



<p>'THE CHARGE OF THE LIGHT BRIGADE' (1854) Alfred Lord Tennyson</p>	<p>Conflict War Patriotism</p>	<ul style="list-style-type: none"> <li>• <b>Third Person</b>- sounds like official account</li> <li>• Strong <b>rhythm</b> created through regular <b>rhyme, dimeter</b> and <b>dactylic</b> evokes the sound of horse hoofs and drums.</li> <li>• <b>Repetition</b> and <b>anaphora</b> emphasise the relentless forward motion of the soldiers and how they followed orders</li> <li>• <b>Personification</b> emphasises the dangers the cavalry faced.</li> </ul>	<ul style="list-style-type: none"> <li>• Based on the <b>Crimean War</b>, where a miscommunication sent the light brigade into combat.</li> <li>• Tennyson was <b>Poet Laureate</b>, which could explain the <b>propagandist</b> tone.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'Into the jaws of death, / Into the mouth of hell.'</i></li> <li>• <i>'Then they rode back, but not / Not the six hundred.'</i></li> <li>• <i>'Honour the light brigade, / Noble six hundred!'</i></li> </ul>
<p>'EXPOSURE' (1917) Wilfred Owen</p>	<p>Conflict War Nature Futility of War</p>	<ul style="list-style-type: none"> <li>• <b>Para-rhyme</b> scheme of ABBAC, together with a jarring <b>metre</b>, makes the poem sound uncomfortable like the physical and mental conditions of the waiting soldiers.</li> <li>• <b>Alliteration, assonance, and sensory imagery</b> assail the reader.</li> <li>• <b>Repetition</b> is used almost as a refrain at the end of each stanza: the question will not go away and reflects the <b> nihilism</b> soldiers feel.</li> </ul>	<ul style="list-style-type: none"> <li>• This is based on Owen's <b>first-hand experiences</b> in the <b>trenches</b>. The winter of 1917 was particularly bitter.</li> <li>• Owen described the <b>realities</b> of war.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'But nothing happens.'</i></li> <li>• <i>'Sudden successive flights of bullets streak the silence.'</i></li> <li>• <i>'Merciless iced east winds that knife us.'</i></li> <li>• <i>'snow dazed' / 'snow-dozed'</i></li> </ul>
<p>'BAYONET CHARGE' (1957) Ted Hughes</p>	<p>Conflict War Nature Patriotism Effects of Conflict</p>	<ul style="list-style-type: none"> <li>• <b>Verbs</b> give a sense of frantic movement and lack of control, as does the <b>enjambment</b> (only four sentences in the poem).</li> <li>• <b>Accumulation</b> emphasises irrelevance of patriotism in war.</li> <li>• <b>Semantic fields</b> of <b>war</b> and <b>nature</b> are <b>juxtaposed</b>, showing the impact of war on the land.</li> <li>• <b>Third person</b> and <b>anonymity</b> makes the narrative universal.</li> </ul>	<ul style="list-style-type: none"> <li>• The soldier is shown as more <b>weapon than man</b>, reflecting the deaths in <b>WWI</b> where Hughes' father was a veteran.</li> <li>• Hughes's poems often examine <b>man's impact on nature</b>.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'King, honour, dignity, etcetera'</i></li> <li>• <i>'Threw up a yellow hare that rolled like a flame.'</i></li> <li>• <i>'Stumbling', 'sweating', 'plunged' / 'almost stopped'</i></li> </ul>
<p>'REMAINS' (2008) Simon Armitage</p>	<p>Conflict War Memory Effects of Conflict</p>	<ul style="list-style-type: none"> <li>• <b>Short clauses, enjambment, colloquialisms, and economical unadorned language</b> creates an impression of natural speech and creates the sense of real-life testimony.</li> <li>• <b>Half-rhymes</b> and a bouncy <b>four beat rhythm</b> create a sense of <b>ironic jollity</b>, disrupted by shorter lines at key moments.</li> <li>• <b>Enjambment</b> reflects the continuing nature of memories after war.</li> </ul>	<ul style="list-style-type: none"> <li>• The poem is based on a real-life soldier's experience in Iraq and his <b>post-traumatic stress disorder</b>. The <b>first-person</b> narrative mimics the <b>interview</b> Armitage conducted.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'But I blink // And he bursts again [...] / Sleep, [...] / Dream'</i></li> <li>• <i>'tosses his guts back into his body.'</i></li> <li>• <i>'And the drink and the drugs won't flush him out-'</i></li> </ul>
<p>'POPPIES' (2009) Jane Weir</p>	<p>Conflict War Memory Effects of Conflict</p>	<ul style="list-style-type: none"> <li>• <b>Ambiguity</b> is caused in the way the first stanza could be the mother sending her son to school or war, and the uncertainty in his fate.</li> <li>• The <b>form</b> of <b>first person dramatic monologue</b> allows us to experience the inner emotions of the speaker.</li> <li>• Frequent <b>symbols</b> of remembrance and peace as well as <b>metaphors</b> of material and domesticity highlight powerful emotions.</li> </ul>	<ul style="list-style-type: none"> <li>• The setting of the poem is also <b>ambiguous</b>, as there are suggestions it is a modern conflict but also frequent links to the past and memory.</li> <li>• Published in <i>The Guardian</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'my stomach busy / making tucks, darts, pleats'</i></li> <li>• <i>'Later a single dove flew from the pear tree'</i></li> <li>• <i>'I listened, hoping to hear / Your playground voice'</i></li> </ul>
<p>'WAR PHOTOGRAPHER' (1985) Carol Ann Duffy</p>	<p>Conflict War Futility of War Effects of Conflict</p>	<ul style="list-style-type: none"> <li>• The poem uses <b>religious imagery</b> to reverently describe the light and photographer to underline the importance of the job.</li> <li>• <b>Contrasts</b> are made between the hellish warzones and peaceful homeland; and intensity of war with the indifference of the readers.</li> <li>• The <b>regular rhyme scheme</b> and <b>stanza length</b> are neat and precise, representing the disciplined way the photographer does his job.</li> </ul>	<ul style="list-style-type: none"> <li>• Photographs, in the past, had to be carefully developed under a red light.</li> <li>• This is an interesting and unusual perspective on war from a job which is dangerous.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'spools of suffering set out in ordered rows.'</i></li> <li>• <i>'Home again [...] to fields which don't explode beneath the feet / of running children in a nightmare heat.'</i></li> </ul>
<p>'CHECKING OUT ME HISTORY' (2007) John Agard</p>	<p>Conflict Identity Power</p>	<ul style="list-style-type: none"> <li>• <b>Non-standard English</b> is used to show the difference between the speaker's own culture, and the taught history of white culture.</li> <li>• A <b>repeated quatrain</b> is used to introduce a famous white character from history before <b>contrasting</b> them with an ignored black person.</li> <li>• <b>Enjambment</b> and a <b>lack of punctuation</b> represent a rejection of white history and expectations.</li> </ul>	<ul style="list-style-type: none"> <li>• Even now, <b>curriculum</b> 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.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>'Dem' (17 times), 'Dem tell me'</i></li> <li>• <i>'Blind me to me own identity'</i></li> <li>• <i>But now I checking out me own history / I carving out me identity'</i></li> <li>• <i>'What happened to de Caribs'</i></li> </ul>



<p>'OZYMANDIAS' (1818) Percy Bysshe Shelley</p> <p>Power Nature Identity</p>	<ul style="list-style-type: none"> <li>The <b>sonnet</b> form, written in traditional <b>iambic pentameter</b>, emphasises Ozymandias' self-love</li> <li>As well as <b>contrast</b>, Shelley uses the <b>oxymoron</b> '<i>colossal wreck</i>' to accentuate the destruction of the statue.</li> <li>It is <b>ironic</b> that the sculptor's work has endured whilst Ozymandias' power has not.</li> </ul>	<ul style="list-style-type: none"> <li>Shelley was a <b>romantic poet</b>, and the poem could be seen to sympathise with the <b>French Revolution</b> in criticising the absolute power of government.</li> <li>Looks back at <b>Ancient Egypt</b></li> </ul>	<ul style="list-style-type: none"> <li><i>"My name is Ozymandias, king of kings, / Look upon my works, ye mighty, and despair! / Nothing beside remains."</i></li> <li><i>'frown / and wrinkled lip and sneer of cold command'</i></li> </ul>
<p>'LONDON' (1794) William Blake</p> <p>Conflict Nature Power</p>	<ul style="list-style-type: none"> <li><b>Juxtaposition</b> of innocence and experience shocks the reader.</li> <li>Relentless <b>repetition</b> of negative and <b>emotive language</b> ('<i>every</i>', '<i>cry</i>') emphasises the bleak <b>mood</b> and angry <b>tone</b> of the poem.</li> <li>The <b>metaphor</b> of 'mind-forg'd manacles' suggests people are trapped by their own attitudes as well as society.</li> </ul>	<ul style="list-style-type: none"> <li>Blake was a <b>romantic poet</b>, who was exploring the effects of the <b>Industrial Revolution</b> on England, and pretesting against lack of <b>individual freedom</b>.</li> </ul>	<ul style="list-style-type: none"> <li><i>'In every cry of every man, / In every infant's cry of fear'</i></li> <li><i>'And blights with plagues the marriage hearse.'</i></li> <li><i>'black'ning church'</i></li> </ul>
<p>EXTRACT FROM 'THE PRELUDE' (1798) - William Wordsworth</p> <p>Conflict Nature Identity</p>	<ul style="list-style-type: none"> <li><b>Similes</b> compare the natural to the living and vice versa, and <b>personification</b> conveys both the beauty and danger of nature.</li> <li><b>Conjunctions</b> and <b>enjambment</b> link the events seamlessly</li> <li><b>iambic pentameter</b>, with its close relation to the rhythm of the natural voice, suits the personal nature of this poem.</li> </ul>	<ul style="list-style-type: none"> <li>Wordsworth presents <b>romantic ideals</b> of the power of nature.</li> <li>This was an <b>autobiographical poem</b> based on his childhood</li> </ul>	<ul style="list-style-type: none"> <li><i>'Like a living thing, / Strode after me.'</i></li> <li><i>'moved slowly through the mind / By day, and were a trouble to my dreams.'</i></li> </ul>
<p>'MY LAST DUCHESS' (1842) Robert Browning</p> <p>Conflict Identity Power</p>	<ul style="list-style-type: none"> <li>The <b>first-person dramatic monologue</b> allows us to explore the Duke's motivations and actions.</li> <li><b>Possessive pronouns</b> highlight the Duke's narcissism and pride.</li> <li>Despite the <b>rhyming couplets</b>, the frequent <b>enjambment</b> pushes the poem on, like the Duke <b>relentlessly</b> pursuing his next bride.</li> </ul>	<ul style="list-style-type: none"> <li>Loosely based on the Duke of Ferrara.</li> <li>Browning has to move to Italy to marry because of his wife's <b>over-protective father</b>.</li> </ul>	<ul style="list-style-type: none"> <li><i>'This grew, I gave commands; / Then all smiles stopped together.'</i></li> <li><i>'My gift of a nine-hundred-years old name'</i></li> </ul>
<p>'STORM ON THE ISLAND' (1966) Seamus Heaney</p> <p>Conflict Nature Power</p>	<ul style="list-style-type: none"> <li><b>Assonance</b> intensifies through the poem as the storm gets worse</li> <li><b>Present tense</b> suggests the struggle is ongoing, and the community's <b>power</b> is suggested in their continued resistance</li> <li>The <b>extended metaphor</b> is of a military attack, with the <b>semantic field</b> of warfare ('<i>exploding</i>', '<i>blast</i>', '<i>bombarded</i>', '<i>strafes</i>')</li> </ul>	<ul style="list-style-type: none"> <li>'<b>Stormont Ireland</b>' is the name of the seat of the NI assembly, and this poem could therefore be a metaphor for the <b>troubles in Ireland</b>.</li> </ul>	<ul style="list-style-type: none"> <li><i>'We just sit tight while wind dives / and strafes invisibly.'</i></li> <li><i>'Strange, it is a huge nothing that we fear.'</i></li> <li><i>'tragic chorus'</i></li> </ul>
<p>'TISSUE' (2006) Imtiaz Dharker</p> <p>Conflict Identity</p>	<ul style="list-style-type: none"> <li><b>Imagery</b> of paper explores ideas about solidity and certainty, change and impermanence, fragility and power.</li> <li><b>Everyday language</b> is patterned with <b>assonance</b> and <b>alliteration</b> to convey intricate ideas and <b>modal verbs</b> reflect the elusive meanings.</li> <li><b>Repetition</b> imitates the layering of paper.</li> </ul>	<ul style="list-style-type: none"> <li>This complex poem looks at <b>conflict and troubles of the modern world</b>: destruction, war and politics, money and wealth, terrorism and identity.</li> </ul>	<ul style="list-style-type: none"> <li><i>'smoothed and stroked / and thinned to be transparent'</i></li> <li><i>'Paper that lets the light / Shine through'</i></li> <li><i>'An architect could use all this'</i></li> </ul>
<p>'THE EMIGRÉE' (1993) Carol Rumens</p> <p>Conflict War Memory Identity Effects of Conflict</p>	<ul style="list-style-type: none"> <li><b>Repetition</b> of the unnamed '<i>they</i>' suggests menace and oppression</li> <li>The poem is written as a <b>soliloquy</b>, with the poet musing to herself</li> <li>Longer, lyrical sentences which describe the remembered city <b>contrast</b> with shorter, terser sentences for the current situation</li> <li><b>Repetition</b> of '<i>sunlight</i>' shows the importance of light and as a symbol of freedom, contrasting with metaphors of isolation</li> </ul>	<ul style="list-style-type: none"> <li>The poet is based on modern examples of <b>emigration</b>, where people have to flee their homes because of war, corruption, tyranny, or dictatorship.</li> </ul>	<ul style="list-style-type: none"> <li><i>'It may be at war, it may be sick with tyrants / but I am branded by an impression of sunlight.'</i></li> <li><i>'They accuse me of absence. They circle me. / They accuse me of being dark in their free city.'</i></li> </ul>
<p>'KAMIKAZE' (2007) Beatrice Garland</p> <p>Conflict War Memory Identity Effects</p>	<ul style="list-style-type: none"> <li><b>Italics</b> are used to show direct speech, adding to the impact of the mother's words.</li> <li><b>Colour Imagery, similes, and metaphors</b> suggest the vibrancy of life that the pilot did not want to lose.</li> <li>Four generations are <b>paralleled</b> and <b>contrasted</b>.</li> </ul>	<ul style="list-style-type: none"> <li>Kamikaze were <b>suicide attacks</b> made by Japanese soldiers in WWII, where aircraft deliberately crashed into military targets like warships.</li> </ul>	<ul style="list-style-type: none"> <li><i>'dark shoals of fish flashing silver as their bellies'</i></li> <li><i>'one-way journey /Into history'</i></li> <li><i>'which had been the better way to die.'</i></li> </ul>