GCSE English Literature
Revision Resources 2017

Poetry
Talking about Poetry

You have to be able to pick out these features and analyse what they make the reader feel/see/hear/imagine/understand.

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<th>TALKING ABOUT THE LANGUAGE (WORDS) IN A POEM</th>
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<td>Poetic Feature</td>
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<td><strong>Emotive language</strong></td>
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<td><strong>Alliteration</strong></td>
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<td><strong>Repetition</strong></td>
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<td><strong>Sibilance</strong></td>
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<td><strong>Rhetorical question</strong></td>
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**IMAGERY**

If you struggle to identify whether a technique is simile, metaphor, personification or pathetic fallacy, you can just identify it as an IMAGE.

| **Simile** | Comparing two things using like or as (*He runs like the wind; As strong as an ox*) | This creates an image in the reader’s mind because they can see ... This helps the reader understand the message of the poem because ... |
| **Metaphor** | Comparing two things by saying one thing IS another (*He is a pig; I am drowning in a sea of marking*) | |
| **Personification** | Giving something not living, human qualities (*The wind roared around the house; Time marched on*) | |
| **Pathetic Fallacy** | Giving the weather human qualities to create atmosphere or mood. | The reader can feel/visualise the atmosphere/mood ... |
# Talking about the *Structure* of a Poem

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<tr>
<th>Poetic Feature</th>
<th>What is it?</th>
<th>To get grade 5-9, what can you say?</th>
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<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; person narrative</td>
<td>The poem uses ‘I’ and ‘me’ to tell the story, get the message across or explain feelings.</td>
<td>The reader understands the way the narrator thinks and feels. They learn... However, this can be biased because...</td>
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<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; person narrative</td>
<td>The poem addresses the reader using ‘you’.</td>
<td>The reader is challenged to think about... The reader is encouraged to think about... The poet makes a forceful point about... to get the reader to think.</td>
</tr>
<tr>
<td>Short sentences</td>
<td>Single clause or single word sentences.</td>
<td>The short sentence builds tension/suspense/drama because... The short sentence emphasises the key idea that... The repetition of the short sentence creates a feeling of... The repetition of the short sentence makes sure the reader understands...</td>
</tr>
<tr>
<td>Enjambment</td>
<td>Sentences which flow on over more than one line or stanza.</td>
<td>The enjambment helps the reader to understand the narrator’s feelings of... The enjambment adds pace to the poem when...</td>
</tr>
<tr>
<td>Stanza</td>
<td>A group of lines which are like a paragraph in a poem.</td>
<td>In each stanza, the poet tells us...</td>
</tr>
<tr>
<td>Opening</td>
<td>The beginning of the poem</td>
<td>In the opening stanza/line, the poet establishes/introduces... This helps the reader to understand/see/feel/imagine...</td>
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<td>Ending</td>
<td>The last section of the poem</td>
<td>At the end of the poem, the poet leaves the reader thinking about... At the end of the poem, the poet leaves the reader with the message... The end contrasts with the beginning because... This helps the reader to understand... The end repeats the beginning because... This helps the reader to understand...</td>
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<tr>
<td>Rhyme</td>
<td>These are often words at the end of the lines which sound similar (<em>hen</em>/<em>pen</em>; <em>make</em>/<em>bake</em>). It might be in <em>couplets</em> (pairs of lines) or it might follow a different pattern where every other line rhymes (ABAB CDCD). Sometimes there might be internal rhyme with words that sound similar within a line.</td>
<td>The rhyme pattern is... The rhyme is regular and organised because... The rhyme makes a point of the words... because At this point, there is a rhyming couplet because the poet wants the reader to know...</td>
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<tr>
<td>Free verse</td>
<td>There is NO pattern to the rhyme.</td>
<td>The poem is in free verse which reflects...</td>
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<tr>
<td>Punctuation</td>
<td>Notice the punctuation to mark sentences.</td>
<td>The exclamation mark emphasises that... Sentences are long with lots of commas which creates the effect... There are no full stops in the poem because...</td>
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‘Charge of the Light Brigade’

The Context of the Poem: Why did Tennyson write it?
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 important moment in the Crimea came during the Battle of Balaclava.

- An order given to the British army’s cavalry division (known as the Light Brigade and soldiers who rode on horses) 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 supported the British involvement in wars abroad began to question the politicians and generals who led them.

Regular rhythm - 'certain death of soldiers
Sound of horses galloping

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

'Forward, the Light Brigade!' General
Was there a man dismay’d?
Not tho' the soldier knew
Some one had blunder’d:—made a mistake.

Repetition - they have to move toward death.

General speaking

Rhyming triplet - They can’t go back
This word is last and tells us their fate.

Repeated again so you do not forget.
When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honour the charge they made!  
Honour the Light Brigade,  
Noble six hundred!

The sounds of chaos:
- alliteration - emphasising bravery

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

The battle:
- Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
Charging an army while  
All the world wonder'd:  
Plunged in the battery-smoke  
Right thro' the line they broke;  
Cossack & Russian  
Reel'd from the sabre-stroke,  
Shatter'd & Sunder'd.  
Then they rode back, but not  
Not the six hundred.

This stanza is different because it focuses on the battle and the loss of life.

Repetition makes the point that many have died.

The sounds of chaos:
- alliteration - emphasising bravery

Question: 
- Telling us we cannot forget

Exclamations to emphasise bravery
### ‘Charge of the Light Brigade’ Revision Activity

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'Exposure'

Classwork

'Exposure'
Can I identify how language and structure are used to create message in 'Exposure'?

Engager
Look at the pictures of life in the trenches of World War I.
What do you learn about the way soldiers lived on the battlefield?

Context
Wilfred Owen was a soldier poet who showed what war was really like.
He was killed in battle on the day that peace was declared.

Owen wanted people to know what the soldiers faced on the battlefield and wrote many
poems about his experiences. He was angry that the soldiers lived in terrible conditions
and many lost their lives while the generals and politicians lived in comfort and safety.

Exposure is a poem about the soldiers waiting in the trenches for the command to
advance. The weather is bad and is as much of an enemy to the soldiers as the
German enemy they are fighting.
In ‘Exposure’ the poet uses five line stanzas throughout the poem to show that the soldiers’ situation does not change. They are waiting for the command to attack the enemy. It reflects their futile situation: they are just sat waiting in the cold. The poem is tense at the start but builds to a climax where ‘nothing happens’.

The indented line at the end of each stanza makes the point that their wait is everlasting. They are just stuck in the trench waiting. This is further stressed through the use of enjambment in every stanza.

There are half-rhyming couplets in the middle of every stanza which give the sense that the soldiers they are not sure when the orders will come but they are waiting because it will.

The use of punctuation reflects the fact that they are just waiting. The ellipsis creates a sense of silence and uncertainty. The questions show that their situation is futile: why are they in this position?

- **Alliteration** makes a point that they are really tired but cannot sleep:

  - Weary and wearied, we keep awake because the night is silent.
  - Worried by silence, sentries whisper, curious, nervous.
  - But nothing happens.

- **Simile** - the wind blowing on the wire, sounds like the soldiers dying on it in the day:

  - Watched, 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.

- **Personification** — share butter cold:

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

- **Sibilance** — creates the sound of silence:

  - Low drooping flares confuse our memory of the salient...
It adds to the sense of what is going to happen to them
memorable

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.

Alliteration and personification emphasise the terrible effect of the weather on the soldiers.

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? They are dreaming of the spring while they are stuck in
the snowy trench. They wonder if their dreams mean
they are dying because it seems like paradise.

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. They dream of going home but they can't. They
are stuck here on the battlefield in the cold and
wet. They are forced to come back to where
they are and the dead.
Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

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.

The weather is torture. It is more of an enemy than the German soldiers
who try to kill them.
‘Exposure’ Revision Activity

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2. Identify what technique each uses.
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Jane Weir said this about her poem, ‘Poppies’:

"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.

"From the overwhelming response I have had since it was published, I hope that I have achieved that."

The poem is about a mother who describes her son leaving home to fight in the army and her emotional reaction to her son leaving. She feels sad, lonely and scared for his safety. She describes helping him smarten his uniform ready to leave. After he leaves, she goes to places that remind her of him, desperately trying to find any trace of him.

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

She holds contact with him for a moment. Her hands are trembling which shows her hidden emotion.

Context - the events in the poem take place 3 days after we remember the dead of war. This means death is in her mind.
Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, **steel 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,  

- **Metaphor**
- **Enjambment** - sentences flow
  over lines/stanzas  

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.

- **Simile** - there's a big world out
  there. She's encouraging him.

The simile shows that she wishes things
were different and she didn't have to let
him go.

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.

<image>

She remembers her little boy and wishes she
could go back to that time.
### ‘Poppies’ Revision Activity

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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.

KEY WORD TO USE IN THE EXAM: juxtaposition: two contrasting images placed close together to help the reader to paint a picture in their mind.
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.

Refers to fact person is probably dead.

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.
### ‘War Photographer’ Revision Activity

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Bayonet Charge

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 jugged 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 footsteps for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashes 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.

Structure

3 stanzas.
The story flows over all three.
The poem uses enjambment.
There are lots of commas, hyphens and semi-colons which create long sentences.
There is no rhyme or rhythm (sounds like a story).

It is about a person charging and trying to save their life. The enjambment and length of the sentences creates a sense of what it would be like to be there. The pauses suggest he is looking for where to go.
As soon as the poem starts we know something is happening. 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, —
Smile. He is proud of serving his country but scared of dying.

The soldier is confused about why he is sacrificing his life in this situation — question and word bewilderment.

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

Repetition of running: It is taking him a long time to reach the safety of the hedge

These words all show the soldier’s fear. In that moment, they aren’t concerned with bravery or their country, they just want to survive.

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.

Alliteration/repetition: the soldier’s fear is exploding. He wants to live.
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'Kamikaze'

What do you notice about the structure?

Key Terms
Stanza
Free verse
Rhyme
Enjambment
Punctuation
Font
First person narrative
Third person narrative

Anonymous

Kamikaze

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

and beneath them, arcing in swathes
like a huge flag waved first one way
than 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 wading on the shore
built calm of pearl grey pebbles
to see whose who could longest
the turbulent rush of breakers
bringer their father’s boast safe
— yes, grandfather’s boot— safe
to the shore, safe, sudden, swash
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

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

He is going
to die. He decides
to die for his country.
He goes through
the ritual to prepare.

Kamikaze

Change of mind?

beautiful description
— positive

Simile—boats there like
a celebration of
life.

another beautiful
image.
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
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
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.
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‘Remains’

Remains
by Simon Armitage

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

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

I see every round as it rips through his life –
I see broad daylight on the other side.
So we’ve hit this looter a dozen times
and he’s there on the ground, sort of inside out,
pain itself, the image of agony.
One of my mates goes by
and sees this gash back into his body.
Then he’s carted off in the back of a lorry.

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

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

he’s here in my head when I close my eyes,
day 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.

Structure

Enjambment
No rhyme or rhythm
4 lines stanzas until the last one which is only
two.
First 4 stanzas all about the death.
Final 4 stanzas about how it affects the soldier.

The effect is that it reads like someone telling you a
story.
The last stanza makes a strong point: it tells you that
the soldier feels pity and guilt.

PTSD – Post Traumatic Stress Disorder
This is what REMAINS after he has
returned home from the war. He is
left with images of death and
suffering. He cannot escape them.
Remains
by Simon Armitage

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

_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._

This should be the end of his story but it's not. There is an aftermath: the soldier is affected by what he has done. You have no control over sleeping when you are stressed and you don't have control over dreams. At these times, he remembers the man and what he did. It is a sign of guilt and PTSD.

Dialect - builds a better relationship between reader and narrator. We can hear them speaking.

_He does not name the soldiers with him. It shows he is trying to forget._

_Sibilance and repetition (week): It is to emphasise all that is left of the man. These remains are a reminder of what he has done._

_He leaves the warzone and he has constant flashbacks to the man and what he did. It happens when he blinks!_

_Sibilance: people who have experienced trauma often 'self medicate' using drink and drugs to try and forget. However he can't._

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

The message: Repetition of bloody. He feels responsible for his death. He is angry with himself.
### ‘Remains’ Revision Activity

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Tackling an Unseen Poem

Now let's look at the structure. What do we notice?

The Emigree (1999)

There once was a country... 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 love, the bright, light paperweight.
It may be at the point of breaking, but I am bound to
by an impulsion of sunlight.
The white streets of that city, the graceful slopes
grow ever closer as time flaws its tanks
and the rivers rise between those white waves.
That child's vocabulary I carried here
like a hollow doodle, and spills a grammar
since I shall never be a lit teacher or the state.
I may not be a life, banned by the state
but I can't get it off of 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, dole 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 lies behind me. They mutter death,
so my childhood has an evidence of sunlight.

How many stanzas are there? 3
1. She's left but still has a good image.
2. Still it can't speak it anymore
3. No return, my attachment

What is each one about?

How does the poem move from the opening to the final stanza?

Is it told in the first, second or third person? 1st

Is there any rhyming?

Is there any pattern in the rhyme? No, Free verse

Do you notice any particular punctuation?

Are there any sentences which particularly stand out?

Tackling an Unseen Poem

Now let's look at the language. What do we notice?

Are there any words which seem particularly important?

Are there any examples of emotive language?

Are there examples of positive or negative language?

Is there alliteration? Is there any rhyme?

Is there repetition?

Is there any imagery (similes, metaphors, personification, pathetic fallacy)?

Are there examples of juxtaposition or allegorons?

Is there animatophobia?

Are there any rhetorical questions?
The poem has 3 stanzas.
The first stanza is about

The second stanza is about

The third stanza is about

The poem moves from

It is told in the first person which helps the reader to

There is enjambment which

There is ellipsis in the first line

There are short sentences which

An example is

There are longer sentences with commas and semicolons which create

An example is
### ‘Emigree’ Revision Activity

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‘Checking out Me History’

What do you need to know?

1066 = crucial to English history as it marked the take over of English society by the French.

Dick Whittington = a poor boy with nothing but a cat who became Lord Mayor of London – mentioned in fairy tales and pantomimes

Touissant L’Ouverture = the black leader of the Haitian revolution against French Colonial rule. He abolished slavery in Haiti and turned it into an independent republic

Nanny de Maroon = A Maroon is a general term used to describe black slaves who escaped from slavery and lived in remote places within the areas they had been transported to. Nanny de Maroon led the maroons to victory in Jamaica against British rule.

Lord Nelson = famous English admiral who inflicted a massive defeat on the French which meant the British Empire was strengthened.

The Battle of Waterloo 1815 = the final defeat of the French army led by Napoleon which made Britain a world super power
Shaka = an influential leader of the Zulu nation. He united the Zulu people against other tribes and the increasing presence of the white settlers

Caribs and Arawaks = the original inhabitants of the West Indies at the time when Columbus ‘discovered’ the islands. They were killed off by the war or through exposure to European diseases that they had no immunity to.

Florence Nightingale = a famous British nurse. Famous for her work in the Crimean War and her innovations in hygiene.

Robin Hood = legendary English hero made famous from supposedly stealing from the rich to give to the poor.

Mary Seacole was a Jamaican woman who looked after soldiers in the same way that Nightingale did – a black woman who made a unique contribution to history but has been forgotten.

Crimean War = 1854-56 Russian Empire vs Britain, France and the Ottoman Empire. Lots of deaths occurred from fighting but also from outbreaks of disease.

Old King Cole and The Cow Jumped Over the Moon = nursery rhymes

What do we notice about the structure?

Clues
- Stanzas - are they all the same? Why?
- Stanzas - is there any change at the end? Why?
- Punctuation - what do you notice? Why?
Checking Out Me History

What do we notice about the language?

**Clues**

- What can you say about the highlighted images?
- Are there differences between the feeling about images in different types of stanza?
'Checking Out Me History' Revision Activity

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‘Ozymandias’

The Octet

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, staked on these lifeless things;
The hand that mocked them and the heart that fed.

The Sestet

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.
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, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed.

And on the pedestal these words appear:
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‘My Last Duchess’

Dramatic Monologue

A dramatic monologue is a lot like a soliloquy. It is a speech given by one character.

In order to sound like natural speech, the poem uses:
• iambic pentameter, where lines are made up of ten syllables in five pairs;
• a number of pauses or cesuras;
• enjambment so that lines flow naturally.

The poem also uses rhyming couplets, which is the style of the romantic poets of the time. However this is not a poem about love!

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

Everyone admires the painting

Shows his power and control. No-one else sees this painting.

She smiled at anything

Her husband is not the only reason she smiled. Reveals his envy and dissatisfaction with her. He wants to be the only reason.
Was courteous, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate’er
She looked on, and her looks went everywhere.
Sir, ’twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool

Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody’s gift. Who’d stoop to blame
This sort of trifling? Even had you skill

In speech—(which I have not)—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
Herself be lessened so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E’en then 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;

The question suggests he thinks
he is right to be angry.

It justifies the fact
he had her killed.
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 pretence
Of mine for dowry will be disallowed;
Though his fair daughter’s self, as I avowed

At starting, is my object. Nay, we’ll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

He finishes by admiring the rest of his artworks before he goes to discuss his coming marriage to the Count’s daughter.
### ‘My Last Duchess’ Revision Activity

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Extract from ‘The Prelude’

This poem uses blank verse. Blank verse is written in iambic pentameter where there are 10 syllables in a line organised in 5 pairs. This is to imitate the natural rhythms of speech. It uses enjambment and there is no rhyme structure.

Look at the opening. Why do you think this is written in blank verse?

One summer evening (led by her) I found
A little boat tied to a willow tree
One summer evening (led by her) I found
A little boat tied to a willow-tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on,
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,

(Proud of his skill) to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnacle, 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;

Swans are beautiful, graceful creatures.

When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upheared 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,

Huge — repeated

The mountain is personified. It seems dangerous and threatening

Repetition says a change in his mood: He's more aggressive.
Feels like it is chasing him.

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
He can't forget it. He's affected by the power of nature.

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.

By the end
He's troubled by the power of nature
And how it can threaten Man's existence.
‘Prelude’ Revision Activity

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Tissue
by Intiaz 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 smoked 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.

4 line stanza
Enjambment
No rhyme
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 child
in the direction of the wind.

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

maybe if Maps were
less rigid,
would we be more peaceful and accepting?

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.

Money has
power. If
it had less
power that
would change us.

Reference to
how we can
change ourselves.

We'd be free
Metaphor to
suggest we
could create
a better way of
life with more
understanding
and
clarity.

Summary - human power is
fragile.
What is the message of the poem? How does it explore the theme of conflict?

What do you know about the structure of the poem?

How does the structure of the poem help to teach us the message?

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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 Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackening Church appalls,
And the deep-timbered Soldiers sigh
Rums in blood-drown Palace walls

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

---

Structure

4 stanzas, all 4 lines.
It has a rhythm.
There is a clear rhyme structure (every other line rhymes).
First person narrative (I).

It is so well organised and structured because it reflects society: the rich are always rich and the poor are always poor. Blake writes the poem to show how terrible the lives of the poor are and he is angry about it.
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.

Repetition: It emphasises the fact that these 'marks' will last forever.
Poverty is absolute at this time - if you are poor, it is difficult to change
your life and make it better.

Alliteration: This is how poor people feel. They cannot change their
situation and they have a great sadness about it.

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
made

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh

Runs in blood down Palace walls

Repetition: He is emphasising that
poverty is absolute and it is telling
us that every person is having this
terrible experience.

Manacles are like handcuffs
Alliteration: People have a
negative mindset - they feel
powerless to change their lives.

imagery: This creates a sense of the people's experience.
There is death and violence in the way they live.

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.

oxymoron: Even their joys are destroyed by death. Marriage is
a binding contract and death is something these people cannot
escape.
‘London’ Revision Activity

<table>
<thead>
<tr>
<th>What is the message of the poem? How does it explore the theme of conflict?</th>
<th></th>
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"Storm on the Island"

Can I analyse how language and structure create message in 'Storm on the Island'?

Engager
What do you notice? What do you imagine the conflict in this poem will be?

It is the conflict between Man and the weather.

Structure
Free verse no separate stanzas.
Half rhyme in first two lines and last two lines.
Otherwise no rhyme. No rhythm.

Enjambment
First person narrative.
It is a dramatic monologue; the speaker explains their feelings.

It shows the chaos of nature.
It represents the destructive force of nature.
The half rhyme shows the lack of control that man has over nature.

We are prepared: we build our houses squat,
Sink walls in rock and root them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast; you know what I mean - leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear.
Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company;
Exploiting comfortably down on the cliffs
But no: when it begins, the fuming spray hits
The very windows, spits like a tire cut;
Turned savage. We just sit tight while wind dances
And strikes invisibly. Space is a salon.
We are bombarded with the empty air:
Strange, it is a huge nothing that we fear.
This sets the scene. They are ready for battle with nature.

We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
Or stooks that can be lost. Nor are there trees

They ensure houses are built to withstand the storm – they will not be destroyed.
The earth is not a problem to them. They do not rely on it in a way that means the storm will ruin them.

This word shows the power of the weather. This is why it is a threat to man.

He is addressing the reader. It is a form of dialect or sounds conversational.

Which might prove company when it blows full
Blast: you know what I mean - leaves and branches
Can raise a tragic chorus in a gale
So that you listen to the thing you fear
Forgetting that it pummels your house too.

Personification: They create the sound of destruction as they move in a strong wind.
The emotions of people as they sit and wait for the storm to pass, fearing the destruction it will cause for their lives.

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

These words suggest the sea is soothing and comforting. However these two single syllable words contrast with the longer words to show us that the sea is also dangerous.
Simile: This image shows the vicious nature of the sea. It may be harmful to the people living beside it, rather than comforting.

These words are all linked with war and fighting. It shows the battle between man and nature and refers back to the opening. They have prepared for this fight.

The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo,
We are bombarded with the empty air.
Strange, it is a huge nothing that we fear.

It is not something we can see or touch or hold. However it is far more powerful than man and it is something we cannot control. The storm has the power to destroy us.
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## Comparing Poetry: Themes

How does each poem address the theme of conflict?  
What kind of conflict does it address?

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Ozymandias</td>
<td></td>
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<tr>
<td>London</td>
<td></td>
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<tr>
<td>Prelude</td>
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<td>My Last Duchess</td>
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<td>Charge of the Light Brigade</td>
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<td>Exposure</td>
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<td>Storm on the Island</td>
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<tr>
<td>Bayonet Charge</td>
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<tr>
<td>Remains</td>
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<tr>
<td>Poem Title</td>
<td>How does the poem explore the theme of conflict?</td>
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<tr>
<td>Poppies</td>
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<tr>
<td>War Photographer</td>
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<tr>
<td>Tissue</td>
<td></td>
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<tr>
<td>Emigree</td>
<td></td>
</tr>
<tr>
<td>Checking out me history</td>
<td></td>
</tr>
<tr>
<td>Kamikaze</td>
<td></td>
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</tbody>
</table>
Comparing Themes

Use this grid to identify which poems explore which of these themes. Remember they may fit into more than one category.

<table>
<thead>
<tr>
<th>Theme</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>War</td>
<td></td>
</tr>
<tr>
<td>Nature</td>
<td></td>
</tr>
<tr>
<td>Power</td>
<td></td>
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<tr>
<td>Culture/Homeland</td>
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<tr>
<td>Honour</td>
<td></td>
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<tr>
<td>Inner Conflict</td>
<td></td>
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<tr>
<td>Identity</td>
<td></td>
</tr>
<tr>
<td>The Past</td>
<td></td>
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<tr>
<td>Family</td>
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</tbody>
</table>
Comparing Techniques

Use this grid to identify which poems use particular techniques. This is not a complete lists of techniques that a poem can use! Remember they may fit into more than one category.

<table>
<thead>
<tr>
<th>Technique</th>
<th></th>
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<tbody>
<tr>
<td>Dramatic Monologue</td>
<td></td>
</tr>
<tr>
<td>Regular structure</td>
<td></td>
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<tr>
<td>Free verse</td>
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<tr>
<td>Enjambment</td>
<td></td>
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<tr>
<td>Sonnet</td>
<td></td>
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<tr>
<td>Iambic pentameter</td>
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<tr>
<td>Dialect</td>
<td></td>
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<tr>
<td>First person narrative</td>
<td></td>
</tr>
<tr>
<td>Third person narrative</td>
<td></td>
</tr>
<tr>
<td>Use of italics</td>
<td></td>
</tr>
</tbody>
</table>
Writing a comparison

Classwork

Comparing Poetry

Can I identify how to write a comparative essay about two poems?

**Engage**
Sort these connectives into two lists.
One to show similarities and one to show differences.

- **Similarities**
  - like
  - similarly
  - in the same way

- **Differences**
  - however
  - on the other hand
  - conversely
  - unlike
  - whereas

---

In the poem ‘The Emigre’ the poet tells us about leaving her country. On the other hand, in ‘Kamikaze’ the poet tells us about her father who was a kamikaze pilot.

‘The Emigre’ has three stanzas written in free verse with enjambment over lines. She tells us that she left her country because of war and she cannot go back. ‘Kamikaze’ also uses free verse but has seven stanzas with enjambment over lines. The poet tells us how her father was a kamikaze pilot who did not want to die and when he came back from war, no one would speak to him because he decided not to kill himself to fight for his country.

‘The Emigre’ uses first person narrative to tell the story and show the speaker’s feelings while ‘Kamikaze’ uses both third and first person to tell the story. The third person tells the story. The first person sounds like it is the daughter giving her opinion about what has happened.

Both poems use similes to create an image for the reader. In ‘The Emigre’ the poet says that her vocabulary is like a hollow doll to tell us that she cannot speak the language of her country anymore. In ‘Kamikaze’ the narrator tells us the kamikaze pilot looked down from his plane at the little fishing boats / ‘strong out like bursting’ to show us what made him decide to live rather than kill himself for his country.

---

**Limited explanation**
- **Focused on what is meant**
- **What happens**

**Similar technique**

**EBI**: **No deep analysis**
- **Not enough quotes**
The poems ‘The Emigree’ and ‘Kamikaze’ both address the theme of conflict but it is focused on different types of conflict. In ‘The Emigree’ the poet explores her conflict around her loving childhood memory of her country and the understanding she has an adult who can no longer return there. However, in ‘Kamikaze’ the narrator explores the conflict between the rules of society which say a man should die for his country and his desire to live for his family.

Both poems use free verse to share their message with the reader. In ‘The Emigree’ this lack of clear structure suggests the uncertain feelings the narrator has about her city: she longs to return but she cannot. On the other hand, the lack of clear structure suggests helplessness as even though her father did not physically die, he did die in the eyes of his family and neighbours as they can no longer treat him with respect or acknowledge him.

Both poems use stanzas and in ‘The Emigree’ each one adds further detail to the story which begins with, ‘There once was a country...’ The ellipsis at the end creates a pause which emphasises the first person narrative as this story of loss unfolds. The first person narrative helps the reader to empathise with the storyteller’s feelings about her city and we understand how difficult it is to be exiled from your home. In ‘Kamikaze’, the two different speakers in the poem - the third person storyteller and the first person daughter of the pilot - are shown through a difference in the font between and within stanzas. The narrator is given the job of telling the pilot’s story but is interrupted by the daughter to add her own opinion. This helps the reader to get a better understanding of events and feel sympathy for the conflict faced by the pilot.
Both poets use imagery to create a sense of setting for the reader. In ‘The Emigree’ the poet uses personification to bring her city to life. It allows us to see the affection that the narrator feels for her home as it ‘lies down in front of’ her while she combs ‘its hair’ and loves ‘its shining eyes’. It shows the happy memories of her childhood and emphasises that conflict she feels that now ‘they accuse me of absence’ and ‘They accuse me of being dark in their free city’. There has been a change and the narrator is struggling to understand it. The repetition of the word ‘accuse’ contrasts with the affectionate images earlier in the stanza and emphasises the conflict within the city and the narrator herself. It gives a more sinister feeling of oppression as though the city has turned on her.

In comparison, ‘Kamikaze’ uses images of the fishing boats ‘strung out like bunting on a green-blue translucent sea’ as a contrast to the pilot’s mission to crash his plane into the enemy warship to kill himself and as many of his opponents as possible. The fishing boats appear peaceful and serene, tempting the pilot to abandon his mission and disregard his honour. The imagery of the fish caught in the net of his father’s boat serve to remind the reader that we are all caught in the net of what we are expected to do and the metaphor of the tuna ‘the dark prince, muscular, dangerous’ hints at the final fate of the pilot when he chooses not to follow social expectations and die with honour for his country: he will die a social death, excluded by those he loves.
Planning

Use the answer to begin to write a plan. What do you think the writer worked out before they began?

Paragraph 1

Theme - Conflict
- E: Feelings about home country
- K: Feeling of honour for country/family

Paragraph 2

Structure: FV
- Uncertain feelings
- Helpless

Paragraph 3

Stanzas -> NV
- E 1st -> feelings
- K: 3rd/1st -> the story/feeling

Paragraph 4

Imagery - Personification of city - positive
- Negative feelings

Paragraph 5

Imagery - Fishing boats - beautiful - contrasts with war
- Fish - metaphor for people

Independent Practice

Compare the way the poet presents conflict in 'The Emigree' and one other poem you have studied.

Plan

Paragraph 1. What is the message about conflict in each poem?

Paragraph 2. How does each poem use structure to teach us the message about conflict?

Paragraph 3. Focus on ONE language technique in each poem and say how it teaches us about message.

Paragraph 4. Focus on a SECOND language technique in each poem and say how it teaches us about message.

Paragraph 5. Focus on a THIRD language technique in each poem and say how it teaches about message.
Charge of the Light Brigade’ addresses the ideas of pride and honour. Compare this to one other poem you have studied which deals with the same themes.

1. Which other poems have you studied which address the ideas of pride and honour?

2. Tick the poem that you will choose.

3. Plan your answer to the question.

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<td>CotLB</td>
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Essay Titles: You need to practice planning and writing to help you internalise the structure and language techniques of each poem.

Remember you need to:
- **Read** (read the title at least twice)
- **Decode** (underline the title of the poem and the key theme you are comparing)
- **Plan** (copy the plan on the next page for all essay titles)
- **Answer** (use your plan to ensure you write a comparative essay. Remember to use comparative connectives in every paragraph!)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>‘Emigree’</td>
<td>explores the narrator’s feelings about her home country. Compare this poem to one other poem you have studied where the poet explores conflict around culture.</td>
</tr>
<tr>
<td>‘Tissue’</td>
<td>explores feelings about power. Compare this to one other poem you have studied which focuses on the concept of power.</td>
</tr>
<tr>
<td>‘Poppies’</td>
<td>explores a mother’s feelings about her son going to war. Compare this to one other poem you have studied which explores feelings about war and conflict.</td>
</tr>
<tr>
<td>‘London’</td>
<td>explores the feelings of the narrator about the conflict created by abuse of power. Compare this to one other poem which explores the abuse of power.</td>
</tr>
<tr>
<td>‘Storm on the Island’</td>
<td>explores feelings about nature. Compare this to one other poem where the poet explores conflict between man and nature.</td>
</tr>
<tr>
<td>‘Checking out Me History’</td>
<td>explores the conflict around the narrator’s identity. Compare this to one other poem where the poet explores feelings about identity.</td>
</tr>
<tr>
<td>‘Remains’</td>
<td>creates a powerful character to explore feelings about war. Compare this to one other poem where the poet uses a character to explore an aspect of conflict.</td>
</tr>
<tr>
<td>‘War Photographer’</td>
<td>explores the inner conflict of the narrator about his job. Compare this to one other poem where the poet explores inner conflict.</td>
</tr>
<tr>
<td>‘Exposure’</td>
<td>explores the experiences of the soldiers on the battlefield. Compare this to one other poem you have studied where the poem focuses on the soldier’s experience.</td>
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You can compare any two poems using the title:
‘_________________’ explores ideas about conflict. Compare this to one other poem you have studied which explores conflict.
## Comparative Essay Plan

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Tackling Unseen Poetry

1. What is the poem about? What is the message of the poem?

2. Look at the structure.
   - How many stanzas are there?
   - What is each one about?
   - How does the poem move from the opening to the final stanza?
   - Is it told in the first, second or third person?
   - Is there enjambment?
   - Is there any pattern to the rhyme?
   - Do you notice any particular punctuation or lack of punctuation?
   - Are there any sentences which particularly stand out?

3. Look at the language.
   - Are there any words which seem particularly important?
   - Are there any examples of emotive language?
   - Are there examples of positive or negative language?
   - Is there alliteration? Is there any sibilance?
   - Is there repetition?
   - Is there any imagery (similes, metaphors, personification, pathetic fallacy)?
   - Are there examples of juxtaposition or oxymorons?
   - Is there onomatopoeia?
   - Are there any rhetorical questions?

4. Choose 3 features of structure. How does each of these help the reader to understand the message of the poem?

5. Choose 5 features of language. How does each of these help the reader to understand the message of the poem?
Practice analysing these unseen poems using the checklist on the previous page

Brothers

Saddled with you for the afternoon, me and Paul ambled across the threadbare field to the bus stop, talking over Sheffield Wednesday’s chances in the cup while you skipped beside us in your ridiculous tank top, spouting six year-old views on Rotherham United Suddenly you froze, said you hadn’t any bus fare.

I sighed, said you should go and ask Mum and while you windmilled home I looked at Paul His smile, like mine, said I was nine and he was ten and we must stroll down the town, doing like grown-ups do.

As a bus crested the hill we chased Olympic Gold. Looking back I saw you spring towards the gate, you hand holding out what must of been a coin. I ran on, unable to close the distance I’d set in motion
Praise Song for My Mother

You were
water to me
deep and bold and fathoming

You were
moon’s eye to me
pull and grained and mantling

You were
sunrise to me
rise and warm and streaming

You were
the fishes red gill to me
the flame tree’s spread to me
the crab’s leg/the fried plantain smell
replenishing replenishing

Go to your wide futures, you said
Nettles

My son aged three fell in the nettle bed.
"Bed" seemed a curious name for those green spears.
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my hook and honed the blade
And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright any more. Next task: I lit
A funeral pyre to burn the fallen dead.
But in two weeks the busy sun and rain
Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.
Sister Maude

Who told my mother of my shame,
Who told my father of my dear?
Oh who but Maude, my sister Maude,
Who lurked to spy and peer.

Cold he lies, as cold as stone,
With his clotted curls about his face:
The comeliest corpse in all the world
And worthy of a queen's embrace.

You might have spared his soul, sister,
Have spared my soul, your own soul too:
Though I had not been born at all,
He'd never have looked at you.

My father may sleep in Paradise,
My mother at Heaven-gate;
But sister Maude shall get no sleep
Either early or late.

My father may wear a golden gown,
My mother a crown may win;
If my dear and I knocked at Heaven-gate
Perhaps they'd let us in:
But sister Maude, oh sister Maude,
Bide you with death and sin.