

**YEAR 9**

**Home working poetry pack**

**Name**

**Teacher**

# Ozymandias

by Percy Bysshe Shelley

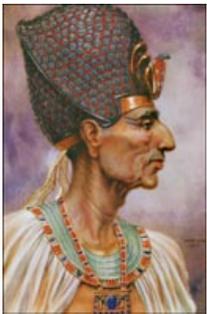
## Context

**Percy Bysshe Shelley** (1792-1822) was one of a group of poets who became known as **The Romantics**.

He came from a wealthy family and was in line to inherit both riches and his grandfather's role as an MP. He was expelled from university for writing about atheism (not believing in God) which led to him to fall out with his father who disinherited him. In the same year, 1811, he eloped and married aged 19.

Shelley was well known as a 'radical' during his lifetime and some people think *Ozymandias* reflects this side of his character. Although it is about the remains of a statue of Ozymandias it can be read as a criticism of people or systems that become huge and believe themselves to be invincible.

Shelley's friend the banker Horace Smith stayed with the poet in the Christmas season of 1817. One evening, they began to discuss recent discoveries in the Near East. In the wake of Napoleon's conquest of Egypt in 1798, the archeological treasures found there stimulated the European imagination. The power of pharaonic Egypt had seemed eternal, but now this once-great empire was (and had long been) in ruins; a feeble shadow.



The Roman-era historian Diodorus Siculus described a statue of Ozymandias, more commonly known as Ramses II. Diodorus reports the inscription on the statue, which he claims was the largest in Egypt, as follows: "King of Kings Ozymandias am I. If any want to know how great I am and where I lie, let him outdo me in my work." (The statue and its inscription do not survive, and were not seen by Shelley.)

Stimulated by their conversation, Smith and Shelley wrote sonnets based on the passage in Diodorus. Smith produced a now-forgotten poem while Shelley's contribution was "Ozymandias," one of the best-known sonnets in European literature.

## summary

A traveller tells the poet that two huge stone legs stand in the desert. Near them on the sand lies a damaged stone head. The face is distinguished by a frown and a sneer which the sculptor carved on the features. On the pedestal are inscribed the words "My name is Ozymandias, king of kings: / Look on my works, ye Mighty, and despair!" Around the huge fragments stretches the empty desert.

## Vocabulary

**Visage** (noun): the form or structure of a person's face, or is a person's facial expression  
**Sneer** (verb): to look at someone with a disdainful expression, as though you think they are worthless  
**Sculptor** (noun): a person who sculpts (builds or creates things out of a material – ie clay)

**Colossal** (adjective): enormous in size  
**Wreck** (noun): a ruined object or person  
**Boundless** (adjective): endless; having no boundary

# Ozymandias

BY PERCY BYSSHE SHELLEY

I met a traveller from an antique land,  
Who said—“Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away.”



What do these words mean?	Review
<ul style="list-style-type: none"> <li>a. Trunkless:</li> <li>b. Visage:</li> <li>c. Pedestal:</li> <li>d. Colossal:</li> </ul>	

	T or F	+ because.../quotation	Review
A traveller finds the remains of a statue in the desert.			
The legs and body are still standing.			
Nearby is the smashed face of the statue.			
The statue is of an elderly, wrinkled, man.			
The face of the sculpture had an unpleasant expression.			
There are words carved on the base of the statue.			
The words suggest that the statue was of a kind ruler.			
There is nothing around the statue now except sand.			

What other name was Ozymandias known by?	Where did he rule?	What was he <u>most</u> known for?
<ul style="list-style-type: none"> <li>a. Rameses II</li> <li>b. Rameses IV</li> <li>c. Pharaoh II</li> <li>d. Pharaoh IV</li> </ul>	<ul style="list-style-type: none"> <li>a. Greece</li> <li>b. Turkey</li> <li>c. Egypt</li> <li>d. China</li> </ul>	<ul style="list-style-type: none"> <li>a. Providing food for poor people.</li> <li>b. Improving healthcare.</li> <li>c. Poetry</li> <li>d. Building, especially statues of himself.</li> </ul>

What might sand symbolise? + ...and therefore....

In your books:
In 'Ozymandias', Shelley's message about power seems to be...
+ because...                      + for example....                      + this reveals...

## London by William Blake

Context	
<p>William Blake was another key romantic poet. He specialised in poems of a religious nature but he rejected established religion. One of the main reasons was the failure of the established Church to help children in London who were forced to work. Blake lived and worked in the capital, so was well placed to write clearly about the conditions people who lived there faced.</p> <p>He published a book of poems called 'Songs of Innocence and Experience' in 1794, this collection of poems aimed to show the "Two Contrary States of the Human Soul". The <i>Songs of Innocence</i> section contains poems which are positive in tone and celebrate love, childhood and nature. The <i>Songs of Experience</i> poems are obviously intended to provide a contrast, and illustrate the effects of modern life on people and nature. Dangerous industrial conditions, child labour, prostitution and poverty are just some of the topics Blake explores.</p> <p>In 1789, the French people revolted against the monarchy and aristocracy, using violence and murder to overthrow those in power. Many saw the French Revolution as inspirational - a model for how ordinary, disadvantaged people could seize power. Blake alludes (makes subtle reference to) to the revolution in the poem <i>London</i>, arguably suggesting that the experience of living there could encourage a revolution on the streets of the capital.</p>	
Summary	
<p>The poem describes a journey around London, offering a glimpse of what the speaker sees as the terrible conditions faced by the inhabitants of the city. Child labour, restrictive laws of property and prostitution are all explored in the poem.</p> <p>The poem starts with a criticism of laws relating to ownership. The 'charter'd Thames' is a bitter reference to the way in which every aspect of life in London is owned, even the river, so often in other poems a symbol of life, freedom and the power of nature.</p> <p>Blake's poem also criticises religion and its failures. The speaker draws attention to the cry of the chimney sweeper and the blackening of church walls, implying that the church as an institution is inactive, unwilling to help those in need. It ends with a vision of the terrible consequences to be faced as a result of sexually transmitted disease.</p>	
Vocabulary	
<p><b>Wander</b> (verb): to walk without definite purpose</p> <p><b>Chartered</b> (adjective): to describe when an organisation or institution is given specific rights, powers or privileges by the overall authority.</p> <p><b>Mark</b></p> <p>1) (Noun): is a sign, symbol, indication or a stain.</p> <p>2) (verb): to put an indication or symbol on something in order to identify it.</p> <p>3) (verb) to notice something</p> <p><b>Woe</b> (noun): a feeling of deep sorrow or grief.</p> <p><b>Ban</b> (noun): is a ruling that forcibly stops something.</p> <p><b>Forge</b> (verb): to give form or shape to something.</p>	<p><b>Manacles</b> (noun): handcuffs</p> <p><b>Hapless</b> (adjective): unlucky</p> <p><b>Appal</b> (verb): to shock or amaze in a negative way.</p> <p><b>Blight</b> (verb): to spoil or destroy something or to cause an urban area to become run-down and neglected.</p> <p><b>plague</b></p> <p>1) (noun): a widespread disease that is deadly.</p> <p>2) (verb): To pester or annoy continually.</p> <p><b>hearse</b> (noun): a funeral car (or horse drawn cart in Blake's day)</p>

# London

BY WILLIAM BLAKE

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.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

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

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





## Extract from the Prelude by William Wordsworth

### Context

**William Wordsworth** (1770-1850) is one of the most famous poets in the history of English Literature. He was born in Cumbria, part of the region commonly known as the Lake District, and his birthplace had a huge influence on his writing. So did the fact that his mother died when he was only eight years old. His father wasn't always around, although William did use his library for reading. William spent time with his grandparents who lived in nearby Penrith, an even wilder and more rugged place.

Wordsworth is believed to have started writing poetry when he was at school; during this time he was orphaned by the death of his father.

He went to Cambridge University and just before finishing his studies he set off on a walking tour of Europe, coming into contact with the French Revolution, which influenced his writing. He fell in love with a French woman and she had a child. Wordsworth returned to England before his daughter, Caroline, was born and war between Britain and France meant that he didn't see his daughter or her mother for many years.

In 1802, shortly after visiting his daughter in France, Wordsworth married Mary Hutchinson, a friend from his school days. They had five children together. 1812 was a terrible year for them as two of their children died.

*The Prelude* is one of the greatest works of literature ever written in English. It is a long **autobiographical** poem in 14 sections. The first version was written in 1798 but he continued to work on it throughout his lifetime.

The poem shows the **spiritual growth of the poet**, how he comes to terms with who he is, and his place in nature and the world. Wordsworth was inspired by memories of events and visits to different places, explaining how they affected him. He described *The Prelude* as "a poem on the growth of my own mind" with "contrasting views of Man, Nature, and Society".

### Summary

This **extract** describes how Wordsworth went out in a boat on a lake at night. He was alone and a mountain peak loomed over him; its presence had a great effect and for days afterwards he was troubled by the experience.

### Vocabulary

**Cove** (noun): a small area on the beach shielded by rocks.

**Stealth** (noun): being secretive or cautious in movement and action

**Idly** (adverb): doing something without purpose.

**Craggy ridge** (adjective noun): the rough and rugged edge of a rocky bit of land.

**Utmost** (adjective): something that is most important, most extreme or greatest.

**Elfin** (adjective): like an elf; tiny, delicate

**Pinnacle** (noun): a small sailing ship

**Lustily** (adverb): to describe something done in a 'lusty' manner (lusty describes someone or something that is filled with passion, or someone strong and full of vigour.)

**Uprear** (verb): to lift up

**Stature** (noun): height

**Grim** (adjective): something that is so unpleasant it pushes you away

**Covert** (adjective): secret or hidden

**Spectacle** (noun): something amazing, interesting or exciting to see that attracts attention.

**Mode** (noun): a way of doing something or acting.

## Extract from the Prelude

By William Wordsworth

One summer evening (led by her) I found  
A little boat tied to a willow tree  
Within a rocky cove, its usual home.  
Straight I unloosed her chain, and stepping in  
Pushed from the shore. It was an act of stealth  
And troubled pleasure, nor without the voice  
Of mountain-echoes did my boat move on;  
Leaving behind her still, on either side,  
Small circles glittering idly in the moon,  
Until they melted all into one track  
Of sparkling light. But now, like one who rows,  
Proud of his skill, to reach a chosen point  
With an unswerving line, I fixed my view  
Upon the summit of a craggy ridge,  
The horizon's utmost boundary; far above  
Was nothing but the stars and the grey sky.  
She was an elfin pinnace; lustily  
I dipped my oars into the silent lake,  
And, as I rose upon the stroke, my boat  
Went heaving through the water like a swan;  
When, from behind that craggy steep till then  
The horizon's bound, a huge peak, black and huge,  
As if with voluntary power instinct,  
Upreared its head. I struck and struck again,  
And growing still in stature the grim shape

Towered up between me and the stars, and still,  
For so it seemed, with purpose of its own  
And measured motion like a living thing,  
Strode after me. With trembling oars I turned,  
And through the silent water stole my way  
Back to the covert of the willow tree;  
There in her mooring-place I left my bark, -  
And through the meadows homeward went, in grave  
And serious mood; but after I had seen  
That spectacle, for many days, my brain  
Worked with a dim and undetermined sense  
Of unknown modes of being; o'er my thoughts  
There hung a darkness, call it solitude  
Or blank desertion. No familiar shapes  
Remained, no pleasant images of trees,  
Of sea or sky, no colours of green fields;  
But huge and mighty forms, that do not live  
Like living men, moved slowly through the mind  
By day, and were a trouble to my dreams.



	T or F	+ because...	Review
One morning, Wordsworth unties a boat from a tree.			
He sees small circles shining in the water as he rows.			
In the first half of the poem Wordsworth seems to feel confident.			
He fixes his eyes on a ridge back on shore.			
As he rows, a new, bigger mountain comes into view.			
The mountain comes alive and begins to walk towards him.			
He keeps rowing in the same direction.			
Wordsworth's legs shake as he rows.			
He ties the boat back to the tree.			
Once back on land, Wordsworth feels happy and relieved.			
He sleeps well.			

Circle the picture that shows most accurately what Wordsworth was doing.



Which word(s) in the poem mark the turning point?	Review

In your books:

In the extract from 'The Prelude' Wordsworth's feelings change. More precisely...

+ This is not surprising because...

## My Last Duchess by Robert Browning

### Context

**Robert Browning** (1812-1889) was heavily influenced as a youngster by his father's extensive collection of books and art. His father was a bank clerk and collected thousands of books, some of which were hundreds of years old and written in languages such as Greek and Hebrew. By the time he was five, it was said that Browning could already read and write well. He was a big fan of the poet **Shelley** and asked for all of Shelley's works for his thirteenth birthday. By the age of fourteen, he'd learned Latin, Greek and French. Browning went to the University of London but left because it didn't suit him.

He married fellow poet **Elizabeth Barrett** but they had to run away and marry in secret because of her over-protective father. They moved to Italy and had a son, Robert. Father and son moved to London when Elizabeth died in 1861.

Browning is best known for his use of the **dramatic monologue**. *My Last Duchess* is an example of this and it also reflects Browning's love of **history** and **European culture** as the story is based on the life of an Italian Duke from the sixteenth century.

The characters mentioned in this poem are based on real life, historical figures. The narrator is **Duke Alfonso II** who ruled a place in northern Italy called Ferrara between 1559 and 1597. The Duchess of whom he speaks was his first wife, **Lucrezia de' Medici** who died in 1561 aged 17, only two years after he married her. In real life, Lucrezia died in suspicious circumstances and might have been poisoned.

### Summary

The characters mentioned in this poem are based on real life, historical figures. The narrator is Duke Alfonso II who ruled a place in northern Italy called Ferrara between 1559 and 1597. The Duchess of whom he speaks was his first wife, Lucrezia de' Medici who died in 1561 aged 17, only two years after he married her. In real life, Lucrezia died in suspicious circumstances and might have been poisoned.

The poem is set in 1564, three years after the death of the Duchess. An emissary (messenger or representative) has been sent to see the Duke from the Count of Tyrol. The Count is the father of the Duke's next wife (he married three times in all). The Duke shows the emissary a picture of his late wife and remarks on her character, suggesting that she was unfaithful to him - and hinting that he might have killed her because of it.

During his speech, the Duke makes himself look arrogant, insensitive and selfish.

### Vocabulary

**Countenance** (noun): the look on a face that shows expression.

**Earnest** (adj): to describe someone or something serious and not playful.

**Mantle** (noun): a shawl or a cloak

**Officious** (adj): is offering unwanted advice or services, often in an overbearing way.

**Trifling** (adj): of little importance or worth

**Munificence** (noun): generosity

**Dowry** (noun): the property and wealth a woman brings to a marriage in some cultures or in historic times, or a natural talent or gift.

**Warrant** (verb): to guarantee, assure or give someone authority to do something.

*FERRARA*

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
"Fra Pandolf" by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat." Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had  
A heart—how shall I say?— too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.



Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech—which I have not—to make your will  
Quite clear to such an one, and say, "Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark"—and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse—  
E'en then would be some stooping; and I choose  
Never to stoop. Oh, sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence



Is ample warrant that no just pretense  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

Robert Browning



	T or F	+ because.../quotation	Review
The speaker is a king.			
He points to a painting of a young woman.			
The speaker painted it himself.			
No one else normally looks at the painting.			
The woman appears to be blushing.			
The speaker says it was only him who caused this reaction.			
The speaker thinks the Duchess was too easily flattered.			
Name three things that the Duke says the Duchess enjoyed.	1. 2. 3.		
The speaker does not think the Duchess appreciated his status.			
The speaker confronted the Duchess about his feelings.			
The speaker had the Duchess killed.			
The speaker is talking to a father about marrying his daughter.			

What is 'Ferrara'?	What is the form of the poem?	++ In other words...
<ul style="list-style-type: none"> <li>a. A type of Italian car</li> <li>b. An Italian artist</li> <li>c. The name of an Italian person</li> <li>d. The name of a city in Italy</li> </ul>	<ul style="list-style-type: none"> <li>a. Sonnet</li> <li>b. Dramatic monologue</li> <li>c. Haiku</li> <li>d. Elegy</li> </ul>	

In your books:

Browning suggests that the speaker is controlling and jealous. For example...

+ in other words...      + this reveals...

++ Was the speaker able to control the Duchess? Well...

# The Charge of the Light Brigade

BY ALFRED, LORD TENNYSON

## Context

### The poet:

Alfred Tennyson (1809-1892) was one of 11 children born to an upper-middle class country vicar. He received a good literary education. Alfred started writing poetry from a young age and published his first poems while still a student at Cambridge. In 1850 he became **poet laureate**. This meant he had to write important poems about events that affected the British nation. He held this post until his death in 1892, making him the country's longest ever serving laureate.

### Historical context

The Crimean War was fought between Britain and Imperial Russia from 1853-1856. For the first time in history, newspapers carried eye-witness reports as well as detailing **not just the triumphs of war but the mistakes and horrors as well.**

The most significant moment in the Crimea came during the **Battle of Balaklava**. An order given to the British army's cavalry division (known as the Light Brigade) was misunderstood and 600 cavalymen ended charging down a narrow valley straight into the fire of Russian cannons. Over 150 British soldiers were killed, and more than 120 were wounded. At home the news of the disaster was a sensation and a nation that had until then embraced British military exploits abroad began to question the politicians and generals who led them.



## Summary

The poem tells the story of a brigade consisting of 600 soldiers who rode on horseback into the “valley of death” for half a league (about one and a half miles). They were obeying a command to charge the enemy forces that had been seizing their guns. Not a single soldier was discouraged or distressed by the command to charge forward, even though all the soldiers realized that their commander had made a terrible mistake. The 600 soldiers were assaulted by the shots of shells of canons in front and on both sides of them. Still, they rode courageously forward toward their own deaths. The soldiers struck the enemy gunners with their unsheathed swords (“sabres bare”) and charged at the enemy army while the rest of the world looked on in wonder. They rode into the artillery smoke and broke through the enemy line, destroying their Cossack and Russian opponents. Then they rode back from the offensive, but they had lost many men so they were “not the six hundred” any more.

## Vocabulary

**Charge** (verb): to attack with great force and speed  
**Brigade** (noun): a unit of soldiers.  
**League** (noun): a unit of measurement; about 1.5 miles  
**Dismayed** (adjective): to describe someone experiencing a loss of courage  
**Blundered** (verb): made a big mistake

**Shell** (noun): explosives from a large gun.  
**Sabres** (noun): swords  
**Cossack** (noun): Russian Soldier  
**Reeled** (verb): fell backwards with a dizzy feeling  
**Sundered** (verb): broke apart, separated or split.

The Charge of the Light Brigade  
BY ALFRED, LORD TENNYSON

I

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
“Forward, the Light Brigade!  
Charge for the guns!” he said.  
Into the valley of Death  
Rode the six hundred.

II

“Forward, the Light Brigade!”  
Was there a man dismayed?  
Not though the soldier knew  
Someone had blundered.  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die.  
Into the valley of Death  
Rode the six hundred.

III

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



**IV**

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



**V**

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

**VI**

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

# Exposure

BY WILFRED OWEN

## Context

Wilfred Owen (1893-1918) is one of the most famous English poets to emerge from the First World War. War broke out in 1914 and he joined the army the following year, aged 18. Before long he had to return to England to get treatment for shell-shock (what today we would call Post-traumatic Stress Disorder – severe anxiety brought on by a stressful situation like war).

He was sent to a hospital in Edinburgh and there he met the already well-known poet and writer Siegfried Sassoon. Sassoon had encouraged Owen to put more of his own personal experiences into his poetry. He had also turned him against the war. Instead of seeing the war as a justified attempt to free Belgium, Owen now saw the war as a struggle between Imperial powers looking to expand their lands overseas. Owen became angry about the Government propaganda that persuaded young men to join up to chase after glory. Owen wanted to ‘expose’ the pity and horror of war. Owen returned to the trenches a year later and wrote some of his best-known poems. He was also decorated for his courage in battle, before being killed on 4th November 1918, just a week before peace was declared and the war finally ended.

## Summary

A company of soldiers suffers the bitter cold of a night at the front. The troops keep nervous watch during a bitterly cold night though despite the distant sound of guns, “nothing happens”. They question why they are there. Dawn brings only gloomy relief; the enemy’s bullets seem less dangerous than the snow. In their dreams, they see a peaceful spring scene though it is one from which they are excluded. Their fate is, instead, to lie out in the trenches. Tonight, the cold will claim more lives. Still nothing happens.



## Vocabulary

**Wearied (adjective):** tired and exhausted  
**Drooping (verb):** hanging down, bending down or to losing strength.  
**Salient (adjective):** something that is very noticeable or is prominent  
**Sentries (noun):** guards  
**Gusts (noun):** a small burst of wind.  
**Incessantly (adverb):** continually; without stopping; endless.  
**Massing (verb):** to bring together into a mass (a large grouping)  
**Melancholy (adjective):** feeling sad and depressed  
**Ranks (noun):** orderly lines – specifically of soldiers.  
**Successive (adjective):** one after the other.

**Shudders (verb):** shivers  
**Flock (verb):** group together  
**Renew (verb):** to make new, reawaken, reestablish or start over  
**Nonchalance (adjective):** indifference; not seeming to care  
**Cringe (verb)** to draw back or to move your face or body in order to shrink from danger or fear.  
**Daze (noun):** a state of stunned confusion or bewilderment.  
**Dowse (verb):** cover completely in water.  
**Glozed : deceived**  
**Loath (adjective):** someone or something unwilling or reluctant.  
**Puckering (verb)** to draw up into wrinkles or small folds.

# Exposure

BY WILFRED OWEN

Our brains ache, in the merciless iced east winds that knife us . . .  
Wearied we keep awake because the night is silent . . .  
Low drooping flares confuse our memory of the salient . . .  
Worried by silence, sentries whisper, curious, nervous,  
    But nothing happens.

Watching, we hear the mad gusts tugging on the wire,  
Like twitching agonies of men among its brambles.  
Northward, incessantly, the flickering gunnery rumbles,  
Far off, like a dull rumour of some other war.  
    What are we doing here?

The poignant misery of dawn begins to grow . . .  
We only know war lasts, rain soaks, and clouds sag stormy.  
Dawn massing in the east her melancholy army  
Attacks once more in ranks on shivering ranks of grey,  
    But nothing happens.

Sudden successive flights of bullets streak the silence.  
Less deadly than the air that shudders black with snow,  
With sidelong flowing flakes that flock, pause, and renew,  
We watch them wandering up and down the wind's nonchalance,  
    But nothing happens.

Pale flakes with fingering stealth come feeling for our faces—  
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,  
Deep into grassier ditches. So we drowse, sun-dozed,  
Littered with blossoms trickling where the blackbird fusses.  
—Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed  
With crusted dark-red jewels; crickets jingle there;  
For hours the innocent mice rejoice: the house is theirs;  
Shutters and doors, all closed: on us the doors are closed,—  
We turn back to our dying.

Since we believe not otherwise can kind fires burn;  
Nor ever suns smile true on child, or field, or fruit.  
For God's invincible spring our love is made afraid;  
Therefore, not loath, we lie out here; therefore were born,  
For love of God seems dying.

Tonight, this frost will fasten on this mud and us,  
Shrivelling many hands, and puckering foreheads crisp.  
The burying-party, picks and shovels in shaking grasp,  
Pause over half-known faces. All their eyes are ice,  
But nothing happens.

## Exposure – Wilfrid Owen

Expectation:



Reality:



Although war was presented as glorious and noble, the reality for soldiers in the trenches was very different. More precisely... + weather + boredom + gas + mud + snow

These are **some lines** from the poem. The speaker is a soldier IN A TRENCH.

Our brains ache, in the merciless iced east winds that knife us . . .

The first stanza reveals that it is not enemy soldiers that are the real problem in the trenches. Instead it is...

+ Owen's deliberate use of the word 'knife' suggests...

Worried by silence, sentries whisper, curious, nervous,  
But nothing happens

In other words...

+ Why is silence worrying? Well...

Dawn massing in the east her melancholy army  
Attacks once more in ranks on shivering ranks of grey,  
But nothing happens.

In other words...

+ In some ways, this is an unusual image of dawn because...

Sudden successive flights of bullets streak the silence.  
Less deadly than the air that shudders black with snow...

In other words...

+ Owen suggests that the more dangerous this for the soldiers is...

Pale flakes with fingering stealth come feeling for our faces—  
We cringe in holes

+In other words...

++ In particular, the word 'cringe' suggests...

The burying-party, picks and shovels in shaking grasp,  
Pause over half-known faces. All their eyes are ice.

In other words...

Charge of the Light Brigade		Poet:	
	T or F	+ because...	Review
'Cavalry' means lightly armed soldiers on foot.			
The Light Brigade fought in the Battle of Cardigan.			
The Light Brigade charged directly towards the Russian guns.			
The Light Brigade could not question the orders they were given.			
They were only shot at by Russian cannons directly in front of them.			
All of the Light Brigade survived and returned safely.			
The Light Brigade knew someone had made a mistake, and that they were riding to almost certain death.			

In one sentence, explain what the poet means by 'all the world wondered'. Use these words: **bravery, stupidity.**

Exposure		Poet:	
	T or F	+ because...	Review
'Exposure' is set during the Second World War.			
The soldiers are constantly fighting other soldiers.			
It is almost as if the wind is attacking the soldiers.			
Soldiers in the trenches were often nervous.			
The soldiers are attacked by the extreme heat of the sun.			
Bullets are still the most dangerous thing the soldiers face.			

Where are the soldiers in 'Exposure'?		What are some possible meanings of the word 'exposure'?	
<ul style="list-style-type: none"> <li>a. The trenches</li> <li>b. A camp</li> <li>c. Charging towards a hedge.</li> <li>d. A battlefield</li> </ul>		<ul style="list-style-type: none"> <li>1.</li> <li>2.</li> </ul>	
In one sentence, explain what the poet suggests is the greatest danger the soldiers face.			
<b>Bayonet Charge</b>		Poet:	
	T or F	+ because...	Review
A soldier wakes slowly.			
He runs across a field towards a trench.			
Bullets fly through the air.			
The soldier pauses to wonder where the enemy are.			
The soldier sees an animal.			
He turns and runs back where he came from.			
The soldier is still motivated by patriotism.			
The soldier feels terrified.			
Which is the best definition of 'patriotism'?		What is a bayonet?	
<ul style="list-style-type: none"> <li>a. Showing love for your king and pride in them.</li> <li>b. showing love for your country and pride in it.</li> <li>c. Showing pride in your army and soldiers.</li> <li>d. Showing love for your country and family.</li> </ul>			
Which sentence best describes how the soldier feels at the end of the poem?			
<ul style="list-style-type: none"> <li>a. He is terrified he is going to die because of the freezing cold.</li> <li>b. He is terrified and is just trying to survive and escape the bullets flying around him.</li> <li>c. He is terrified but is motivated by patriotism and honour and dignity.</li> <li>d. He is bored, and worried he is going to die because of the freezing cold.</li> </ul>			
In your book:			
What does the poet mean when he writes 'King, honour, human dignity, etcetera' were 'dropped like luxuries'?			
Use these words: <b>motivation, patriotism, survival</b>			

## Storm on the Island by Seamus Heaney

Context	
<p>Seamus Heaney was born in Northern Ireland in 1939, the eldest child in what was to become a family of nine children. His father farmed 50 acres in rural County Derry and was a cattle dealer. Much of Heaney's poetry is centred on the countryside and farm life that he knew as a boy.</p> <p>In the 1960s he belonged to a group of poets who, he said, used to talk poetry day after day. He has written many collections of poetry, the first of which was published in 1966. His later works capitalise on his knowledge of Latin, Anglo-Saxon and Gaelic and explore words and their significance. His translation of Beowulf, an Old English <b>narrative</b> poem, was published in 1999.</p> <p>In 1982 he began teaching for one semester a year at Harvard University in the USA. He was appointed Professor of Poetry at Oxford University in 1989 and was awarded the Nobel Prize for Literature in 1995. He has lived with his family in Dublin in the Republic of Ireland since 1976.</p>	
Summary	
<p>The poem describes the experience of being in a cliff-top cottage on an island off the coast of Ireland during a storm. Heaney describes the bare ground, the sea and the wind. The people in the cottage are extremely isolated and can do nothing against the powerful and violent weather.</p>	
Vocabulary	
<p><b>Squat</b> (adjective): someone or something that is short and thick.</p> <p><b>Wizened</b> (adjective): dried up, shrivelled</p> <p><b>Stacks</b> (noun): haystacks</p> <p><b>Stooks</b> (noun): bundles of straw</p> <p><b>Gale</b> (noun): a very strong wind</p>	<p><b>Pummel</b>: (verb): to hit or punch repeatedly</p> <p><b>Flung</b> (verb): thrown carelessly</p> <p><b>Strafes</b> (verb): bombards, harasses with artillery shells</p> <p><b>Salvo</b> (noun): simultaneous firing of artillery</p>



## Storm on the Island

By Seamus Heaney

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

	T or F	+ because.../quotation	Review
The speaker is building a house.			
The soil is infertile, so little grows.			
The houses are surrounded by trees that whistle in the wind.			
The sea is more powerful than the islanders appreciate.			
The islanders stand outside in the wind.			
The islanders are not scared of anything.			

What do these words mean?	Review
a. Wizedned b. Stacks and stooks c. Pummel d. Strafe e. salvo	

What is personification?	Review

Give three examples of personification in the poem	Review
1. 2. 3.	

In your books:
Heaney presents the natural world as incredibly powerful. For example... + in other words...      + this reveals...

'Bayonet Charge' by Ted Hughes

context	
<p>Ted Hughes (1930-1998) was born in Yorkshire, in the North of England, and grew up in the countryside. After serving in the RAF for two years, he won a scholarship to Cambridge University where he studied Archaeology and Anthropology. The themes of the countryside, human history and mythology therefore already deeply influenced his imagination by the time he started writing poetry as a student.</p> <p>He made his name as a poet in the late 1950s and 1960s and also wrote many well-known children's books including <i>The Iron Man</i> (which was filmed as the <i>Iron Giant</i>). It is for his poetry that he remains important. He was <b>poet laureate</b> from 1984 until his death from cancer in 1998.</p>	
Summary	
<p><i>Bayonet Charge</i> focuses on a nameless soldier in the First World War (1914-18). It describes the experience of 'going over-the-top'. This was when soldiers hiding in trenches were ordered to 'fix bayonets' (attach the long knives to the end of their rifles) and climb out of the trenches to charge an enemy position twenty or thirty metres away. The aim was to capture the enemy trench, marked by a hedge. The poem describes how this process transforms a soldier from a living thinking person into a dangerous weapon of war.</p>	
Vocabulary	
<p><b>Khaki</b> (adjective): a dull yellowish-brown color; army clothing.</p> <p><b>Clods</b> (noun): lumps of earth</p> <p><b>Lugged</b> (verb): carried something heavy with difficulty</p> <p><b>Molten</b> (adjective): melted</p> <p><b>Bewilderment</b> (noun): a state of confusion</p>	<p><b>Statuary</b> (adjective): something made necessary by law</p> <p><b>Furrows</b> (noun): a shallow trench or a deep wrinkle</p> <p><b>Threshing</b> (verb) to beat out (grain) from its husk, as with a flail.</p> <p><b>Luxuries</b> (noun): something that is not essential but is expensive, desirable or valuable and provides comfort</p>

## **'Bayonet Charge'**

by Ted Hughes

Suddenly he awoke and was running – raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
Bullets smacking the belly out of the air –  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –  
In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like  
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.

## Remains by Simon Armitage

### context

Simon Armitage was born in 1963 in West Yorkshire, where he still lives. He studied Geography at Portsmouth University and completed an MA at Manchester University, where he wrote his *dissertation* on the effects of television violence on young offenders. Afterwards he worked as a probation officer, a job which influenced many of the poems in his first collection, *Zoom!* (1989).

His poetry demonstrates a strong concern for social issues, as well as drawing on his Yorkshire roots. Armitage is often noted for his "ear" – holding a strong sense of rhythm and *metre*.

### summary

*Remains* is focused on a soldier haunted by a violent memory. The poem is told anecdotally and begins with 'On another occasion', implying that this account is not the only unpleasant account the soldier has in his memory. He tells how he and 'somebody else and somebody else' opened fire on a looter who may or may not have been armed. They shot him dead and one of them put the man's 'guts back into his body' before he's carted away.

Later the soldier thinks about the shooting every time he walks down the street. Then later again, when he returns home he is still haunted by the thought of what he has done. He tries drink and drugs to drown out the memory, but they do not work. The line 'he's here in my head when I close my eyes' indicates this.

The final lines show that the memory was not left behind in the place of war in a distant land, but is with the speaker all the time. He feels as though he will always have blood on his hands.

### Vocabulary

**Looters** (noun): One who [loots](#), who [steals](#) during a general disturbance such as a [riot](#) or natural disaster.

**round** ( noun): a bullet shot from a gun



## Remains

by Simon Armitage

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

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

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

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

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

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

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

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

	T or F	+ because...	Review
This is clearly the first time the soldier has been on a mission like this.			
The soldier is sent to deal with someone stealing from a bank.			
The looter is definitely armed, and so the soldier and his colleagues open fire and kill him.			
The soldiers shoot the looter 12 times.			
The soldiers bury the looter.			
The speaker sees the looter's blood on the street week after week.			
When the soldier returns home to the UK he has flashbacks about what happened.			
The soldier becomes addicted to alcohol and drugs.			
The message of the poem is that soldiers can easily leave behind what happened to them at war.			
The soldier feels guilty for what he did.			

Where is 'Remains' set?

- a. Crimea   b. Iraq   c. Belgium   d. The Battle of Balaclava   e. France   f. Russia

What does PTSD stand for? Name four possible symptoms of PTSD.

- |  |                                |
|--|--------------------------------|
| <p>a. Pre-traumatic stress disorder<br/>b. Post-traumatic stress disease<br/>c. Post-traumatic stress disorder<br/>d. Pre-traumatic stress disease</p> | <p>1.<br/>2.<br/>3.<br/>4.</p> |
|--|--------------------------------|

Write a quotation from the poem that reveals the **casual violence** of war:

In your books, write a **high quality sentence** Use these phrases:

*In short, in 'Remains' Armitage shows the lasting effect that war has on people. More precisely...* *although at the time... after the event...*

## Poppies by Jane Weir

### Context

Jane Weir, born in 1963, grew up in Italy and Northern England, with an English mother and an Italian father. She has continued to absorb different cultural experiences throughout her life, also living in Northern Ireland during the troubled 1980s. As well as writing she runs her own textile and design business. The influences of her broad cultural experiences as well as her knowledge of and interest in other art forms can be seen throughout her work.

The poem is set in the present day but reaches right back to the beginning of the Poppy Day tradition. Armistice Sunday began as a way of marking the end of the First World War in 1918. It was set up so people could remember the hundreds and thousands of ordinary men who had been killed in the First World War. Today, the event is used to remember soldiers of all wars who have died since then.

When *Poppies* was written, British soldiers were still dying in wars in Iraq and Afghanistan. As a way of trying to understand the suffering that deaths caused, the **poet laureate** Carol Ann Duffy asked a number of writers to compose poems,

Weir describes being surprised by the 'overwhelming response' she had from readers across Europe to 'Poppies'. Many of the readers who contacted her were mothers of soldiers killed in action in recent conflicts. She commented in an interview that, 'I wrote the piece from a woman's perspective, which is quite rare, as most poets who write about war have been men. As the mother of two teenage boys, I tried to put across how I might feel if they were fighting in a war zone.'

Weir has acknowledged that 'A lot of my poems are narrative driven or scenarios', and in 'Poppies' she tells the 'story' of a mother's experience of pain and loss as her son leaves home to go to war. She has indicated that: 'I was subliminally thinking of Susan Owen [mother of Wilfred]... and families of soldiers killed in any war when I wrote this poem. This poem attempts on one level to address female experience and is consciously a political act.'

Weir has commented that she likes the adventure of 'cross dressing' in terms of her use of language, often borrowing from the 'language of other genres, be it fashion, art... and so on'. This is apparent in 'Poppies' where the tactile language of fashion and textiles seems to permeate the text. Her poems have been described as 'multi-sensory explosions'.

### Vocabulary

**Armistice** (noun): an agreement for a temporary stop to a war

**Spasm** (noun): a sudden and often involuntary feeling or movement, particularly a muscle contraction.

**Blockade** (noun): a shutting off or a blocking.

**Bias** (noun)

- 1) a line sewn or cut diagonally across
- 2) a tendency to mentally lean in a certain direction.

**Steeled** (verb): made something strong or tough or unfeeling.

**Felt** (noun): a fabric made of animal fibers that have been twisted and pressed together

**Intoxicated** (adjective): excited; or muddled with alcohol:

**Skirting** (verb): avoiding, or being on the edge of.

## **Poppies by Jane Weir**

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

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

slowly melting. I was brave, as I walked  
with you, to the front door, threw  
it open, the world overflowing  
like a treasure chest. A split second  
and you were away, intoxicated.  
After you'd gone I went into your bedroom,  
released a song bird from its cage.

Later a single dove flew from the pear tree,  
and this is where it has led me,  
skirting the church yard walls, my stomach busy  
making tucks, darts, pleats, hat-less, without  
a winter coat or reinforcements of scarf, gloves.

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



	T or F	+ because...	Review
Armistice Sunday is a remembrance ceremony held every 10 years.			
A mother pins a poppy onto her son's school uniform.			
She uses a brush to remove dog hairs from his jacket.			
The mothers stops herself from crying or seeming emotional.			
When she says 'play at being Eskimos' she means play in the snow.			
The mother runs her fingers through her son's hair.			
Her son leaves quickly and happily.			
The mother goes to her son's room.			
Later, she goes to a park and runs her finger over the war memorial.			
She wishes she could hear her son's voice.			

Which is the best definition of 'remembrance'?
<ul style="list-style-type: none"> <li>a. The act of remembering and showing respect for someone who is fighting in war.</li> <li>b. The act of remembering and showing respect for someone who is missing.</li> <li>c. The act of remembering and showing respect for someone who has died.</li> <li>d. The act of remembering and showing respect for someone who is ill.</li> </ul>

Which is the best definition of 'armistice'?	When was the 'armistice' signed'?
<ul style="list-style-type: none"> <li>a. An agreement to stop fighting that is made between countries.</li> <li>b. An agreement to be allies that is made between countries.</li> <li>c. An agreement to declare war that is made between countries.</li> <li>d. An agreement to stop supplying weapons that is made between countries.</li> </ul>	<ul style="list-style-type: none"> <li>a. 1945</li> <li>b. 2003</li> <li>c. 1918</li> <li>d. 1914</li> </ul>

++ Why was the poppy chosen as the flower of remembrance?

In your books:	Use these words:
----------------	------------------

In short, Poppies is a poem of remembrance - in other words... More specifically... ++ Contextually...	mother war
---	---------------

	T or F	+ because...	Review
Armistice Sunday is a remembrance ceremony held every 10 years.	F		It is held every year on 11 November.
A mother pins a poppy onto her son's school uniform.	T		'Before you left, / I pinned one onto your lapel'.
She uses a brush to remove dog hairs from his jacket.	F		She uses sellotape to remove cat hairs.
The mothers stops herself from crying or seeming emotional.	T		'Steeled the softening / of my face.'
When she says 'play at being Eskimos' she means play in the snow.	F		She means rubbing noses. 'I wanted to graze my nose / across the tip of your nose
The mother runs her fingers through her son's hair.	F		She resists the urge to. 'I resisted the impulse'
Her son leaves quickly and happily.	T		'A split second / and you were away. Intoxicated.
The mother goes to her son's room.	T		'After you'd gone I went into your bedroom.'
Later, she goes to a park and runs her finger over the war memorial.	F		She goes to a 'church yard'.
She wishes she could hear her son's voice.	T		'I listened, hoping to hear / your playground voice on the wind.'

Which is the best definition of 'remembrance'?
<ul style="list-style-type: none"> <li>a. The act of remembering and showing respect for someone who is fighting in war.</li> <li>b. The act of remembering and showing respect for someone who is missing.</li> <li>c. The act of remembering and showing respect for someone who has died.</li> <li>d. The act of remembering and showing respect for someone who is ill.</li> </ul>

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++ Why was the poppy chosen as the flower of remembrance?

Poppies that were the first flowers to grow in the churned-up earth of soldiers' graves in Flanders, a region of Belgium where soldiers fought in the First World War.

In your books:	Use these words:
In short, Poppies is a poem of remembrance - in other words... More specifically... ++ Contextually...	mother war

# War Photographer by Carol Ann Duffy

## Context

Carol Ann Duffy is the first female Poet Laureate (2009), and probably the best known female poet working in Britain today. She was born in 1955 in Glasgow. Duffy is well known for poems that give a voice to the dispossessed (people excluded from society); she encourages the reader to put themselves in the shoes of people they might normally dismiss.

Her poetry often engages with the grittier and more disturbing side of life, using black humour like a weapon to make social and political points

Duffy was inspired to write this poem by her friendship with a war photographer. She was especially intrigued by the peculiar challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. Throughout the poem, Duffy provokes us to consider our own response when confronted with the photographs that we regularly see in our newspaper supplements, and why so many of us have become desensitised (reached the point where we no longer feel strong emotions) to these images.

## Summary

The poem starts with a description of the war photographer standing alone in his dark room. All the photos that he had taken of the war are contained within the rolls which are organized into neat rows. He thinks of all the places he has been to, places which had been torn apart by war, and remembering all the bloodshed he has witnessed he feels that everything has to in the end die and return to the earth. He then carries on with his works, but the ironical fact is that he who wasn't afraid while amidst gunfire and death, now trembles in the safety and sanctuary of his home in Rural England, where the most troubling thing is the constantly changing weather and where he does not have to worry about the ground blowing up beneath his feet.

The third stanza starts off mysteriously, and the half developed photograph is described. The vague features of the man seem like the spirit of the soldier and he remembers the moment when he took that picture; the hopeless wailing of the soldier's wife as he had silently sought her permission to take her dying husband's photograph and he remembers clearly how the blood from his wound had seeped into the earth.

The final stanza takes on a detached tone, as the photographer thinks of how from the hundred photos that he has taken, each telling its own chilling tale of agony and pain, his editor will randomly select a handful to print in the newspaper. He knows that people back at home would glance at these, in the afternoons and feel sorrow for a minute before moving on with their lives. By the end of the poem, even he shrugs off all feelings towards his work and looks upon the war torn land from his high altitude in the plane, where such suffering happens on a day to day basis and the world doesn't care.

## Vocabulary

**Dispel** (verb): to drive away or make disappear.

**Supplement** (noun): in addition to; magazines that accompany the Sunday papers

**Impassively** (adverb): in an impassive manner (impassive describes someone who is calm and not feeling pain)

**spool solution**



## War Photographer

By Carol Ann Duffy

In his dark room he is finally alone  
with spools of suffering set out in ordered rows.

The only light is red and softly glows,  
as though this were a church and he  
a priest preparing to intone a Mass.

Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black and white  
from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.



	T or F	+ because...	Review
A photographer is in a room designed for developing photos.			
The photographer feels glad to be alone.			
The room is brightly lit.			
The photographers hands shake as he works.			
The photographer is now safely in a city.			
As a photo starts to develop, the photographer starts to recognise the person in it.			
The photograph is of a dying man, whose wife was crying.			
The photograph was taken in England.			
The photographer feels no duty to take photos – he does it for the money.			
Although there are many photos, only a tiny amount are printed in newspapers.			
Readers are deeply affected by the photos.			

What is a spool?

+ Why is this a 'spool of suffering'?

++ What are 'Belfast. Beirut. Phnom Penh'?

In your books:	Use these words:
----------------	------------------

<p>Although the photographer clear feels he has a duty to do, he is angry and frustrated because...                  + For example...      + This reveals...</p>	<p>public      care</p>
--	-------------------------

	T or F	+ because...	Review
A photographer is in a room designed for developing photos.	T		'In his dark room'
The photographer feels glad to be alone.	T		'He is finally alone'
The room is brightly lit.	F		'The only light is red and softly glows.'
The photographer's hands shake as he works.	T		'...his hands, which did not tremble then though seem to now.'
The photographer is now safely in a city.	F		'Rural England'
As a photo starts to develop, the photographer starts to recognise the person in it.	T		'A stranger's features faintly start to twist...a half formed ghost.'
The photograph is of a dying man, whose wife was crying.	T		'The cries of this man's wife' 'Blood stained'
The photograph was taken in England.	F		'How the blood stained into foreign dust'.
The photographer feels no duty to take photos – he does it for the money.	F		'To do what someone must'
Although there are many photos, only a tiny amount are printed in newspapers.	T		'A hundred agonies in black and white from which his editor will pick out five or six.'
Readers are deeply affected by the photos.	F		'The reader's eyeballs prick with tears'

What is a spool?
A tube shaped object that something (like film) is wrapped around to store it.
+ Why is this a 'spool of suffering'?
Because the photos on the film wrapped around the spool are of people suffering in war.
++ What are 'Belfast. Beirut. Phnom Penh'?
Places where conflict and suffering have taken place in Northern Ireland, Lebanon and Vietnam.

In your books:	Use these words:
Although the photographer clearly feels he has a duty to do, he is angry and frustrated because... + For example... + This reveals...	public care

## Tissue by Imtiaz Dharker

context	
<p>Imtiaz Dharker was born in Lahore, Pakistan, and grew up in Glasgow, Scotland. As well as being a recognised poet she is a well-known documentary film-maker. She is interested in global social issues such as health and education, including the impact of war and politics on everyday family life. These themes were explored deeply in her 2006 collection of poems 'A terrorist at my table', which included The Right Word.</p>	
summary	
<p>Tissue explores the varied uses of paper and how they relate to life itself. The speaker in this poem uses tissue paper as an extended metaphor for life. She considers how paper can 'alter things' and refers to the soft thin paper of religious books, in particular the Qur'an. There are also real life references to other lasting uses we have for paper in our lives such as maps, receipts and architect drawings. Each of these items is connected to important aspects of life: journeys, money and home. These examples demonstrate how important but also how fragile paper is.</p> <p>In the final stages of the poem, the poet links the idea of a building being made from paper to human skin, using the words 'living tissue' and then 'your skin'. This is quite a complex idea, and the meaning is open to interpretation. She may be suggesting that the significance of human life will outlast the records we make of it on paper or in buildings. There is also a sense of the fragility of human life, and the fact that not everything can last.</p>	
Vocabulary	
<p><b>Tissue</b> (noun): group of cells or an absorbent paper</p> <p><b>Drift</b> (noun)</p> <ol style="list-style-type: none"> <li>1) a driving force or pressure, the ocean's movement due to winds and currents</li> <li>2) general meaning (as in 'I catch you8r drift')</li> </ol> <p><b>Borderlines</b> (noun): a boundary; dividing line</p>	<p><b>Luminous</b> (adjective): giving off a very bright light or a person or trait considered glowing</p> <p><b>Script</b> (noun)</p> <ol style="list-style-type: none"> <li>1) the written words of a play, movie or show, or a standard message to deliver on the phone or in person.</li> <li>2) handwriting</li> </ol> <p><b>Monoliths</b> (noun): a large upright stone column or monument, or a large building without character, or a large corporation considered to be solid, uniform or imposing.</p>

## **Tissue by Imtiaz Dharker**

Paper that lets the light  
shine through, this  
is what could alter things.  
Paper thinned by age or touching,

The kind you find in well-used books,  
the back of the Koran, where a hand  
has written in the names and histories,  
who was born to whom,

The height and weight, who  
died where and how, on which sepia date,  
pages smoothed and stroked and turned  
transparent with attention.

If buildings were paper, I might  
feel their drift, see how easily  
they fall away on a sigh, a shift  
in the direction of the wind.

Maps too. The sun shines through  
their borderlines, the marks  
that rivers make, roads,  
railtracks, mountainfolds,

Fine slips from grocery shops  
that say how much was sold  
and what was paid by credit card  
might fly our lives like paper kites.

An architect could use all this,  
place layer over layer, luminous  
script over numbers over line,  
and never wish to build again with brick

or block, but let the daylight break  
through capitals and monoliths,  
through the shapes that pride can make,  
find a way to trace a grand design

with living tissue, raise a structure  
never meant to last,  
of paper smoothed and stroked  
and thinned to be transparent,

turned into your skin.



## The Emigrée by Carol Rumens

### Summary

A displaced person pictures the country and the city where he or she was born. Neither the city nor the country is ever named and this lack of specific detail seems intentional. It is as if Rumens wants her poem to be relevant to as many people who have left their homelands as possible.

Emigrants are people who have left the country of their birth to settle elsewhere in the world. The spelling of the word Rumens chooses - émigrée - is a feminine form and suggests the speaker of the poem is a woman.

The exact location of the city is unclear and precise details of it are sparse. Perhaps it only ever really existed in the émigrée's imagination.

Rumens suggests the city and country may now be war-torn, or under the control of a dictatorial government that has banned the language the speaker once knew. Despite this, nothing shakes the light-filled impression of a perfect place that the émigrée's childhood memories have left. This shows the power that places can have, even over people who have left them long ago and who have never revisited since. Though there is a clear sense of fondness for the place, there is also a more threatening tone in the poem, suggesting perhaps that the relationship with the past and with this place is not necessarily positive for the speaker.

### Vocabulary



Paperweight

**Tyrants (noun):** a cruel ruler or authority figure

**Branded (verb):** permanently marked with a heated stamp.

**Graceful (adjective):** something that is beautiful, well formed and moves with ease.

**Frontiers (noun):** a border between two countries, or the outer limit of what has been explored.

**Grammar (noun):** the study of the way words are used to make sentences.

**Molecule (noun):** the smallest amount of something, particularly of a chemical substance, that can exist on its own.

**State (noun):**

**1)** a territory with its own government and borders within a larger country.

**2)** your current status or condition.

**Docile (adjective):** a passive person or thing.

**Mutter (verb):** to speak or chatter in a low voice or under your breath in a way that is hard to hear.



**The Emigrée** by Carol Rumens

There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.  
The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes  
glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
That child's vocabulary I carried here  
like a hollow doll, opens and spills a grammar.  
Soon I shall have every coloured molecule of it.  
It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;  
I comb its hair and love its shining eyes.  
My city takes me dancing through the city  
of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,  
and my shadow falls as evidence of sunlight.

	T or F	+ because...	Review
The speaker left her country as an adult.			
She can remember her country very well.			
She hears of the terrible things happening there and feels very sad.			
Her country is now in conflict and is ruled by cruel and unfair people.			
The speaker has, positive memories...			
...but her memories of her country are fading.			
The speaker can still speak her language.			
The rulers of her country have kept the language she speaks.			
The speaker cannot return to her country.			
Some people seem to blame the speaker for leaving.			
Which is the best definition of 'refugee'?			
a. Someone who has chosen to leave their country, especially to fight in a war. b. Someone who has been forced to leave their family, especially because of a war. c. Someone who has been forced to leave their country, especially because of a war. d. Someone who has been forced to leave their country, especially with their family.			
What does 'branded' mean?			Review
++ In the last four lines, who might 'they' be?			Review

In your books:	Use these words:
Although the speaker has left her home, she still has very strong feelings about it. More precisely...	war memories
+ This is not surprising because...	

	T or F	+ because...	Review
The speaker left her country as an adult.	F	"I left it as a child"	
She can remember her country very well.	T	"My memory of it is sunlight-clear"	
She hears of the terrible things happening there and feels very sad.	F	She has only positive views of her homeland which "the worst news of it cannot break"	
Her country is now in conflict and is ruled by cruel and unfair people.	T	"It may be at war, it may be sick with tyrants..."	
The speaker has, positive memories...	T	"My bright-filled paperweight"	
...but her memories of her country are fading.	F	"The graceful slopes glow even clearer as time rolls..."	
The speaker can still speak her language.	T	"I can't get it off my tongue"	
The rulers of her country have kept the language she speaks.	F	"It may be a lie, banned by the state"	
The speaker cannot return to her country.	T	"I have no passport, no way back"	
Some people seem to blame the speaker for leaving.	T	"They accuse me of absence"	
Which is the best definition of 'refugee'?			
a. Someone who has chosen to leave their country, especially to fight in a war. b. Someone who has been forced to leave their family, especially because of a war. c. Someone who has been forced to leave their country, especially because of a war. d. Someone who has been forced to leave their country, especially with their family.			
What does 'branded' mean?	Review		
++ In the last four lines, who might 'they' be?	Review		

In your books:	Use these words:
Although the speaker has left her home, she still has very strong feelings about it. More precisely...	war memories
+ This is not surprising because...	

## Kamikaze by **Beatrice Garland**

### Context

During the Second World War, the term 'kamikaze' was used for Japanese fighter pilots who were sent on suicide missions. They were expected to crash their warplanes into enemy warships. The word 'kamikaze' literally translates as 'divine wind'.



### Summary

A poem about a kamikaze pilot who returns home and faces rejection. In this narrative poem, Beatrice Garland explores the testimony of the daughter of a kamikaze pilot. Unlike many of his comrades, this pilot turns back from his target and returns home.

The poem vividly explores the moment that the pilot's decision is made and sketches out the consequences for him over the rest of his life. Not only is he shunned by his neighbours but his wife refuses to speak to him or look him in the eye. His children, too, gradually learn that he is not to be spoken to and begin to isolate and reject him.

### Vocabulary

**Embark** (verb):

- 1) to start something.
- 2) to leave on a trip, often on a ship or airplane.

**Incantations** (noun): a series of words used in a chant, in magic or used to cast a spell.

**Translucent** (adjective): partially see through; not quite transparent.

**Arcing** (verb): moving in a curved path

**Shoals** (nouns): a large group, particularly of fish

**Cairn** (noun): a heap of stones built as a memorial or landmark

**Turbulent** (adjective): something characterized by chaos, confusion, disorder or conflict.

**Breakers** (noun): a wave that breaks into foam against a shore or reef.

## Kamikaze

By Beatrice Garland

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

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

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

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

– *yes, grandfather's boat* – safe  
to the shore, salt-sodden, awash  
with cloud-marked mackerel,

black crabs, feathery prawns,  
the loose silver of whitebait and once  
a tuna, the dark prince, muscular, dangerous.

*And though he came back  
my mother never spoke again  
in his presence, nor did she meet his eyes  
and the neighbours too, they treated him  
as though he no longer existed,  
only we children still chattered and laughed  
till gradually we too learned  
to be silent, to live as though  
he had never returned, that this  
was no longer the father we loved.*

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



The **samurai** (meaning 'one who serves'), or bushi, were the warriors of pre-modern Japan. Samurai used a range of weapons such as bows and arrows, spears and guns, but their main weapon and symbol was the sword.

Samurai were supposed to lead their lives according to the ethical code of **bushidō** ('the way of the warrior' or even 'soul of Japan'). Bushido stressed concepts such as loyalty to one's master, self discipline and respectful, ethical behaviour. In the early twentieth century, bushidō became a core subject in civilian and military education, and was a key ideological pillar supporting the imperial state until its collapse in 1945.

The tradition of death instead of defeat, capture and shame was deeply entrenched in Japanese military culture. One of the primary traditions in the samurai life and the Bushido code: loyalty and honour until death.

	True/ False	+ because...	Review (green pen)
The poem is set during the first world war.			
A Samurai is a Japanese airplane			
The Bushido code emphasises loyalty and honour until death			
He only has enough fuel for a one way trip			
He sees warships when he looks down at the sea			
The pilot recalls scenes from his childhood, prompting him to turn around			
Although he didn't carry out his mission, his wife welcomed him back.			
The speaker wonders whether the pilot might have regretted his decision.			

In your book: In the penultimate stanza of 'Kamikaze' Garland writes that society treated the pilot 'as if he no longer existed'. This is not surprising because...

+ although...                      + meaning/means...                      + therefore...

++ Contextually, 'powerful incantations' is probably a reference to the bushido code. More precisely...

## Checking Out Me History by John Agard

### Context

John Agard was born in British Guiana (now called Guyana) in the Caribbean, in 1949. He moved to the UK in the late 1970s and is well known for powerful and fun performances of his work.

He uses non-standard phonetic spelling (written as a word sounds) to represent his own accent, and writes about what it is like being black to challenge racist attitudes, especially those which are unthinking.

### summary

This poem draws on Agard's experience to make us look at the way history is taught, and at how we conceive our identity as we learn about cultural traditions and narratives. It becomes clear that Agard had to follow a history curriculum biased towards whites, especially British whites, so that he learned about mythical, nursery rhyme characters instead of living black people from the past.

He challenges this view of history and cites some major black figures to balance the bias and create a basis for his own identity.

### vocabulary

**Beacon** (noun): a person or thing that warns, guides or offers support.

## Checking Out Me History

by John Agard

Dem tell me

Dem tell me

Wha dem want to tell me

Bandage up me eye with me own history

Blind me to me own identity

Dem tell me bout 1066 and all dat

Dem tell me bout Dick Whittington and he cat

But Toussaint L'Ouverture

No dem never tell me bout dat

Toussaint

A slave

With vision

Lick back

Napoleon

Battalion

And first Black

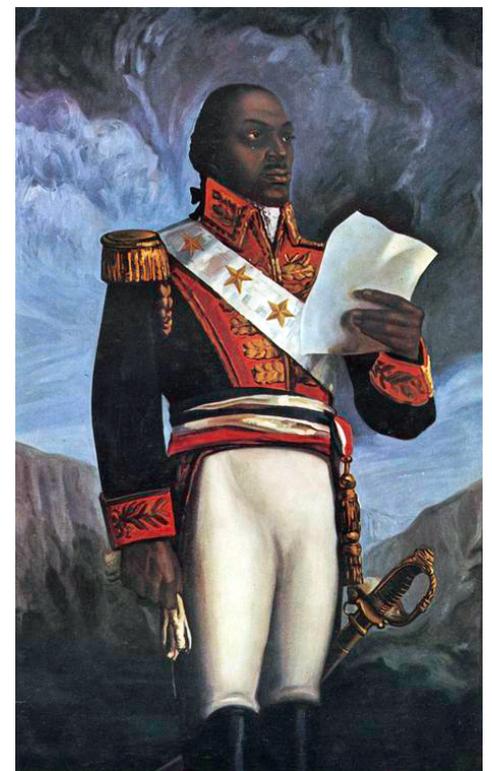
Republic born

Toussaint de thorn

To de French

Toussaint de beacon

Of de Haitian Revolution



Dem tell me bout de man who discover de balloon

And de cow who jump over de moon

Dem tell me bout de dish ran away with de spoon

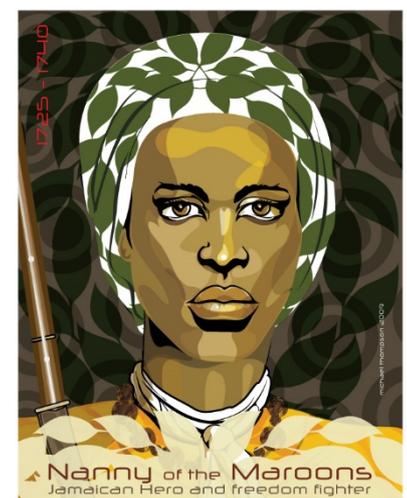
But dem never tell me bout Nanny de maroon

Nanny

See-far woman

Of mountain dream

Fire-woman struggle



Hopeful stream  
To freedom river

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

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

From Jamaica  
She travel far  
To the Crimean War  
She volunteer to go  
And even when de British said no  
She still brave the Russian snow  
A healing star  
Among the wounded  
A yellow sunrise  
To the dying

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



English Literature knowledge quizzing Revision - Name: \_\_\_\_\_

Poetry				
Quiz	Attempt 1	Attempt 2	Attempt 3	Requiz?
Ozymandias /12				
Tissue /2				
London 1 /10				
London 2 /10				
London context /5				
Checking Out Me History 1 /9				
Checking Out Me History 2 /4				
COMH context /3				
Storm on the Island /17				
Storm Context /5				
Prelude /8				
Kamikaze /7				
Exposure / 10				
Exposure context /3				
War Photographer /11				
War Photographer context /3				

**Poetry Quizzes**

**Set: Ozymandias**

1. In Ozymandias, a traveller from an ancient land discovered...
2. More specifically, he found the statue of Ozymandias, who once was...
3. His once huge statue is now...
4. Ozymandias was an oppressive ruler of his people. In other words...
5. Ozymandias contains three symbols, the statue, the ruins and the sands. More specifically,...
6. Humans are impotent and insignificant in the face of nature and time's power. In other words, even though...
7. Shelley was a radical, anti-establishment figure. In other words...
8. Ozymandias could be an anti-slavery poem because...
9. While the symbol for power is his towering statue, the sand could symbolise...
10. Three symbols in Ozymandias are... They represent...
11. The word hubris means an excess of pride or arrogance. This can often lead to...
12. Ozymandias was hubristic because... +and therefore

**Answers:**

1. In Ozymandias, a traveller from an ancient land discovered "two vast and trunkless legs" of a statue in the desert.
2. More specifically, he found the statue of Ozymandias, who once was the cruel and powerful Egyptian pharaoh Rameses II.
3. His once huge statue is now broken, scattered and sunk unto the sand.
4. Ozymandias was an oppressive ruler of his people. In other words he exerted power over them in a cruel and unfair way.

5. Ozymandias contains three symbols, the statue, the ruins and the sands. More specifically, the statue is a symbol for Ozymandias' power and hubris, the ruins are a symbol of his downfall and the punishment for his hubris, and the sand is a symbol of the power of nature and time.
6. Humans are impotent and insignificant in the face of nature and time's power. In other words, even though they think that they are powerful, their power will eventually become nothing because time and nature are more powerful.
7. Shelley was a radical, anti-establishment figure. In other words he believed different things to the government and the majority of people at the time he was alive. More specifically, he believed that slavery was wrong, and that all people should be equal.
8. Ozymandias could be an anti-slavery poem because the Pharaoh had many slaves who built his statue, but his power ends up in ruins.
9. While the symbol for power is his towering statue, the sand could symbolise the power of time to make human power meaningless.
10. Three symbols in Ozymandias are the statue, the ruins and the sand. They represent Ozymandias power (and hubris), the impotence of human power, and time.
11. The word hubris means an excess of pride or arrogance. This can often lead to a character's downfall.
12. Ozymandias was hubristic because he believed that his huge statue revealed his power, and therefore his statue was destroyed by the greater power of nature and time.

### Set: Tissue

1. In Tissues, paper is presented as controlling our lives. More specifically,...
2. On the other hand, humans are revealed to be important in the face of the power of nature and time. More specifically,...

### **Answers:**

1. In Tissues, paper is presented as controlling our lives. More specifically, paper like receipts and money has the power to 'fly our lives like paper kites.' controlling the way that we behave.
2. On the other hand, humans are revealed to be important in the face of the power of nature and time. More specifically, like paper, human beings are fragile and eventually they decay and die.

### Set: London

#### **1:**

1. William Blake believed in God but rejected the established religion of the church. In other words,... +because...
2. Blake is clearly an example of a 'Romantic Poet' because... [+Industrial Revolution; + Science; +Freedom]
3. Blake is also clearly an anti-establishment radical. In other words,... In this way, he is similar to \_\_\_\_\_ because...
4. Blake was upset about the political situation in London. More specifically,... **[church, oppression, soldiers]**
5. Londoner's manacles are "mind-forg'd". In other words,...
6. Blake is clearly an example of a 'Romantic Poet' because... [+Industrial Revolution; + Science; +Freedom]
7. The phrase 'youthful harlots' reveals a corruption of innocence because...
8. However, the "harlot's curse" that "blasts the newborn baby's tear" reveals a more serious corruption because...
9. Finally, the marriage hearse reveals another corruption of innocence because...
10. The phrase 'youthful harlots' reveals a corruption of innocence because...

#### **2:**

11. The marriage hearse reveals another corruption of innocence because...
12. London is a protest poem about the government and the church. More specifically,...
13. London begins with Blake discussion how London has become a city controlled by the power. For example,...
14. Blake uses two images to reveal the oppression and cruelty of two powerful social institutions. What are these and what do they reveal?
15. Blake wants individuals to rise up in protest and fight against the system. For example,...

16. Blake suggests that the innocent of the entire of London has been corrupted. For example,...
17. **Choose one:** "I wander thro' each charter'd street / Near where the charter'd Thames doth flow." **Imagery / Contrast / Resolution.** +In short, this line reveals...
18. **Choose one:** "The mind-forg'd manacles I hear." **Imagery / Contrast / Resolution.** +In short, this line reveals...
19. **Choose one:** "Every blackning church appals, / And the hapless soldier's sigh / Runs in blood down Palace walls." **Imagery / Contrast / Resolution.** +In short, this line reveals...
20. **Choose one:** "How the youthful Harlot's curse / Blasts the new-born infants tear / And blights with plague the Marriage hearse." **Imagery / Contrast / Resolution.** +In short, this line reveals...

#### Answers:

1. William Blake believed in God but rejected the established religion of the church. In other words, he believed in the existence of God but not in the church itself. +because he felt that the church was not doing God's work – it was failing to help the children of London.
2. Blake is clearly an example of a 'Romantic Poet' because he loved nature and did was against science and the industrial revolution. He believed more in freedom than technology
3. Blake is also clearly an anti-establishment radical. In other words, he was against the main political ideas of the time, and believed in freedom and equality. In this way, he is similar to Shelley because Shelley was against the slave trade at a time when others supported it.
4. Blake was upset about the political situation in **London**. More specifically, he felt that the Church should have been helping people but was instead involved in the oppression of children, and that soldiers were fighting and dying just to make those in charge rich.
5. Londoner's manacles are "mind-forg'd". In other words, they are imprisoning themselves through their own minds. It is up to them to break free of the oppression of those in charge.
6. Blake is clearly an example of a 'Romantic Poet' because he was against the science and technology of the Industrial revolution, believing that this went against individual freedom.
7. The phrase 'youthful harlots' reveals a corruption of innocence because young girls who are supposed to be innocent are being forced into prostitution.
8. However, the "harlot's curse" that "blasts the newborn baby's tear" reveals a more serious corruption because prostitutes are infecting their babies with sexually transmitted diseases.
9. Finally, the marriage hearse reveals another corruption of innocence because husbands are sleeping with prostitutes and infecting their wives with diseases so that marriage is corrupted and becomes a death sentence.
10. The phrase 'youthful harlots' reveals a corruption of innocence because young women are being forced to work as prostitutes.
11. The "marriage hearse" reveals another corruption of innocence because the marriage bed which should be a place where something pure and innocent happens turns into a place of death as men infect their wives and families with the sexually transmitted diseases they get from prostitutes.
12. London is a protest poem about the government and the church. More specifically, the government's oppressive control of London and the people within it, and the church's cruel abuse of power over the children in its care.
13. London begins with Blake discussion how London has become a city controlled by the power. For example, he describes the "charter'd streets" and "charter'd thames."
14. Blake uses two images to reveal the oppression and cruelty of two powerful social institutions. What are these and what do they reveal? He talks about the "blacknen'd church" revealing the symbolic dirtiness and immorality of an institution that is supposed to be moral, pure and holy. He talks about "blood" that "runs down palace walls" revealing that the royalty are living in luxury built on the deaths of the "hapless" soldiers that fight for them.
15. Blake wants individuals to rise up in protest and fight against the system. For example, he wants them to break their "mind forg'd manacles." More specifically,...
16. Blake suggests that the innocent of the entire of London has been corrupted. For example, he talks of a "blight" and "plague" of disease that has taken over London, literally referring to sexually transmitted disease as a result of prostitution but also symbolising the "disease" of immoral behaviour that has overtaken London.
17. **-20 – USE THE LANGUAGE KNOWLEDGE ORGANISER TO CORRECT THESE QUESTIONS:**

#### London Context

1. Blake was a romantic poet. In other words, he believed in..... but didn't like....
2. We can see this in the poem when he mentions the "charter'd Thames" that "flows" because...
3. The line "mind forg'd manacles" presents him as a political radical because...
4. Blake wanted to challenge corruption in some of societies biggest institutions. More specifically,...

5. He was inspired by the French revolution because...

**Answers:**

1. Blake was a romantic poet. In other words, he believed in freedom and nature, but didn't like modern technology found in the industrial revolution.
2. We can see this in the poem when he mentions the "charter'd Thames" that "flows" because "flow" has associations of natural freedom of the sort cherished by romantic poets, while "charter'd" creates a sense of modern ownership and control Blake might not have liked.
3. The line "mind forg'd manicles" presents him as a political radical because Blake is asking Londoners to rise up against corrupt social institutions including the government and protest. Speaking out against the government would have been considered radical at the time.
4. Blake wanted to challenge corruption in some of societies biggest institutions. More specifically,... the church, the government and the royalty.
5. He was inspired by the French revolution because it was an example of how the people could rise up and take power back from corrupt and powerful social institutions.

Set: Checking Out Me History

**1**

1. We realise that the history John Agard (Checking Out Me History) was taught was heavily biased towards...
2. The speaker protests against this system through the language they use. More specifically,...
3. Checking Out Me History contains three kinds of conflict...
4. The speaker of Checking Out Me History says "Bandage up me eye with me own history. Blind me to me own identity." In other words,...
5. Checking Out Me History is a protest poem about...
6. Checking Out Me History is about powerful institutions in society treating people unfairly. More specifically,...
7. The poem is about the conflict between individuals and the system. For example,...
8. Agard intended the poem as a protest that...
9. He also wanted to reveal the power of roles models in shaping individual identify. In other words,...For example,...

**2**

10. **Choose one:** "Dem tell me." **Imagery / Contrast / Resolution.** +In short, this line reveals...
11. **Choose one:** "Bandage up me eye with me own history / Blind me to me own identity." **Imagery / Contrast / Resolution.** +In short, this line reveals...
12. **Choose one:** "A healing star Among the wounded. A yellow sunrise to the dying." **Imagery / Contrast / Resolution.** +In short, this line reveals...
13. **Choose one:** "But now I checking out me own history / I carving out me identity." **Imagery / Contrast / Resolution.** +In short, this line reveals...

**Answers:**

1. We realise that the history John Agard (Checking Out Me History) was taught was heavily biased towards the history of white Europeans rather than the history of African or Caribbean people.
2. The speaker protests against this system through the language they use. More specifically, the mix standard English with creole to show that their own culture is just as important as British culture.
3. Checking Out Me History contains three kinds of conflict, conflict of an individual against the system (government and schools), conflict of an individual against themselves and conflict fought by black people to gain their rights.

4. The speaker of *Checking Out Me History* says “Bandage up me eye with me own history. Blind me to me own identity.” In other words, the speaker’s own identity and history was hidden from them when they were taught history in school.
5. *Checking Out Me History* is a protest poem about schools and the government teaching only white history, and so blinding people’s eyes to the true history of their own race.
6. *Checking Out Me History* is about powerful institutions in society treating people unfairly. More specifically, the education system biases its curriculum towards white history, blinding the Caribbean community towards their own history.
7. The poem is about the conflict between individuals and the system. For example, “Dem tell me”.
8. Agard intended the poem as a protest that black students should be taught in such a way that they learnt about their own role models rather than only learning white history.
9. He also wanted to reveal the power of role models in shaping individual identity. In other words, learning about important people from your own culture can shape who you become. For example, “A healing star among the wounded.”
10. **Choose one:** “Dem tell me.” **Imagery / Contrast / Resolution.** +In short, this line reveals...
  - Contrast between them and me – conflict between two communities
  - Use of Caribbean slang – reclaiming power over language.
  - Personal pronoun – “dem” – Angry tone. Clear anger at treatment.
11. **Choose one:** “Bandage up me eye with me own history / Blind me to me own identity.” **Imagery / Contrast / Resolution.** +In short, this line reveals...
  - Associations of “bandage” – healing a wound. Here, used contrastingly – its about harming someone’s identity. Contrast between healing and harming.
  - Images related to blindness – idea of not being able to see the truth about their own past.
  - Identity has remained hidden. They learn to see when they research their own history.
12. **Choose one:** “A healing star Among the wounded. A yellow sunrise to the dying.” **Imagery / Contrast / Resolution.** +In short, this line reveals...
  - Contrast between ideas of healing / hope and injury and death – “healing / sunrise / wounded dying”
  - Imagery of light “star / sunrise” ideas of shining a light on the truth of black history – taking it out of the darkness.
  - How should the black community move from being wounded to healing? By Researching their own history and shining a light on their identity.
13. **Choose one:** “But now I checking out me own history / I carving out me identity.” **Imagery / Contrast / Resolution.** +In short, this line reveals...
  - Resolution – Carving / finding out identity by researching black history.
  - Opening (Dem / Me ) reveals conflict / difference. Resolution (I / Me) pronouns suggest that the black community has taken power back from “dem.”
  - “Carving” – associations of cutting with a knife – violence. Recognition of violence in black history. Still possibility of conflict and violence. Black people have struggled to gain own identity.

### COMH Context

1. Agard wrote his poem using non-standard English. In other words,..... For example,...
2. He wanted to challenge the assumption that there is a right way to write. In other words,...
3. He presented black and white historical figures alongside each other because.....

### Answers:

1. Agard wrote his poem using non-standard English. In other words, using slang and creole words. For example, “dem tell me.”
2. He wanted to challenge the assumption that there is a right way to write. In other words, he wanted to show that the “white” way of writing – using standard grammar – was not the only way to get across your point of view in poetry.

3. He presented black and white historical figures alongside each other because he wanted to shine a light on the importance of black history.

### Storm on the Island:

1. The setting of Storm on the Island is... +More specifically,...
2. If the antagonist of the poem is\_\_\_\_\_, then the protagonist is...
3. In Storm on the Island, the sea is described as a 'tame' cat because...
4. Later, it turns 'savage' because...
5. This reveals a conflict between man and nature because...
6. In Storm on the Island the community are under attack from...
7. Even though the community are under attack from an enemy, they are impotent to defend themselves as their enemy is intangible. In other words,...
8. Storm on the Island is about the conflict between man and the natural world. More specifically,...
9. At the start of the poem, the islander believe that they are in control of nature. For example,...
10. At the end, they realise they are ins in the face of nature's power. More specifically [+for example]...
11. The islanders think they are in control, but by the resolution of the poem, it is clear they feel...  
+For example,...
12. Storm on the Island is really a poem about control. More specifically,...
13. **Choose one:** "We build our houses squat/ Sink walls in rock and roof them with good slate." **Imagery / Contrast / Resolution.** +In short, this line reveals...
14. **Choose one:** "You might think that the sea is company / exploding comfortably down on the cliffs." **Imagery / Contrast / Resolution.** +In short, this line reveals...
15. **Choose one:** "...the flung spray hits / the windows, spits like a tame cat / turned savage." **Imagery / Contrast / Resolution.** +In short, this line reveals...
16. **Choose one:** "We just sit tight while wind dives / and strafes invisibly." **Imagery / Contrast / Resolution.** +In short, this line reveals...
17. **Choose one:** "Strange, it is a huge nothing that we fear." **Imagery / Contrast / Resolution.** +In short, this line reveals...

### Answers:

1. The setting of Storm on the Island is an Island in the middle of the sea in Ireland. +More specifically, the poem centres around some "squat" stone houses.
2. If the antagonist of the poem is the storm, then the protagonist is the islanders.
3. In Storm on the Island, the sea is described as a 'tame' cat because when calm it acts like a companion to the villagers, soothing them with its sounds.
4. Later, it turns 'savage' because a storm starts and the rough sea appears to turn against them.
5. This reveals a conflict between man and nature because it is clear that man is not able to trust the sea, and that it can turn on them in a second.
6. In Storm on the Island the community are under attack from the weather, more specifically the sea and the storm.
7. Even though the community are under attack from an enemy, they are impotent to defend themselves as their enemy is intangible. In other words, the community in storm on the island are powerless to fight something that they cannot touch (the storm).
8. Storm on the Island is about the conflict between man and the natural world. More specifically, the islanders try to defend against nature but nature attacks them and they are unable to fight back.

9. At the start of the poem, the islanders believe that they are in control of nature. For example, they build their houses "squat" with stone and rock to try and defend against nature. They believe this is why nature doesn't threaten them.
10. At the end, they realise they are in the face of nature's power. More specifically, they realise they cannot defend themselves against nature as it is an enemy they cannot really touch or see. For example, "It is a huge nothing that we fear."
11. The islanders think they are in control, but by the resolution of the poem, it is clear they feel powerless in the face of nature's power. +For example, "We are bombarded by the empty air."
12. Storm on the Island is really a poem about control. More specifically, man and nature fight for to try to control each others' power.
13. **Choose one:** "We build our houses squat/ Sink walls in rock and roof them with good slate." **Imagery / Contrast / Resolution.** +In short, this line reveals that the islanders are trying to defend themselves. They use hard, indestructible materials to ensure their security. It is like they are building a fort.
14. **Choose one:** "You might think that the sea is company / exploding comfortably down on the cliffs." **Imagery / Contrast / Resolution.** +In short, this line reveals despite the explosive power of the sea, the islanders still feel safe. Contrast between security and warlike imagery. First time that warlike language is used to describe weather. Turning point in poem.
15. **Choose one:** "...the flung spray hits / the windows, spits like a tame cat / turned savage." **Imagery / Contrast / Resolution.** +In short, this line reveals the contrast between the comfort and security that the sea can give the islanders and the animalistic wild behaviour that nature sometimes displays. This line reveals how quickly nature can turn against the humans. It shows that nature was never really something they could tame.
16. **Choose one:** "We just sit tight while wind dives / and strafes invisibly." **Imagery / Contrast / Resolution.** +In short, this line reveals that nature attacks the islanders as if it was fighting them in a war. Dives and strafes is language associated with fighter planes dive bombing. Nature is presented as in control, while the islanders are presented as hiding in fear.
17. **Choose one:** "Strange, it is a huge nothing that we fear." **Imagery / Contrast / Resolution.** +In short, this line reveals that intangibility of nature. The islanders cannot defend because they are fighting nothing. They are impotent to defend themselves.

### Storm Context:

1. In Storm On the Island, the monosyllabic words create the blunt tone of a Northern Irish accent. In other words....
2. The poem uses images to remind us of the stereotype of Northern Irish people. More specifically, that they are \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
3. Images that do this in the first half of the poem are....
4. And in the second half,.....
5. Perhaps, intended to remind the reader of Ireland's troubled history. More specifically,...

### Answers:

1. In Storm On the Island, the monosyllabic words create the blunt tone of a Northern Irish accent. In other words Heaney uses lots of short, single syllable words that might remind the reader of a northern Irish accent.
2. The poem uses images to remind us of the stereotype of Northern Irish people. More specifically, that they are stubborn, tough, uneasy and fearful.
3. Images that do this in the first half of the poem are the "squat" houses built of "rock" and "slate" to protect them from even the biggest storms.
4. And in the second half, the villagers that "sit tight" as the storms "strafe" overhead, "fearing" a "big nothing."
5. Perhaps, intended to remind the reader of Ireland's troubled history. More specifically, Northern Ireland has a history of war and terrorism through the IRA fighting for independence.

## **Prelude:**

1. At the start of Prelude, the poet 'unloosed her chain' in other words,...
2. At first, the row 'proud of their skill'. In other words,...
3. Their perception of nature changes when they see a 'huge peak' striding after them. In other words,...
4. However, they end up in 'grave and serious mood' because...
5. The quotation "proud of skill, to reach a chosen point with unswerving line" reveals the speaker's confidence of their mastery of nature because...
6. The thing that "like a living thing strode after me." is... + Is it really striding after him?...
7. Later in the poem, it is clear that nature will not let itself be mastered. In other words,...
8. Nature is described as having a "voluntary power instinct" in other words,...

## **Answers:**

1. At the start of Prelude, the poet 'unloosed her chain' in other words, he untied and stole a small boat to row in a lake.
2. At first, they row 'proud of their skill'. In other words, they feel like they are rowing well and getting quickly to their destination.
3. Their perception of nature changes when they see a 'huge peak' striding after them. In other words a giant mountain that looks like it is chasing them.
4. They end up in 'grave and serious mood' because they learn that they are impotent and insignificant when compared to the power and might of nature.
5. The quotation "proud of skill, to reach a chosen point with unswerving line" reveals the speaker's confidence of their mastery of nature because they feel as if their skill lets them become a master of nature, and that nature is no barrier for them achieving what they want.
6. The thing that "like a living thing strode after me." is actually the huge mountain. Is it really striding after him? No, it just seems as though it is because it is so intimidating.
7. Later in the poem, it is clear that nature will not let itself be mastered. In other words, nature rises up demonstrating its terrifying size and power and frightening the speaker.
8. Nature is described as having a "voluntary power instinct" in other words, it is as if it is a sentient (thinking and alive) creature that wants to fight back against the poet's hubris.

## **Kamikaze:**

1. When Japanese people talk about the Bushido code, they mean...
2. In the first stanza, the poet uses objects to symbolise the Bushido code. More specifically,...
3. At the opening of the poem, we see the Bushido code in action when...
4. Later in the poem, however, the Bushido code is violated when...
5. The turning point in the poem is when the pilot...
6. Knowing what we know about Bushido, it is unsurprising that the poem ends as it does. More specifically,...
7. Kamikaze discussed the damaging effects of war on soldier's lives. In this way it is similar to Remains because...

### Answers:

1. When Japanese people talk about the Bushido code, they mean the idea that Japanese warriors believed in death before dishonour, and that the most honourable thing to do was to die for your country.
2. In the first stanza, the poet uses objects to symbolise the Bushido code. More specifically, the samurai sword, rising sun, and plane with only enough fuel for a single journey.
3. At the opening of the poem, we see the Bushido code in action when pilot is setting off on his Kamikaze mission with his Samurai sword in the cockpit.
4. Later in the poem, however, the Bushido code is violated when the pilot decides to turn back to see his family.
5. The turning point in the poem is when the pilot sees fishing boats and fish that remind him of his relationship with his father.
6. Knowing what we know about Bushido, it is unsurprising that the poem ends as it does. More specifically, the disgrace and shame the pilot must have caused his family meant that they never spoke to him again and treated him like a ghost.
7. Kamikaze discussed the damaging effects of war on soldier's lives. In this way it is similar to Remains because the soldier experiences horrific events in remains that traumatise them, just as the pilot's life is ruined after his experience with war in Kamikaze.

### Exposure:

1. The word Exposure has at least three meanings. These are...
2. How can Exposure be seen as a protest poem? Well,...
3. What does Exposure have to do with nature? Well,...
4. The line "on us the doors are closed" reveals the psychological effects of war because...
6. Choose one: "Our brains ache, in the merciless iced East winds that knife us." Imagery / Contrast / Resolution. +In short, this line reveals...
7. Choose one: "...stare, snow dazed... drowse, sun-dozed." Imagery / Contrast / Resolution. +In short, this line reveals...
8. Choose one: "But nothing happens." Imagery / Contrast / Resolution. +In short, this line reveals...
9. Choose one: "...Dawn massing in the East her melancholy army // Attacks once more in ranks on shivering ranks of grey." Imagery / Contrast / Resolution. +In short, this line reveals...
10. Choose one: "...our ghosts drag home: glimpsing the sunk fires, glozed with crusted dark red jewels...on us the doors are closed." Imagery / Contrast / Resolution. +In short, this line reveals...

### Answers:

1. The word Exposure has at least three meanings. These are: 1) to uncover a lie so that people can see the truth, 2) to be unprotected or uncovered, 3) illness or death as a result of the weather.
2. How can Exposure be seen as a protest poem? Well, Owen was protesting about the terrible conditions for soldiers in the trenches, but also more importantly about whether they should have been fighting a futile war.
3. What does Exposure have to do with nature? Well, the soldiers feel as if they are under attack from the weather, which Owen personifies as an antagonist in the poem.
4. The line "on us the doors are closed" reveals the psychological effects of war because the speaker and three soldiers in the poem believe that their way back to their homes and normal lives is forever shut. In other words, that they will die in the war.
7. **-11 USE THE LANGUAGE KNOWLEDGE ORGANISER TO CORRECT THESE QUESTIONS:**

### Context:

1. Owen wanted to highlight the futility of war. In other words,...
2. Owen went through an experience in the trenches that inspired him to tell the public about the horrors of war. More specifically,...
3. He wanted to contradict the normal portrayal of war. More specifically,...

**Answers:**

1. Owen wanted to highlight the futility of war. In other words, he wanted to show the British public that soldiers on the front lines were dying for nothing.
2. Owen went through an experience in the trenches that inspired him to tell the public about the horrors of war. More specifically, he was stuck in the trenches in freezing weather for two days and nights. Many of his men died of exposure.
3. He wanted to contradict the normal portrayal of war. More specifically, he wanted to show that the presentation of war as glorious in the news and in propaganda was false.

## War Photographer:

1. War Photographer is a poem about the power of memory. More specifically,...
2. So, what psychological impact does war have on the photographer? Well,...
3. How does the poem reveal societies indifference?...
4. The photographer is haunted by the traumatic memory of...
5. War Photographer could be considered a protest poem because...
6. **Choose one:** "with spools of suffering set out in ordered rows." **Imagery / Contrast / Resolution.** +In short, this line reveals...
8. **Choose one:** "Solutions slop in trays beneath his hands, which did not tremble then though seem to now." **Imagery / Contrast / Resolution.** +In short, this line reveals...
9. **Choose one:** "A strangers features faintly start to twist before his eyes, a half formed ghost." **Imagery / Contrast / Resolution.** +In short, this line reveals...
10. **Choose one:** "The reader's eyeballs prick with tears between the bath and re-lunch beers." **Imagery / Contrast / Resolution.** +In short, this line reveals...
11. **Choose one:** "From the aeroplane he stares impassively at where he earns his living and they do not care." **Imagery / Contrast / Resolution.** +In short, this line reveals...

**Answers:**

1. War Photographer is a poem about the power of memory. More specifically, the protagonist is traumatised by the painful memories of his time working in war-zones.
2. So, what psychological impact does war have on the photographer? Well, they cause his hands to "shake". He does not seem to be able to forget about the terrible things he saw.
3. How does the poem reveal society's indifference? Society seem to care more about their small, futile pleasures like "baths" and "pre-lunch" beers and their eyes only "prick" with tears, suggesting that they don't really care about the victims of war in other countries.
4. The photographer is haunted by the traumatic memory of "this man's wife" who died in front of him. He did not help the man, only observed him, and this possibly made him feel guilty.

5. War Photographer could be considered a protest poem because Duffy might be protesting about the indifference of society towards war and suffering in other countries.

6. **-11 USE THE LANGUAGE KNOWLEDGE ORGANISER TO CORRECT THESE QUESTIONS:**

**Context:**

1. Duffy was inspired to write War Photographer by...
2. She was fascinated by the challenge of being a war photographer. More specifically,....
3. She believed that the British public were desensitised to... and therefore she wanted...

**Answers:**

1. Duffy was inspired to write War Photographer by a friend that worked as a photographer in war zones.
2. She was fascinated by the challenge of being a war photographer. More specifically, the difficult of watching and photographing situations of pain and torment without actually helping anyone. She realised that they were not able to act on their basic human instinct to help those in need.
3. She believed that the British public were desensitised to images of death and pain in war and therefore she wanted provoke them to see that they needed to care more about victims of war.