

Assessment Questions

LIT: How does the poet use language and structure to convey meaning?
How does the context of the poem influence the interpretation of the reader?

Skills Coverage

LIT: AO1
L1 L2 L3 L4 L5 L6*
17 18 19 110*

LIT: AO2
E1 E2 E3 E4* E6 E7
E8* E9* E10 E11*
E12*

LIT: AO3
L11 L12 L13 L14*

Curriculum Intent: Why are we studying this?

To develop our understanding of the world around us and the difficulties people face.
To develop our own analytical skills therefore increasing our confidence when we are faced with complex ideas and language.
To encourage and develop our empathetic and interpretation skills so we are better able to develop our own opinions and see the world through the eyes of others.

	Power of Man	Power of Nature	Effects of Conflict	Reality of Conflict	Loss and Absence	Memory	Negative emotions: Anger	Negative emotions: Guilt	Negative emotions: Fear	Negative emotions: Pride	Identity	Individual Experience
Ozymandias	✓	✓										
London	✓				✓		✓					✓
The Preacher: Stealing the Boat		✓				✓			✓			✓
My Last Duchess	✓					✓					✓	
The Charge of the Light Brigade			✓	✓							✓	
Exposure			✓	✓	✓							
Storm on the Island	✓	✓			✓				✓			
Bayonet Charge			✓	✓				✓				✓
Remains			✓	✓		✓		✓				✓
Poppies			✓	✓	✓	✓		✓			✓	✓
War Photographer			✓	✓			✓					✓
Tissue	✓	✓									✓	
The Emigree					✓						✓	✓
Kamikaze		✓	✓			✓					✓	✓
Checking Out Me History	✓						✓				✓	

Key concepts in this module:

1. Conflict
2. War
3. Power
4. Leadership
5. Nature
6. Life and Death
7. Inner conflict
8. Identity / Culture
9. Fear
10. Abuse of power.

Full mark answer:

Both poems have a somewhat cyclical structure which they use to present the repetitiveness of conflict and how the events which occur repeat within the minds of those involved. In 'Remains' Armitage repeats the phrase, 'probably armed, possibly not' from stanza one and into stanza six. As this phrase is repeated from the start and near the end it shows how his thought is always lingering within his mind and is inescapable. Also in 'War Photographer', Duffy presents the repeated nature of the photographer's job as they start by returning to their 'dark room' after a job and return back to another scene by going back on an 'aeroplane'. It seems that the nature of conflict is inescapable as the photographer has to go back and witness all that is mentioned in the middle stanzas again. Therefore, in both poems the cyclical structure presents the psychological effects as on-going and inescapable as both individuals are revisiting the sites of conflict whether physically or mentally. The use of the adverbs 'probably' and 'possibly' show the importance placed upon whether the individual, the soldier, has shot was holding a weapon. More has been stressed on him likely having a weapon than not having a weapon which was only a possibility. This shows the soldier's inner turmoil and how they are attempting to deal with the thought in his guilt. In 'War Photographer' the repeated ideas are presented in everyday actions such as going to his 'dark room' where he develops his photos or travelling on an 'aeroplane' neither of which seem

Method	Definition
Alliteration	A series of words beginning with the same sound.
Ambiguity	The quality of being open to more than one interpretation.
Anaphora	Repeated words or phrases in a structured way (beginning of lines or stanzas).
Dramatic Monologue	The poet adopts a voice/persona of a character and speaks to an imagined audience.
Euphemism	Replacing a harsh word/phrase with a milder indirect one.
Free verse	An open form of poetry, it does not use consistent metre patterns or rhyme.
In media res	Beginning in the middle of the action.
Motif	a recurrent image, idea, or symbol that develops or explains a theme, while a theme is a central idea or message.
Oxymoron	A phrase created by words of opposite meanings.
Para - rhyme	A half-rhyme in which there is vowel variation within the same consonant pattern.
Semantic Field	A series of words relating to a specific topic.
Symbolism	An object or colour used to represent a different meaning.
Volta	A dramatic change in mood/thought/emotion - a turning point within a poem.
Sibilance	Repetition of the 's' sound for a particular effect.
Emotive language	Words and phrases used to create an emotional response
Conflict	A serious disagreement between opposing sides - these could be countries, groups of people or a conflict within opposing ideas/feelings in a person.
Juxtaposition	Two ideas or feelings being seen or placed close together with contrasting effect.
Theme	An idea that recurs in or is present in a work of art or literature.
Caesura	A break between words, a pause near the middle of a line of poetry.
Sensory language	Words used to engage the 5 senses.
Consonance	The repetition of similar-sounding consonants in close together to produce a specific effect.
Allegory	A story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.
Plosives	The basic plosives in English are <i>t, k, and p, d, g, and b.</i>
Rhetorical Question	A question asked in order to create a dramatic effect or to make a point rather than to get an answer.
Past Participle	The form of a verb, typically ending in <i>-ed</i> in English, which is used in forming perfect and passive tenses and sometimes as an adjective, e.g. <i>looked</i> in <i>have you looked?</i> , <i>lost</i> in <i>lost property</i> .

Write about the reader...

The reader:
ask themselves, wonders, questions agrees, sympathises, assumes remembers, believes, BECAUSE...AND...SO...
This makes the reader feel...
Shocked, amused, disgusted, outraged, Confused, puzzled, sadness, melancholy Frustration, BECAUSE...AND...SO...

Common Spelling Errors in Poetry

Metaphor Simile Verse
Stanza Juxtaposition
Repetition Rhythm
Rhyme

Suggested Structure 1

Opening sentence clearly comparing both poems.
Write for 20 minutes about the first poem, use quotations and relate to the question.
Write for 20 minutes about the second poem, use quotations and link to poem 1 throughout.

Suggested Structure 2*

Introduce a point about poem 1
Support with quotation
Analyse
Link to poem 2
Analyse and compare to poem 1

Tier Two Vocabulary

Armistice, Blunder, Docile, Domineering Ephemeral, Exasperated, Futility, Harrowed, Incessant, Marginalise, Monolithic, Oppressed, Patriotic, Perturbed, Wizenad

Poem	Form/Structure	Context	Key Quotations	Language
Ozymandias	The sonnet form, written in traditional iambic pentameter, emphasises Ozymandias' self-love. It is ironic that the sculptor's work has endured whilst Ozymandias' power has not.	Shelley was a romantic poet, and the poem could be seen to sympathise with the French Revolution in criticising the absolute power of government. Looks back at Ancient Egypt	1. "Half sunk, a shattered visage lies" 2. "Look on my works, ye Mighty, and despair" *3. "wrinkled lip and sneer of cold Command"	Adjective 'shattered' the face of the statue broken like Ozymandias' empire. Capitalisation of 'Mighty' Ozymandias speaking to others in power to reinforce his belief in own superiority.
London	Opening 3 lines of poem written in iambic tetrameter with <i>abab</i> rhyme scheme – emphasises the restrictions Blake believes people of London suffer. Pattern broken in lines 9,11,14,4, 10, 12. Trochees not iambs to reflect anger.	Blake was a romantic poet, who was exploring the effects of the Industrial Revolution on England, and pretesting against lack of individual freedom.	1. "The mind-forged manacles I hear" 2. "Blights with plagues the marriage hearse" *3. "every cry of every man"	The metaphor of 'mind-forg'd manacles' suggests people are trapped by their own attitudes as well as society. Metaphor 'marriage hearse' death of tradition values. Repetition of negative and emotive language ('every', 'cry') emphasises the bleak mood and angry tone of the poem.
Extract from 'The Prelude'	Conjunctions and enjambment link the events seamlessly iambic pentameter, with its close relation to the rhythm of the natural voice, suits the personal nature of this poem. Also links with rhythm of rowing.	Wordsworth presents romantic ideals of the power of nature. This was an autobiographical poem based on his childhood	1. "A huge peak, black and huge" 2. "And measured motion, like a live thing, strode after me." *3. "It was can act of stealth and troubled pleasure"	Repetition of 'huge' suggests indimdatation at nature's power Similes compare the natural to the living and vice versa, and personification conveys both the beauty and danger of nature.
My Last Duchess	The first-person dramatic monologue allows us to explore the Duke's motivations and actions. Despite the rhyming couplets, the frequent enjambment pushes the poem on, like the Duke relentlessly pursuing his next bride.	Loosely based on the Duke of Ferrara. Browning has to move to Italy to marry because of his wife's over-protective father.	1. "My Last Duchess" 2. "I gave commands; then all smiles stopped together." *3. "stooping"/"stoop"	Possessive pronouns highlight the Duke's narcissism and pride. Euphemism "all smiles stopped" murder of Duchess. Verb "stoop" Emphasises Duke's own sense of superiority.
Storm on the Island	Present tense suggests the struggle is ongoing, and the community's power is suggested in their continued resistance Volta "But no:" on line 14. The slow pace of the monosyllabic phrase and the caesura reflect the last moments of the calm before the storm.	Stormont Ireland' is the name of the seat of the NI assembly, and this poem could therefore be a metaphor for the troubles in Ireland.	1. "Flung spray...spits like a tame cat turned savage." 2. "It is a huge nothing that we fear." *3. "Exploding comfortably"	Simile to describe the unpredictable nature of the storm and The Troubles in NI Oxymoron power of nature huge and unfathomable Extended metaphor is of a military attack, with the semantic field of warfare
Tissue	Stanzas – 9 quatrains and a single, final line – represents the different layers of paper described throughout the poem. Free verse - could represent the light airy nature of tissue paper OR could be a criticism of social and political structures which impact on our freedom.	This complex poem looks at conflict and troubles of the modern world: destruction, war and politics, money and wealth, terrorism and identity.	1. "Paper that lets the light shine through" 2. "A grand design with living tissue, raise a structure never meant to last" *3. "The sun shines through their borderlines"	Symbolism for goodness and hope. Imagery argues the human race concentrates too much on competition and being stronger than other countries. Verb phrase 'sun shines through' light a symbol of hope creating image of divisions being removed.
The Emigree	Repetition of the unnamed 'they' suggests menace and oppression The poem is written as a dramatic monologue, with the poet musing to herself Longer, lyrical sentences which describe the remembered city contrast with shorter, terser sentences for the current situation	The poet is based on modern examples of emigration, where people have to flee their homes because of war, corruption, tyranny, or dictatorship.	1. "I am branded by an impression of sunlight." 2. "I comb its hair and love its shining eyes" *3. "There once was a country... I left it as a child but my memory of it is sunlight-clear"	Adjective 'branded' memories of home are long-lasting also links to idea of brutal regime she left. Metaphor comparing homeland to calm pet verb 'comb' suggests she is idealising her memories. Repetition of 'sunlight' light and as a symbol of freedom, contrasting with metaphors of isolation
Kamikaze	Italics are used to show direct speech, adding to the impact of the mother's words. Four generations are paralleled and contrasted. Written in 7 sestets a strict pattern which contrasts with use of free verse. Representing conflict of pilot between honour and family.	Kamikaze were suicide attacks made by Japanese soldiers in WWII, where aircraft deliberately crashed into military targets like warships.	1. "Full of powerful incantations." 2. "cloud-marked mackerel, black crabs, feathery prawns, the loose silver of whitebait...a tuna, the dark prince, muscular, dangerous" *3. "enough fuel for a one-way journey into history"	Imagery could suggest pilot is a devout man (Shinto religion) or has been manipulated by the regime? Metaphor description of different fish 'loose', 'prince' ets suggest pilot now sees honour in simple life of a fisherman. Metaphor sarcastic tone? Is the poet/speaker challenging this idea?
The Charge of the Light Brigade	Third Person- sounds like official account *Strong rhythm created through regular rhyme, dimeter and dactylic evokes the sound of horse hoofs and drums. Repetition and anaphora emphasise the relentless forward motion of the soldiers and how they followed orders	Based on the Crimean War, where a miscommunication sent the light brigade into combat. * Tennyson was Poet Laureate, which could explain the propagandist tone.	1. "The valley of death." 2. "blundered" 3* " when can their glory fade?"	Personification emphasises the dangers the cavalry faced. Verb 'blundered' euphemism a mistake has been made as the men have been sent to a battle they can not win. Rhetorical question used to suggest that the bravery and 'glory' will last forever.
Exposure	Para-rhyme scheme of ABBAC, together with a jarring metre, makes the poem sound uncomfortable like the physical and mental conditions of the waiting soldiers.	This is based on Owen's first-hand experiences in the trenches. The winter of 1917 was particularly bitter. Owen described the realities of war.	1. "Pale flakes with fingering stealth come feeling for our faces." 2. "All their eyes are ice, but nothing happens." *3. "merciless iced east winds that knife us"	Alliteration, assonance, assail the reader. Repetition is used as a refrain at the end of each stanza Personification and sibilance used to emphasise the power of the weather suggesting the weather is attacking the men
Bayonet Charge	In media res 'suddenly' creating sense of urgency Semantic fields of war and nature are juxtaposed, showing the impact of war on the land. Third person and anonymity makes the narrative universal.	The soldier is shown as more weapon than man, reflecting the deaths in WWI where Hughes' father was a veteran.	1. "Sweating like molten iron from the centre of his chest." 2. "His terror's touchy dynamite." *3. "In what cold clockwork of the stars and the nations Was he the hand pointing that second?"	Simile used to show war is terrifying, life changing. Alliteration fear has taken over the soldier. 'I' used to resemble the ticking of a bomb. Metaphor/rhetorical question present soldiers uncertainties, realising he has no control over his future.
Remains	Dramatic monologue indicating personal nature of the memories. Free Verse reflects the idea that this is being spoken, recalled by the soldier. Enjambment reflects the conversational nature of the poem. Final 2 line stanza may indicate that the soldier can no longer go on.	The poem is based on a real-life soldier's experience in Iraq and his post-traumatic stress disorder. The first-person narrative mimics the interview Armitage conducted.	1. "Probably armed, possibly not" 2. "His bloody life in my bloody hands." *3. "sort of inside out, pain itself, the image of agony"	Adverbs – indicates the soldier may have had some reason to shoot the looter but he is uncertain. Repetition – factual/guilt/regret/frustration Colloquial language/child like imagery – supporting conversational style and perhaps difficulty expressing what he saw.
Poppies	Ambiguity is caused in the wat the first stanza could be the mother sending her son to school or war, and the uncertainty in his fate. • The form of first person dramatic monologue allows us to experience the inner emotions of the speaker.	The setting of the poem is also ambiguous, as there are suggestions it is a modern conflict but also frequent links to the past and memory.	1. "The gelled blackthorns of your hair" 2. "released a songbird from its cage" *3. "All my words flattened, rolled, turned into felt, slowly melting"	Metaphor young boy/short hair of soldier/crown of thorns biblical reference to Christ suggesting sacrifice. Metaphor mother letting go of her son/her emotions Adverbs inability to find the right words.
War Photographer	Contrasts are made between the hellish warzones and peaceful homeland; and intensity of war with the indifference of the readers. The regular rhyme scheme and stanza length are neat and precise, representing the disciplined way the photographer does his job.	Photographs, in the past, had to be carefully developed under a red light. This is an interesting and unusual perspective on war from a job which is dangerous.	1. "A half-formed ghost" 2. "Prick with tears between the bath and pre-lunch beers" 3. "spools of suffering set out in ordered rows"	Metaphor refers to the man's death and the film not yet being developed. Half rhyme emphasis of desensitisation of readers to images of war. Metaphor compares rolls of film to bodies layed out in mortuaries.
Checking out My History	A repeated quatrain is used to introduce a famous white character from history before contrasting them with an ignored black person. Enjambment and a lack of punctuation represent a rejection of white history and expectations.	Even now, curriculum is predominantly established by white, middle class men. We are not taught about other cultures, or the history of those we were in conflict with.	1. "Dem tell me..." 2. "I carving out me identity." *3. "Bandage up me eye with me own history Blind me to me own identity"	Non-standard English/Anaphora is used to show the difference between the speaker's own culture, and the taught history of white culture/emphasis oppressive nature of dominant culture. Metaphor trying to convey development of his own identity. Metaphors emphasising the dominance of only teaching white history

Concept: Man vs Man

Charge of the Light Brigade: Tennyson uses dactylic dimeter to establish a heavily pulsating rhythm throughout this glorious battlefield charge in the face of adversity. This momentum is then made terrifying given the dark figurative description of where they are going: towards 'the valley of Death' from Psalm 23.

Remains: Both poets use imagery to convey grief and suffering. Armitage's speaker states: 'I see every round as it rips through his life' – The alliteration of rounds ripping through his life onomatopoeically conveys the violence of the moment whilst also metaphorically reducing the man's body to something as fragile as paper.

Ozymandias: Shelley's exploration of Rameses II within 'Ozymandias' depicts an eponymous ruler who was desperate to be immortalised in statue form as powerful and intimidating. The verb 'sneer' implies superiority and distaste for his subjects, with the harsh alliteration of 'cold command' similarly amplifying the notion of a harsh and militant power that is used not for the improvement of society, but despotism and tyranny.

War Photographer: The poem suggests a cyclical, never-ending nature to war. The speaker begins the poem in the 'church' of his dark room, the only place in his life where he finds peace and by the poem's end he is flying out again to another nameless warzone. This implies that he lives in an endless cycle of conflict.

Storm on the Island: Heaney writes from the collective perspective about the suffering of all Irish people. He also uses a semantic field linked to warfare with "strafes" and "bombarded" creating imagery of bullets hitting the very house that they inhabitants try to stay safe in.

The Emigree: The speaker hints at the destruction of her native country, declaring it 'sick with tyrants' Furthermore, humanity is shown to be totalitarian in "banned by the state" showing that these are impositions placed by people that aim to persecute and repress. The conflict here is through the man-made regulations that both poems reflect on.

Bayonet Charge: A similar use of momentum is used by Hughes as the poem begins in media res. The poem starts with the adverb 'suddenly', giving us the impression that we are plunged into the middle of the action in a series of breathless enjambed lines which evocatively build up a sense of the soldier's confusion.

Poppies: The speaker refers to 'spasms of paper red'. The 'spasms' provoke an image of unnatural, painful, distressing death or injury, the 'red' is a metaphor of the bloodshed of war and 'paper' implies a disposability and weakness which Weir relates to the loss of life on the battlefield.

London: The population of the city have suffered under a tyrannical regime presided over by institutions such as the Church and the Monarchy which exploit and oppress the poorest in society. The alliteration of 'weakness' and 'woe' creates a semantic field of suffering, that is present 'in every cry of every man'. The reader imagines a very cruel ruling class, who are happy to remain in positions of power while those around them suffer and die.

Kamikaze: The fish the pilot observes from the plane swim in a 'figure of eight'. The shape of this number is often used to represent infinity and could be said to represent the trap that the pilot's life will become if he doesn't complete his 'mission'. The pilot will soon be trapped in a cycle of rejection and humiliation from those around him.

Exposure: From his own lived experience of the war, Owen also uses a semantic field linking to warfare: "bullets streak the silence" and "attacks once more" which all show the horror of the war. The way Owen uses sibilance conveys the sense of speed, suddenness and harsh noise.

Checking out me History: The poem can be read as a critique of colonialism and a 'whitewashing' of history. The reference to metaphorical 'bandages' and 'blind me' is ironic and has great impact; they are powerful metaphors from the same semantic field. Bandages should be used for healing, and education is to enlighten, not to repress.

Concept: Man vs Nature

Prelude: Both poems show nature as powerful and overwhelming. In 'Prelude' there is a volta after the speaker encounters a 'huge peak black and huge'. The adjective 'huge' highlights how the epic scale of the mountain causes him to suddenly lose his composure. Similarly, 'black' could suggest the speaker sees the mountain as a menacing, sinister and impenetrable force.

Prelude: Both poems present nature as something for man to fear. In 'The Prelude' the speaker uses personification to describe how 'with trembling oars [he] turned'. The adjective, 'trembling' highlights how the speaker's fear of the mountain is transmitted to his oar as he panics and rows away frantically. The writer's purpose could be to reflect the Romantic era belief that nature's power and beauty should be respected by man.

Tissue: Dharker conveys the need to accept that all life must come to an end, as she explores the idea of 'raising a structure never meant to last'. The noun 'structure' is a metaphor for human life: ultimately, one day it must end. The juxtaposition of 'structure' with 'living tissue' is clear: as a 'structure' is rigid and planned, 'living tissue' is organic and grows freely.

Poppies: The poem references 'Armistice Sunday' which acts as a symbol for grief and loss, setting a mournful tone. The imagery of the 'poppies' is emotive symbolism derived from the poppies that grew on Flanders Fields. It signifies the bloodshed of war as well as the mourning of those who have lost loved ones. Natural imagery is used by Weir to encourage the mother to and let go of her son: 'the dove pulled freely' and reflects her struggle with grief.

Exposure: For Owen, nature is the true enemy. The speaker refers to the 'merciless iced winds that knife us'. Throughout the poem, the weather is personified as an enemy soldier, using words from the semantic field of fighting and war. Naturalistic imagery is corrupted by the effects of war into a deliberately vicious and inescapable enemy.

Storm on the Island: While the speaker in 'The Prelude' is frightened by a mountain, the speaker's cause of fear in Storm on the Island is invisible. The speaker describes 'the huge nothing that we fear'. The oxymoron 'huge nothing' could refer to how the storm and heavy wind has no foundations. Heaney could be linking to the political troubles in Northern Ireland which, like a storm, have unclear foundations yet cause great damage to communities.

Ozymandias: The 'desert' becomes the landscape for Rameses' loss of power, particularly when the imperative inscription 'Look on my works, ye Mighty, and despair!' is undermined by 'Nothing beside remains'. Nature has reclaimed the pharaoh's legacy; the statue becomes ruins. This transience echoes 'Tissue', emphasising that all power passes, and that time is a force that can never be beaten.

Kamikaze: Garland explores the beauty in natural imagery. The beauty of the "green-blue translucent" water and the "silver" shoals of fish trigger the pilot's memories of his childhood. These memories remind the pilot that it's not honour that gives his life meaning, but rather being with his loved ones. It's small, intimate moments with his family that grant him fulfilment, the poem suggests. This imagery encourages the father to abandon his mission.

Concept: Man vs Himself

The Emigree: The human feeling of displacement in The Emigree is as a result of belonging to a group based on national identity. Rumens uses the first person "I left it as a child" to explain how her country of origin was a memory to her now. The conflict of identity is reflected when the speaker declares "I have no passport", establishing a traumatic and permanent disconnection from her homeland.

The Emigree: Rumens focuses on an individual engaging with her cultural roots and identity. The repeated references to sunlight suggest the speaker has an idealised, dream-like view of the past. Even the negativity of those who fear the diaspora community does not stop her recognising the light of her cultural heritage: 'my shadow falls as evidence of sunlight'.

My Last Duchess: The fact that Ferrara's monologue lacks any meaningful kind of structure represents the rambling insane quality of his mind. The only way the Duke seems to maintain control over the Duchess is through murder: 'I gave commands; / Then all smiles stopped together.' The cold and unemotional delivery of this line shifts the tone (**volta**) to become quite frightening and menacing — we are afraid of his power and obsessive control.

Remains: The first-person voice creates a sense of deep personal regret and guilt, especially when the speaker refers to 'his blood life in my bloody hands'. This is an allusion to the motif of blood in 'Macbeth' which symbolises guilt. The powerful use of first-person possessive adjectives highlights the inescapability of guilt, internal conflict and PTSD.

Exposure: Owen's soldiers are condemned to wonder eternally, asking 'What are we doing here?' and 'Is it that we are dying?' The poem criticises the conventional view of the time, that war was just and noble, and dying for your country was a heroic death.

Poppies: Written from the narrative perspective of a mother mourning for her son, Poppies deals with the internal conflict of a mothers' grief, struggling to come to terms with her sons' presumed death. The son was 'intoxicated', lured in by the promise of adventure in military life. The mother's grief as she mourns his lost youth directly juxtaposes this excitement. Weir uses emotional struggle to represent those left behind after suffering loss in war.

Tissue: Identity conflict in Tissue is ambiguous. Dharker seems to suggest that we are living on borrowed time but desperate to leave a legacy to be remembered behind through the paper constructs that we create. The listing in "the borderlines, the marks that rivers make, roads..." suggests that these are constructed on paper by mankind to leave a mark, but that humans themselves are fallible and will not be a permanent mark on the planet.

Checking Out Me History: Agard's poem centres on his anger at the white hegemony and an education system that elided black history. Toussaint L'Ouverture is a 'beacon / of de Haitian Revolution', Nanny de maroon 'fire-woman', and Mary Seacole is a 'healing star'. Agard draws upon metaphors of light to show how these figures from history burn brightly in his sense of his own identity.

London: This poem is also a dramatic monologue. *The structure of London is quite rhythmic – each stanza is a quatrain using iambic tetrameter. Blake uses this to suggest that the people of London are regimented and controlled. Indeed, the metaphor of the 'mind-forged manacles' creates a sense of a prison that cannot be escaped from. These chains are "mind forg'd" and are metaphorically constructed by the people's own ideas.*

War Photographer: Similarly, internal conflict also pervades this poem. Duffy's speaker observes that 'the blood stained into foreign dust.' Literally, this creates the image of the blood of the dead man seeping into the ground, showing the brutality and horror of his death. Thus, regret is shown through both the visceral description of the death and also the fact that it couldn't be prevented.

Charge of the Light Brigade: Tennyson expresses a conventional viewpoint on war: soldiers are brave, war is glorious, and men know their place. The commanding officers have 'blunder'd', ????. How to finish this?

Kamikaze: The poem explores the conflict between personal and national duty in a society that places great cultural significance on notions of honour. Such is the power of societal shame; the children essentially lose their father and the wife loses her husband. Garland uses emotional struggle to show the importance of duty; the father is condemned to spending his days wondering 'which had been the better way to die' as he loses his place in society.

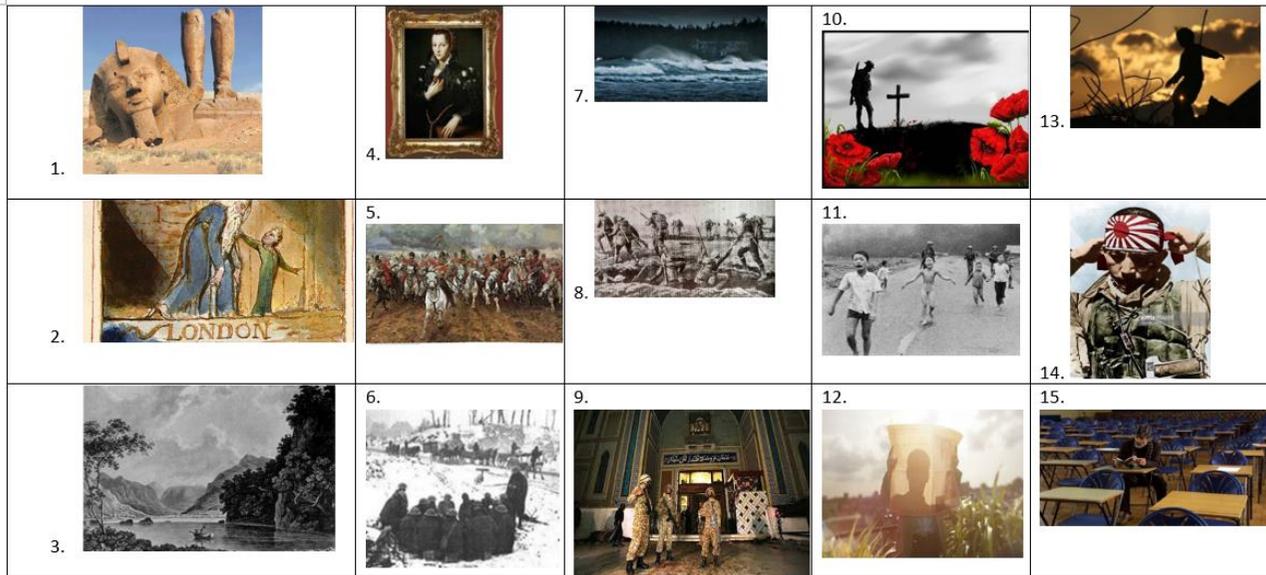
+ Deepen Your Knowledge & Understanding

Revise and Test Your Knowledge

1. "Look on my works, ye Mighty, and despair"
2. "The mind-forged manacles I hear"
3. "A huge peak, black and huge"
4. "I gave commands; then all smiles stopped together"
5. "Into the Valley of Death / Rode the six hundred"
6. "All their eyes are ice, but nothing happens."
7. "Flung spray... spits like a tame car turned savage."
8. "His terrors touchy dynamite"
9. "His bloody life in my bloody hands"
10. "I listened, hoping to hear your playground voice"
11. "A half formed ghost".
12. A grand design with living tissue, raise a structure never meant to last"
13. "I am branded by an impression of sunlight"
14. "Full of powerful incantations"
15. "I carving out me identity"

How to learn these:

1. Make flashcards with all the relevant information on them. Some information could be on the back so that you can test yourself on it.
2. Create a revision group either physically or using social media – for example WhatsApp to revise with your peers.
3. Create a 'memory palace' which means you tag a quotation to an object in a room at home. You should then be able to imagine that room and the objects within it to retrieve the quotations, when needed. You could have a different room in your house for each different Literature text.
4. Tag quotations to landmarks you come across on your journey into school. This could be different shops, crossings, bus stops... As you go back and forth to school, try to remember each of the quotations when you come across the tagged landmarks.
5. Re-write the information a number of times. Each time reduce it into less information until you end up with 12 words only: 1 word for each quotation. Then try to remember all of the information from that 1 word you have. Go back to previous notes to check what you got right and what you still need to learn.



Extended Writing Opportunities

1. Compare how poets present the effects of memory on people in Poppies and in one other poem.
2. Compare how poets present ideas about power in Bayonet Charge and in one other poem.
3. Compare the ways poets present the power of nature in Storm on the Island and in one other poem.
4. Compare how poets present ideas about power in Ozymandias and in one other poem.
5. Compare the ways poets present ideas about conflict in War Photographer and in one other poem.
6. Compare the ways poets present ideas about power in London and in one other poem.
7. Compare how poets present ideas about identity in Checking out me History and in one other poem.
8. Compare how poets present the ways people are affected by difficult experiences in Remains and in one other poem?

Wider Reading and Viewing

Youtubers:

Mr Bruff, Miss Cole, Stacey Reay, Mr Salles, Mrs Wheelan, Dr Aiden.

Websites:

AQA English Revision - Comparing the Power and Conflict poems

Power and Conflict - GCSE English Literature Revision - BBC Bitesize

Free Power and Conflict AQA GCSE Revision | Seneca (senecalearning.com)

Unit - Oak National Academy (thenational.academy)

Power and Conflict: Study Guide |

Power and Conflict Revision booklet

Revising the Key Context of 'Power and Conflict poetry' – all the basics for your revision notes! – Miss Huttleston's GCSE English (wordpress.com)

Which Power and Conflict poems compare well? | Mr Salles

Power and Conflict | Academic wider reading booklet