the ultimate destination as a poet. The mention of the stars, with all their celestial beauty, and the use of the adjective 'elfin', however, point towards something more powerful and mystical. The simile comparing the boat to a swan signifies the beauty and elegance with which it moves through the water. This is a tranquil and beautiful image of nature.
	12	Proud of his skill, to reach a chosen point	
	13	With an unswerving line, I fixed my view	
	14	Upon the summit of a craggy ridge,	
	15	The horizon's utmost boundary; far above	
	16	Was nothing but the stars and the grey sky.	
	17	She was an elfin pinnacle; lustily	
	18	I dipped my oars into the silent lake,	
	19	And, as I rose upon the stroke, my boat	
	20	Went heaving through the water like a swan;	
	21	When, from behind that craggy steep till then	Lines 21-28 – There is a drastic shift in tone, when the speaker encounters a beast of nature that he can only describe as 'black' and 'huge.' There is repetition of the word 'huge' to emphasise its size, but also to mimic the boy's stumbling fear. The peak is heavily personified, for example the suggestion that it has a 'purpose', as if it is bringing some kind of message or intent towards him and that it 'upreared its head' and was 'growing.' The separation it creates between him and the stars represents the idea that nature is standing between him and the divine – it appears stronger than him.
	22	The horizon's bound, a huge peak, black and huge,	
	23	As if with voluntary power instinct,	
	24	Upreared its head. I struck and struck again,	
	25	And growing still in stature the grim shape	
	26	Towered up between me and the stars, and still,	
	27	For so it seemed, with purpose of its own	
	28	And measured motion like a living thing,	
	29	Strode after me. With trembling oars I turned,	
	30	And through the silent water stole my way	Lines 29-37 – The speaker turns back for the willow tree with 'trembling oars', demonstrating his pure anxiety. The boat is now described as 'bark', which makes it seem more fragile than before – a perception influenced by the speaker's fear. At the beginning of the poem man is painted as being at one with nature, but it seems as though here he has realised that nature also has a great many dangers, and should be feared. The vocabulary used e.g. 'dim' and 'grove' give a sense of foreboding.
	31	Back to the covert of the willow tree;	
	32	There in her mooring-place I left my bark, -	
	33	And through the meadows homeward went, in grave	
	34	And serious mood; but after I had seen	
	35	That spectacle, for many days, my brain	
	36	Worked with a dim and undetermined sense	
	37	Of unknown modes of being: o'er my thoughts	
	38	There hung a darkness, call it solitude	Lines 38-44 – The final lines reveal the lasting effect that this experience has had on the speaker. What had used to be 'familiar' and 'pleasant' was now 'darkness' and 'solitude', as he realised that he could not control nature, and that the world around him was more dangerous than he had known. The use of the terms 'huge' and 'mighty' show that he now saw nature as a greater power; 'do not live' gives the impression that these powers are immortal. The speaker's mindset was forever altered.
	39	Or blank desertion. No familiar shapes	
	40	Remained, no pleasant images of trees,	
	41	Of sea or sky, no colours of green fields;	
	42	But huge and mighty forms, that do not live	
	43	Like living men, moved slowly through the mind	
	44	By day, and were a trouble to my dreams	

Poems for Comparison		Influences on the Poet
Exposure	<i>The Prelude</i> can be compared and contrasted with this poem through its presentation of nature.	Many of Wordsworth's poems were influenced by his sister Dorothy, whose journal he liked to read. For example: "When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the waterside. We fancied that the lake had floated the seeds ashore, and that the little colony had so sprung up. But as we went along there were more and yet more; and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. These beautiful descriptions of the natural surroundings were imitated in sections of Wordsworth's poems, for example 'I Wandered Lonely as a Cloud' and 'The Prelude'."
Poppies/ War Photographer	<i>The Prelude</i> can be compared and contrasted with these poems through its presentation of loneliness.	



THE ÉMIGRÉE

KNOWLEDGE ORGANISER



Context – *The Émigrée* was written by Carol Rumens and was first published in *Thinking of Skins* in 1993.

Carol Rumens – Carol Rumens (born 1944) is a British poet, who was born and brought up in the culturally-diverse south of London. She has taught at numerous universities as a lecturer, and has also used her fluent understanding of Russian to translate many Russian poems. Critics have described her as 'having a fascination with elsewhere', which is clear in *The Émigrée*, a poem in which the speaker feels permanently 'elsewhere.'



Thinking of Skins – *Thinking of Skins* is the anthology in which *The Émigrée* appears. In this, one of her most popular poetry collections, Rumens confronts both personal and political issues in her engagement with other lives. The poems in this collection are often set against the backdrop of Eastern Europe and Russia, and Rumens adopts a wide variety of voices in exploring themes such as suffering, persecution, love, separation, death and displacement.



Emigration – Emigration is the act of leaving one's country in order to settle permanently in another. Someone who emigrates is often known as an emigrant, however in this poem Rumens employs the feminine form of the word – Emigrée – to provide a voice to a female speaker. Emigrants may leave their home country for many reasons, including to escape war, tyranny, poverty, or simply to seek a better life abroad.



Emigration to the United Kingdom – Throughout the time of Rumens' upbringing, the population of the UK was undergoing major changes as a result of widespread immigration. In the early 1990s, (when the poem was written), immigration was overtaking 'homegrown' population increases for the first time. In multicultural south London, Rumens will have doubtlessly encountered many emigrants experiencing life in a new country.



Language/Structural Devices

Metaphor – Rumens employs a number of different metaphors across the poem, normally with the intent of creating visual imagery of the speaker's homeland. For example, the tyrant's regime in the homeland is referred to as a 'sickness' – this suggests that the city's current state is not its true nature, and the speaker patiently waits for it to return to health. Another example is the 'bright, filled paperweight' – a metaphor for the positive memory she holds of her city.

Personification – Rumens uses personification across the poem in order to emphasise the attributes of different places and concepts. The city itself is personified – flying to the speaker in 'its own white plane' and acting 'docile.' The speaker also suggests that the city takes her 'dancing through the city/ of walls.' These examples of personification add to the positive image of the city – we understand the buzz the speaker feels when reflecting on her home city.

Quote: "my original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants,"

Quote: "but my city comes to me in its own white plane... I comb its hair and love its shining eyes."

Similes – A number of similes are utilised to add to the visual imagery of the poem. In stanza 1, Rumens creates an image of waves rising and falling between the speaker and her city, emphasising the position of isolation (an ocean between them). Later in stanza 3, the city is compared to paper, for being 'docile.' This suggests that the city feels within her control, and conforms to her beliefs and desires.

Interesting Verbs and Adjectives – Rumens' vocabulary choices are used to enhance meanings within the poem. For example, the use of the interesting verb 'branded' helps to show that the reader will always remember the city, but also evokes ideas of pain regarding the separation. Furthermore, the use of the adjectives 'white' and 'graceful' help to create a heavenly image of the speaker's city.

Quote: "...and the frontiers rise between us, close like waves... It lies down in front of me, docile as paper."

Quote: "but I am branded by an impression of sunlight. The white streets of that city, the graceful slopes"

Form/Meter – The poem consists of three stanzas. The opening two stanzas are 8 lines long and the third is 9 lines long. It has been suggested that the extra line at the end reflects the poet's unwillingness to let go. The poem does not use a regular rhythm or rhyme scheme, which perhaps reflects the feeling disrupted life of the émigrée. The line at the end of each stanza ends with the words 'of sunlight' (a refrain).

Structure – The poem is presented as a first person account by an émigrée. The first stanza introduces the speaker's thoughts about her homeland, the second adds more depth about forces keeping her from home, and the third deals with the discontent she feels in her new home. As the homeland is not named, the poem seems to be offering a more general consideration of the emotional implications of emigration.

Quote: "My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight."

Quote: "There once was a country... I left it as a child but my memory of it is sunlight-clear"

Themes – A theme is an idea or message that runs throughout a text.

Identity – The speaker struggles to find her identity in her new city, which contrasts heavily with her home city. This is evident through her repetition of 'they', (the 'others' in her new city) who she perceives as being in some way sinister and unwelcoming. Words such as 'walls', and 'mutter' shows the distrust between them.



Exile and Isolation – The speaker is an exile from an unknown city – a place that she clearly still considers as her emotional and spiritual home. She frequently compares her home to the 'sunlight.' In contrast, she considers her new home, which others see as 'safe', as a 'dark' place. It is evident that she feels exceptionally isolated in her new city.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	There once was a country... I left it as a child	In the opening stanza, the speaker views her home through rose-tinted spectacles, using <u>weather imagery</u> . The first line is written like the opening to a story, but suggests loss. Memories of childhood are often hazy, but the speaker's memories are <u>happy</u> and <u>bright</u> ('sunlight clear'). 'November' implies that things were getting <u>colder, darker</u> and <u>gloomier</u> – suggests a dark point in the country's history. The 'paperweight' <u>metaphor</u> helps the reader to see that no matter what bad things she hears about her country, it will always be <u>positive</u> in her <u>mind</u> . The suggestion that the country is 'sick' with <u>tyrants</u> makes the reader think that the country is at no fault, it is stricken by plague, but the use of 'branded' in the final line of the stanza shows that the speaker's <u>positive</u> view of country is <u>permanent</u> .
	2	but my memory of it is sunlight-clear	
	3	for it seems I never saw it in that November	
	4	which, I am told, comes to the mildest city.	
	5	The worst news I receive of it cannot break	
	6	my original view, the bright, filled paperweight.	
	7	It may be at war, it may be sick with tyrants,	
	8	but I am branded by an impression of sunlight.	
2	9	The white streets of that city, the graceful slopes	The speaker fondly remembers her home city, in <u>direct defiance</u> to the erosive effects that <u>time and oppression</u> have on its memory. The use of the adjectives 'white' and 'graceful' in the opening line make the home city seem <u>heavenly</u> . Time is personified as an enemy in war, as it 'rolls its tanks' and creates a <u>separation</u> between the speaker and her homeland. In the second half of the poem, the speaker seems to express that she wishes to speak in her <u>native language</u> , but has been in some way prevented from doing so – 'banned by the state.' Holding this language and being unable to use it makes the speaker feel 'like a hollow doll' (a simile). But she can't forget the language that she used to speak; the inclusion of another sense (<u>taste</u>) adds to the <u>vividness</u> of the imagery.
	10	glow even clearer as time rolls its tanks	
	11	and the frontiers rise between us, close like waves.	
	12	That child's vocabulary I carried here	
	13	like a hollow doll, opens and spills a grammar.	
	14	Soon I shall have every coloured molecule of it.	
	15	It may by now be a lie, banned by the state	
	16	but I can't get it off my tongue. It tastes of sunlight.	
3	17	I have no passport, there's no way back at all	The speaker opens the third stanza with a statement that makes the situation seem desperate and hopeless, and yet the second line revives the mood – the city is personified, and the speaker's memory is compared (through a metaphor) to a white plane that brings visions of it rushing back to her. The similes 'docile as paper' suggests that the memories yield to her every desire, rather like a blank sheet of paper does to an artist – what it becomes is within her control. There is a childlike joy in how the speaker treats the memories – rather like nurturing a cherished pet (line 20). The speaker then reveals contrasting perceptions of the city that she is in now – those around her see it as a 'free city' but she sees it as restrictive (city of walls). The darkness in the new city contrasts with the brightness she feels from her own city. Repetition of 'they' makes these unknown 'others' appear menacing and unwelcoming. She feels the need to defend her old city, as to her it is still 'sunlight.'
	18	but my city comes to me in its own white plane.	
	19	It lies down in front of me, docile as paper;	
	20	I comb its hair and love its shining eyes.	
	21	My city takes me dancing through the city	
	22	of walls. They accuse me of absence, they circle me.	
	23	They accuse me of being dark in their free city.	
	24	My city hides behind me. They mutter death,	
	25	and my shadow falls as evidence of sunlight.	

Poems for Comparison

The Prelude/ Kamilhaze	<i>The Émigrée</i> can be compared and contrasted with these poems in its approach to the theme of <u>identity</u> .	<i>"I think in my social attitudes I am a fighter. I don't want to write polemic: I don't want to write about what I haven't experienced for myself. So the material available is limited, and the tone must remain true to my voice. But I am angry about many things, and deeply disappointed with the human race. We are incapable of learning from history. I have very little hope for the future. I have begun exploring this in my latest poems."</i> Page 13
Exposure/ Storm on the Island	<i>The Émigrée</i> can be compared and contrasted with this poem in the approach to the themes of the <u>Exile and Isolation</u> .	

Words from the Poet





TISSUE KNOWLEDGE ORGANISER



Context – *Tissue* was published in Imtiaz Dharker's *The Terrorist at my Table* collection in 2006.

Imtiaz Dharker – Imtiaz Dharker (born 1954) is a contemporary poet who was born in Pakistan and raised in Scotland. She has won the Queen's Gold Medal for her poetry. In her five poetry collections to date, she often deals with the search for meaning and identity, and the position of women and multiculturalism in contemporary society. Some of the other themes that she has covered include home, freedom, journeys, communal conflict and politics.



Tissue – The poem explores the power and fragility of tissue. Tissue can mean two things – 1. A very thin type of paper – There are a number of references to the real life uses that we have for paper, for example in maps, architects drawings, and receipts. Whilst paper is considered as an incredibly important resource in the poem, its fragility is also considered: 'tissue' can easily erode, become damaged. 2. Human tissue – our make-up, our skin. In this way, tissue is used as an extended metaphor for life.



The Qur'an – The Qur'an is the central religious text of Islam, which Muslims believe to be a direct disclosure of truth from God (Allah). Muslims believe that the Qur'an was verbally communicated by Allah to the prophet Muhammad through the angel Gabriel, slowly over 23 years. Muslims regard the book as the ultimate miracle of Muhammad. The Qur'an describes itself as a book of guidance for mankind. In many Islamic cultures, it forms the basis for the law.



Impressionistic Poetry – Impressionistic poetry relates to poems or aspects of poems that do not have a secure, single interpretation. Poets may make their meaning deliberately ambiguous to generate further discussion and thought about regarding potential meanings – thus drawing on the reader's own impressions and ideas to create meaning. Aspects of *Tissue* may be described as 'impressionistic.' As literature students, we should relate meaning to the stated topic (e.g. power and conflict).



Language/Structural Devices

Extended Metaphor
Dharker uses an extended metaphor throughout the poem, in comparing the life of mankind to tissue/ paper – both fragile and powerful at the same time. The physical frailties of paper are exposed in numerous places across the poem by Dharker, who expresses that it can 'fall away on a sigh/ a shift in the direction of the wind.' This is much the same as human life/ mankind, which can be easily eradicated by forces of nature. Paper, like human tissue, thins with 'age or touching', and can be altered by interactions (e.g. when it is 'smoothed', 'stroked'.)
However, the power of mankind is also explained, mainly through the practical uses of paper stated in the poem (for example maps, receipts, the Qur'an) which are each related to important areas of life (travel, finances, religion). Dharker maintains despite more permanent 'capitals and monoliths' being built, the grand design of nature lay in our tissue – what we achieve in our lives 'never meant to last.'

Alliteration/Sibilance/Repetition – A number of sounds and words are repeated. For example, in stanza 5 there is repetition of the 'm' sound (maps, marks, make, mountain) making the whole stanza a mouthful – this mirrors the complexity of life being described through the metaphor with maps. Furthermore, words, such as 'transparent' are repeated – emphasising their importance to Dharker's message (transparent can mean 'see through' but also 'honest').

Quote: "that rivers make, roads, railroads, mountainfolds,"

Similes – Dharker uses a simile to compare our lives to paper kites. As this immediately follows details relating to how we use paper for transactions/ money, the most commonplace interpretation is that money can give us what feels like freedom (flying) but that we are still tied down by it (kite strings). Another interpretation is that our lives are at the mercy of greater forces, such as nature or the weather.

Quote: "and what was paid by credit card might fly our lives like paper kites."

Quote: "and never wish to build again with brick or block, but let the daylight break"

Structure – *Tissue* is constructed of largely unrhymed, quatrains, which reflects the irregularity of life and the flimsy nature of tissue paper. However, the quatrains themselves are fairly regular, perhaps representing the control of man. The final stanza is only one line long, which naturally draws the reader's attention to the main idea of the poem: that the tissue represents humankind.

Quote: "turned into your skin."

Enjambment – Dharker uses enjambment across the poem in order for multiple purposes. Primarily, enjambment in the poem undermines the controlled order of the poem – this reflects the message: mankind's power is undermined by its fragility. Enjambment also leaves lines hanging on words and their meanings. For example, in the opening line, the reader is forced to consider the dual meaning of the word 'light.'

Quote: "Paper that lets the light/ shine through, this/ is what could alter things."

Themes – A theme is an idea or message that runs throughout a text.

The Power of Mankind – Dharker makes references throughout the poem to the power of mankind through the extended metaphor with paper. The reader is shown that human life has the ability to 'let the light shine through', 'alter things', and 'trace a grand design.' Mankind is challenged to outlast even seemingly more permanent structures such as buildings.



The Fragility of Mankind – Throughout the poem, Dharker also expresses the fragility of life and mankind in general. Through the extended metaphor comparing life to 'tissue' (a particularly thin and flimsy type of paper), Dharker shows that mankind is weak and vulnerable in relation to nature and time.



Line-by-Line Analysis







STANZA	LINE	POEM	ANALYSIS
1-2	1	Paper that lets the light	Stanza 1 – The extended metaphor between paper and life begins. The light shining through may represent the influence of God, for light is often used as a symbol of truth or representation of the divine. The poet suggests that this is what can make a positive difference ('could alter things'). As we age, skin becomes thinner, but we also gain wisdom. Stanza 2 – The speaker continues the metaphor by suggesting that life, like the thinly worn pages of books, can be touched by others. The poem then begins to question whether we can outlive the paper records that we create.
	2	shine through, this	
	3	is what could alter things.	
	4	Paper thinned by age or touching,	
	5	the kind you find in well-used books,	
	6	the back of the Koran, where a hand	
	7	has written in the names and histories,	
	8	who was born to whom,	
3-4	9	the height and weight, who	Stanza 3 – Reference is given to birth and death certificates, important moments in life that we formalise with paper. The extended metaphor is used again in 'smoothed', 'stroked', to show how lives are impacted by interactions with others – emotionally, physically and socially. This also exposes the fragility of human life; how it can be impacted by others. Stanza 4 – The speaker then transgresses to a more speculative tone, considering what it would be like if buildings were made of paper – how they would quickly 'shift' and 'drift' – the question is raised in the mind of the reader whether human impact will outlive buildings.
	10	died where and how, on which sepia date,	
	11	pages smoothed and stroked and turned	
	12	transparent with attention.	
	13	If buildings were paper, I might	
	14	feel their drift, see how easily	
	15	they fall away on a sigh, a shift	
	16	in the direction of the wind.	
5-6	17	Maps too. The sun shines through	Stanza 5 – The speaker gives a further example of a use of paper in everyday life – in the recording of maps. The extended metaphor persists here through the consideration of marks on the map (river, roads, etc.) and human marks (veins, scars, etc.) Sibilance of 's' helps to highlight the happier times in life. Maps are presented as delicate – subject to change depending upon the political conflicts and wars – just as the human skin can be impacted in life. Stanza 6 – Another use for paper is receipts – this stanza demonstrates how our lives are ruled by money. Whilst money may make us feel free, the kite simile emphasises how it keeps us tied down – not actual freedom.
	18	their borderlines, the marks	
	19	that rivers make, roads,	
	20	railroads, mountainfolds,	
	21	Fine slips from grocery shops	
	22	that say how much was sold	
	23	and what was paid by credit card	
	24	might fly our lives like paper kites.	
7-8	25	An architect could use all this,	Stanza 7 – Another reference to practical uses of paper is provided in designs/architects drawings. The speaker expresses through this how paper has the potential to be more powerful than brick (links with creativity and ingenuity) and people's lives can be more powerful too. Stanza 8 – The human construction is considered against the brick buildings. It is presented as a far more wonderful structure. Again the speaker returns to the religious idea of light shining through – 'grand design' suggesting that the perfect image of God is found in the living tissue of man.
	26	place layer over layer, luminous	
	27	script over numbers over line,	
	28	and never wish to build again with brick	
	29	or block, but let the daylight break	
	30	through capitals and monoliths,	
	31	through the shapes that pride can make,	
	32	find a way to trace a grand design	
9-10	33	with living tissue, raise a structure	Stanza 9 – Human life is deemed to be far more fleeting than buildings of brick, which shows the fragility of mankind. Yet, it is also suggested that it has the potential to be far more powerful. The speaker once more shares that, like paper, lives are affected by those who touch them. Stanza 10 – The personal pronoun 'your' addresses the readers directly. The line is set alone to emphasise the message. Whilst lives can be mapped out by tissue (paper) we should be encouraged to make something far more powerful (but less lasting) with our human tissue/ lives.
	34	never meant to last,	
	35	or paper smoothed and stroked	
	36	and thinned to be transparent,	
	37	turned into your skin.	

Poems for Comparison

Poems for Comparison	Influences on the Poet
London/ My Last Duchess <i>Tissue</i> can be compared and contrasted with these poems through its presentation of the power of mankind.	<i>"As a child, I wasn't exposed to much poetry. Of course, I knew Keats and others but there was no connection in my life. Gerard Manley Hopkins, as I said, was the first one to really connect with me. Now, I can't choose a favourite poet or poem. It changes every day – anything that knocks me out. It could be new poets like John Agard or Caroline Bird; Carol Ann Duffy's 'Prayer' is one – anything that's fresh and alive. In Elizabeth Bishop's 'One Art' – although I don't usually like very structured forms – she uses the villanelle form (repeating the first and third lines) to convey loss so well. Interview with Young Poets Network at www.poetrypodcast.org.uk</i>
Ozymandias/ The Prelude (Extract) <i>Tissue</i> can be compared and contrasted with these poems through its presentation of the fragility of mankind.	



War Photographer KNOWLEDGE ORGANISER

Context – War Photographer was written by Carol Ann Duffy, and was published in 1985.		Line-by-Line Analysis	
<p>Carol Ann Duffy – Carol Ann Duffy (1955–present) is a Scottish author and poet. She is Professor of Poetry at Manchester Metropolitan University, and has been the Poet Laureate since 2009. She is the first woman, Scot, and LGBT poet to hold the position. Duffy wrote the poem due to her friendship with a war photographer. She was intrigued with a particular challenge that war photographers faced – recording horrific events without being able to do anything to help the subjects.</p>		<p>War Photographers – War photography involves photographing armed conflict and the effect of this on people and places. War photographers often have to place themselves in harms way, and are sometimes injured or killed themselves attempting to capture the required images/ getting images out of the war arena. Photojournalistic tradition (and other factors, e.g. differing cultures, etc.) suggests that war photographers should not influence what is being captured.</p>	
<p>Conflicts mentioned in the Poem – ‘Belfast’ seemingly refers to ‘The Troubles’ in Northern Ireland in the late 20th Century, in which more than 3,500 people were killed. ‘Beirut’ may be referring The Siege of Beirut, which resulted from a breakdown of cease-fire in the 1982 Lebanon War. ‘Phnom Penh’ refers to the Cambodian capital, which was heavily affected in the Cambodian genocide between 1975 and 1979, which killed approximately 1.3 to 3 million Cambodians.</p>		<p>Dangers for War Photographers – In the modern day, journalists and war photographers are protected by the international conventions of armed warfare, yet are still often considered targets by opposing groups. Sometimes this is the case in order for a group to show their hatred of the other, whilst in other cases photographers are targeted to prevent the facts from being widely shared. For example, in the Iraqi War between 2003 and 2009, 36 photographers were abducted or killed.</p>	
Language/Structural Devices			
<p>Religious Analogy – Duffy creates an analogy between the photographer developing his images and a priest conducting a sermon – fuelling the analogy with a number of vocabulary choices related to the semantic field of religion – e.g. ‘ordered rows’, ‘mass’, ‘priest’, ‘church’, ‘red light’ and ‘ghost.’ The analogy is apt as both the war photographer and the priest have to deal with death and suffering on a frequent basis, and in a sensitive manner. Furthermore, the church and the darkroom both function as a ‘sanctuary.’</p>		<p>Varied Verbs – Varied verbs are used to support Duffy’s understated imagery throughout the poem. These verbs inform the reader of the manner in which actions take place. Whilst Duffy does not directly describe the victims of war, the use of varied verbs to describe the subjects’ actions (and the actions of those close to them) influences the reader towards forming their own images. Some key examples of this are the ‘running’ children, the ‘twist’ of the half-formed ghost and the ‘cries’ of the man’s wife.</p>	
<p>Quote: “as though this were a church and he a priest preparing to intone a Mass.”</p>		<p>Quote: “A stranger’s features faintly start to twist before his eyes.”</p>	
<p>Double Meanings and Metaphors – Duffy uses a number of words and phrases that contain both surface level and deeper level meanings. This helps to show the pain buried beneath the surface of the war photographer’s consciousness. An example is the ‘ordered rows’ to describe the spools – on a deeper level this gives the reader an image of the rows of coffins of dead soldiers being lined up neatly.</p>		<p>Alliteration and Sibilance – Duffy uses these techniques to recreate the horrific sounds of war, creating an undertone of violence even in the calmer moments of the poem. For example, the alliteration of the harsh ‘B’ sound in ‘Belfast. Beirut’, in addition to the repeated ‘S’ sound through ‘spools’, ‘suffering’, and ‘set’ in line 2 serve to emphasise the intensity and the pain of war.</p>	
<p>Quote: “with spools of suffering set out in ordered rows.”</p>		<p>Quote: “Belfast. Beirut. Phnom Penh. All flesh is grass.”</p>	
<p>Form/Structure – The poem has a consistent, regular form throughout. There are 4 stanzas, each containing 6 lines of similar length. There is also a consistent rhyme scheme (ABBCDD) in each stanza. This regular structure represents the war photographer’s attempts to find some sense of order in amongst the chaos of war – e.g. ordering the photos.</p>		<p>Pronouns – Third person pronouns are used throughout the poem to describe the war photographer, for example ‘he,’ and ‘his.’ ‘He’ is not named. This is representative of the fact that the war photographer must hold a certain detachment from his work. The use of ‘they’ to describe the people of Rural England, shows how distant he feels from them.</p>	
<p>Quote: “From the aeroplane he stares impassively at where he earns his living and they do not care.”</p>		<p>Quote: “He has a job to do. Solutions slop in trays beneath his hands.”</p>	
Themes – A theme is an idea or message that runs throughout a text.		Poems for Comparison	
<p>Remembering Victims – The war photographer feels increasingly separated from those in his home country, who are indifferent to the pain and suffering of the subjects that his images present. Unlike them, he has the suffering of the victims etched into his memory. To those reading from afar, the victims become mere statistics.</p>		<p>Charge of the Light Brigade/ Poppies</p>	<p>War Photographer can be compared and contrasted with this poem in relation to the theme of <u>remembering victims</u>.</p>
<p>The Horror of War – Duffy’s skillful imagery helps to depict the terrible pain and suffering of those in conflict. Unlike the graphic images that we are considered to have become desensitised to, Duffy often leaves the reader of the poem to create their own images of horror – for example with the dying man, the only clues that the reader is given are the ‘twisted’ features and the ‘cries’ of his wife.</p>		<p>Exposure/ Out of the Blue</p>	<p>War Photographer can be compared and contrasted with this poem in the approach to the theme of the <u>horror of war/conflict</u>.</p>
Words from the Poet		<p>“Poetry isn’t something outside of life; it is at the centre of life. We turn to poetry to help us to understand or cope with our most intense experiences...Poetry has changed since the days of Larkin — he’s a good poet, but poetry has changed for the better. It’s not a bunch of similarly educated men — it’s many voices, many styles. The edge has become the centre...Poetry can’t lie... The poem tells the truth but it is not a documentary” Interview in <i>The Times</i> (2009)</p>	