

POWER AND CONFLICT

AQA ESSAYS

- 1. Prelude and Ozymandias – grade 9**
- 2. Tissue and Ozymandias – grade 9**
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Comparative essays: Grade 5/6 and grade 8/9 provided

Ozymandias and My Last Duchess

London and Ozymandias

Prelude and Storm on the island

Checking out me history and Emigree

Charge of the Light Brigade and Bayonet Charge

Remains and War Photographer

Grade 9: Prelude and Ozymandias: How is a loss of power explored in 'The Prelude: Stealing the Boat' and one other poem?

In *The Prelude* and *Ozymandias*, both Wordsworth and Shelley explore a decline in and eventual loss of power. Both poems belong to the romantic period, and therefore share similarities in the way that power is presented to the reader, but also contrast in the way that decline in power is explored. The subject's reaction to the realisation that man is insignificant alone in the grand scheme of nature is presented entirely differently in both poems.

In the prelude, the boy takes the boat in 'an act of stealth And troubled pleasure' this emphasises the juxtaposition of emotions experienced by the boy, the noun 'stealth' implies a furtive, premeditated idea which sits uncomfortably with the oxymoron 'troubled pleasure' the adjectival troubled alongside the abstract noun pleasures explores the confused and undermined expression of Wordsworth's interaction with nature. This contrasts with the words of arrogance carved into the pedestal, about the now deceased and forgotten emperor Ozymandias 'my name is Ozymandias, King of kings' Shelley's biblical allusion within this line mimics the religious lexicon allowing himself to appear as a god on earth.

The romantic ideal of examining 'The Sublime' (nature, society, the individual, abstract ideologies, that are verging on the incomprehensible/magnificent/awesome) is debated in both Shelley's and Wordsworth's poems, however the contrast comes as Wordsworth is humbled by the enormity of nature, whereas Shelley is exploding the abstract idea of power whilst introducing an argument for the permanence of art. *The Prelude* is written in blank verse; this natural free flowing exploration of Wordsworth's complex relationship with nature is conversational with the reader allowing an engagement and insight into the presumed power and then paradoxical decline into guilt and disturbance. The enjambment encourages, through a lack of pauses, a continuity of form to occur in the ideas throughout the poem signifying an unrelenting shift into the disturbance of feeling and the rhythmic movement of the boat through the still waters of the lake. The content of the poem can be found in the form; the rolling emotions, cascading and changing.

Shelley uses the sonnet form which is usually assigned to a poem based on love, however by contravening the usual structural conventions of a sonnet he manages to emphasise the broken/self love that Ozymandias has for himself thusly outlining the destructive nature of oppressive regimes and the seeking of adoration in a religious manner. In *The Prelude*, once the boy has encountered the 'grim shape' and returned from the lake he experiences a reflective period, 'huge and mighty forms, that do not live like living men, moved slowly through the mind' the personification of the forms which move through the speaker's mind reinforce the idea that nature is a separate entity, one which is more powerful than man and with the adverb 'slowly' conjures the image of a relentless barrage of pessimism; a realisation of a coming of age. There is an objectification of 'the mind' separating his body from his consciousness and therefore finding a deity in nature; a collective consciousness.

This convergence of man, nature and God epitomises the Romantic Movement. Wordsworth promotes nature to a sentient being 'do not live like living men' highlighting the consciousness of an evolution of nature. Shelley uses a violent semantic field of destruction, 'shattered, sunk, stamped' in the past tense as he relates the tale of the symbolically decapitated dictator.

Similarly to Wordsworth, Shelley separates the physical from the metaphysical; the body from the mind. His use of enjambment brings into focus the harsh alliteration of the 'cold command' of the 'colossal wreck', the hyperbolic description of the statue only further shows how empty an abstract notion like power is, and can be. Wordsworth was an early romantic, whose work was largely based on nature and awe of nature, whereas Shelley was a later romantic, known for their confrontational verse and subversive lifestyles.

These two poems perfectly thematically relate to one another whilst also showing the contextual differences within the period. Wordsworth's loss of power is in the way he interprets nature and how he recalibrates his own place on earth, whereas Shelley finds an impotency of power in lost archaic language and ideas, in which he presides over a once powerful symbol that has become a faded memory.

Grade 9: Tissue and ozymandias: Compare how poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and Conflict'.

Both 'Ozymandias' and 'Tissue' present nature as the fundamental and overlooked symbol of power within our world, whilst depicting the efforts of mankind to control or overpower it as futile. 'Ozymandias' centres around one of the most celebrated and powerful pharaohs of the Egyptian Empire (Ramesses II), who reigned for sixty-six years, from 1303 BC - 1213 BC. 'Tissue' concentrates on the power of "paper" and the impact it can have on human lives.

Significantly, both poems convey the message that power has the ability to change and influence people and their actions. In the opening octave of 'Ozymandias', what is immediately apparent is the plethora of negative language detailing Rameses II's "frown", "wrinkled lip" and "sneer". This is immediately followed by the harsh alliterative "c" sound of his "cold command", reflecting his harsh demeanour and ultimate power to control an empire. Many Egyptians would have feared Ramesses II, who, like his ancestors, would have aspired to achieve a sense of immortality through statues erected and dedicated to them. Ironically, the power of nature has reduced Ramesses' statue to a "shattered visage" and a "colossal wreck".

Conversely, 'Tissue' emphasises that good can prosper from power. Dharker uses 'tissue' as an extended metaphor for human life and describes how power from humans can translate to "living tissue" and things of high significance and stature like the "Koran". This extremely influential and important religious text is made out of "tissue" paper, documenting the power and word of God, which is guidance for mankind.

Moreover, the persona in Dharker's poem refers to "documents" to illustrate the importance that mankind assigns to "paper". The use of relatable imagery, such as the "grocery slip", or receipt, demonstrates the feeling that power is everywhere, because it relates closely to money – arguably the very thing that runs the entire world and perhaps holds more influence and authority than any person can or ever will. Yet, this false sense of security created by paper is easily removed, because nature ("wind") does not abide by human-imposed guidelines ("borderlines"); making all efforts to control nature "paper thin". The lexical field of fragility, such as "paper buildings", contrasts with the almost hyperbolic idolisation of nature and "sun" light. Metaphorically, describing people as "paper" connotes how easily ripped and disposable mankind is – clearly presenting nature as the overwhelming force of power within our world. This idea is mirrored in 'Ozymandias', because nature ultimately deteriorates the oppressor's statue. Significantly, the title 'Ozymandias' stems from the Greek words "ozyium" and "mandate", which mean 'to breathe' and 'to rule'. However, poignantly, the pharaoh's statue and symbol of power has been suffocated by the desert to "lone and level sands". The word "level" shows how eventually the power that once belonged to the ruler will end and some sense of equality will be restored.

Shelley has deliberately structured 'Ozymandias' in the sonnet form, but, unusually, it does not follow one particular sonnet form explicitly. Instead, it changes and swaps between two. Upon first glance, the poem has the qualities of a Petrarchan sonnet, because of the octave/sestet form; however, it also has elements from the Shakespearean sonnet, such as the rhyme scheme. The way that the poet has interchanged both of these reflects the overall message that power is fleeting, ever-changing and evolving. He implies the idea that power cannot belong solely to one person forever (such as Ramesses II), but instead it swaps and changes like the structure. This message can also be found in the structure and form of 'Tissue' – particularly in the unrhymed quatrains that are the skeleton of the poem. This free verse mirrors the instability and unreliable, transient nature of power – perhaps hinting at the disorganisation and irregularity in humans' way of life.

Lastly, several of Dharker's poems explore themes of freedom. In 'Tissue', the speaker could be perceived as searching for an escape from materialistic things, which are "paid by credit card", and often have the power to metaphorically "fly our lives". Similarly, Shelley's 'Ozymandias' can be interpreted as escaping from the oppressive power of a tyrannical ruler.

Grade 8: Comparing the portrayal of war in Charge of the Light Brigade and Exposure:

Similar to Owen, Tennyson explores the dangers of war for the British soldiers. In the opening line of Exposure, as the soldiers wait agonisingly for the enemy's attack, Owen explores the danger that comes from nature by writing 'the merciless iced east winds that knife us'. Owen personifies the wind as an unsympathetic, cruel person, who is deliberately attacking the soldiers. Owen's use of the words 'knife us' help the reader to vividly imagine that the wind is brutally cold and that it is creating a stabbing pain against the soldiers' cheeks. Perhaps Owen uses these words as a reflection on his own experience and to reveal to his readers the brutality of the weather conditions during the coldest winter months in the trenches in World War One. As a soldier in the war himself, Owen wanted to make clear that soldiers are in danger because of the cold weather rather than from the fire of the enemy. Although Tennyson also explores the dangers of war, the danger to the British soldiers in 'The Charge of the Light Brigade' is from the powerful Russian enemy. Unlike the soldiers in Owen's 'Exposure' who are waiting for action, Tennyson immediately starts his poem with the action of the battle. In the opening section of 'The Charge of the Light Brigade', as the British soldiers charge towards their death, Tennyson makes clear the soldiers are in danger by writing 'cannon to right of them, cannon to left of them, cannon in front of them'. Tennyson's use of these words creates powerful imagery of the soldiers charging bravely and heroically, into enemy cannon fire. Tennyson's repetition of the word 'cannon' emphasises the danger the soldiers are in by demonstrating that the soldiers are surrounded by enemy gunfire from all sides. Similarly, Tennyson also makes clear to the reader that the British soldiers are severely outnumbered compared to the Russians. As the first war to be reported in the news, many stories were raising criticism of the officers in charge. Tennyson wanted to ensure that the danger was clear to his readers so that his Victorian readers would recognise how brave the soldiers and officers were.

Both 'Charge of the Light Brigade' and 'Exposure' explore how the soldiers obediently fulfilled their duty in war. Throughout Exposure, as the soldiers agonise over when the next enemy attack will be, Owen makes clear the soldiers dutifully wait to receive instructions by repeating 'but nothing happens'. Owen demonstrates that, in spite of the deathly weather conditions and the lack of action or commands, the soldiers in the trenches know that it is their duty to stay and wait. Owen's repetition of these words emphasises how futile he believed the war was, due to the lack of enemy fire and the fact that the soldiers seemed to be risking their lives for nothing. Owen chooses to end the poem with this line which not only leaves the reader pondering about the purpose of the war, but also leaves us sympathising with the soldiers who had to endure these brutal conditions for a long time. Similarly, in the opening section of his poem, Tennyson demonstrates that the soldiers obediently follow their officers' orders by writing 'theirs not to make reply, theirs not to reason why, theirs but to do and die'. Similar to Owen, Tennyson's repetition of the words 'theirs not to' emphasises the fact that the soldiers feel obliged to follow orders and not contradict their officers. They know that they must do their duty and patriotically fight for their country. Tennyson's use of alliteration in the words 'do and die' indicate that the soldiers know that they are risking their lives, which demonstrates the strong sense of duty they feel to their queen and their country. As Poet Laureate, Tennyson writes these lines not only to encourage his readers to admire the sacrifices the soldiers undertook in their devotion to their country but to also encourage them to show the same level of duty.

Both poems explore the honourable actions the soldiers took when sacrificing their lives for their country. In Exposure, as more soldiers die from the unbearably cold weather conditions, Owen questions ideas about honour by asking the question 'What are we doing here?'. Owen's use of a rhetorical question reflects Owen's own views of the futility of war and that war was not what they imagined it would be. Many soldiers enlisted in the war with their minds full of propaganda after being told war would be full of action and that they would feel honourable, fighting for their country. Having fought in the war himself, Owen knew that the reality was very different so he wanted to challenge the patriotic propaganda that was shared on the home front. Owen's use of questions exposes the truth about the war, querying the messages given to men and women back in England, which painted the picture that war was noble and honourable. In contrast to Owen, Tennyson wanted to ensure that the people at home would celebrate the

soldier's honour. In the closing lines of 'The Charge of the Light Brigade', after Tennyson has helped the reader vividly imagine the dangerous position the soldiers were in, Tennyson asks his readers 'when can their glory fade?'. Tennyson's use of a rhetorical question, commands his readers never to forget the glory and bravery of the six hundred soldiers. As poet laureate for Queen Victoria, Tennyson would have wanted his readers to remember the soldiers' valiant sacrifices forever.

Both poets wanted to use the structure of their poems to create a controlling and systematic rhythm. In 'Charge of the Light Brigade', Tennyson uses a tight rhyme scheme to symbolise the tight and relentless control the officers maintain over the soldiers. The soldiers feel obligated to unquestioningly follow the commands to charge to their deaths. Similarly, Tennyson also uses repetition to reflect the merciless control of the officers. Not only does Tennyson use his rhyme and repetition to clearly convey the harsh and persistent orders the soldiers had to face, he also wanted to create an orderly and repetitive rhythm to make the poem memorable. Tennyson wanted to ensure that his reader's would remember the soldiers' dutiful sacrifices in a time of mistaken orders so created a structured poem that the illiterate readers would be able to remember. Similar to this, Tennyson's use of the ballad form recreated the order of the battle to make the devastating loss of soldiers even more difficult to forget. Similar to Tennyson, Owen also uses a tight structure in 'Exposure'. The regular five lined stanzas reflect the tight control held over the soldiers. Owen wanted to emphasise to his readers that the soldiers were expected, by their officers, to wait day after day after day in the trenches. Although Owen also wanted his readers to remember his poem, unlike Tennyson, Owen wanted to expose his readers to the brutal reality of war.

Grade 7/8: Bayonet Charge and Remains:

I am going to compare how the effects of war are presented in 'Bayonet Charge' and 'Remains'. In both of these poems, there are soldiers that are in a difficult situation that is affecting their way of life.

In Bayonet Charge, the poet begins the poem with instant action and movement. This is evident when it says "suddenly he awoke and was running—" Here, the use of the pre modifying adverb 'suddenly' reflects on the rush for time that the soldier is experiencing. The lexical verb 'running' shows that he is in danger and so this presents war as dangerous. The metaphor 'sweat heavy' in the following line reinforces this fear that the soldier is feeling. This is because it tells us that he is sweating a lot and so either he is terrified or he is performing physically demanding activities. However, the repetition of the sweating in the same stanza in the lines "sweating like molten iron from the centre of his chest" suggests that he is more scared than tired. The simile used in this quote is comparing the heat that he is feeling to that of molten iron. Therefore, he is suggesting that he is very scared.

Similarly in Remains, the poet uses a violent and gruesome description of the event to show how much the event has seeped into the soldier's mind. This is evident when it says "I see every round as it rips through his life/ I see broad daylight on the other side". The repetition of 'I see' here echoes the conversational tone of the poem, which further emphasises how much the soldier remembers. The use of the verb 'rips' emphasises how gruesome and disgusting the scene was. The phrase 'broad daylight' creates disturbing imagery of the looter's corpse by suggesting the bullet holes were massive. Therefore, the poet is presenting war as a scary event by showing how well the soldier has remembered the event with gruesome imagery.

Both poets also show that war is not what it seems like or is advertised like and that it has far-reaching effects. This is clear in Bayonet Charge when the poet says "he lugged a rifle numb as a smashed arm". Here, the poet is using a simile to suggest that the weapon the soldier has is useless. This is conveyed using the pre modifying adjective 'smashed', which has connotations of pain and uselessness. The poet refers to a 'patriotic tear' where they use the literary device of a personification to suggest that the soldier was feeling patriotic but is now wishing he was not so eager. This therefore shows the effects of war as unfair as the soldier doesn't even have a proper weapon to fight with. In Remains, we the reader learn that the soldier has Post-Traumatic Stress Disorder through what the soldier says. This is evident in the lines, "but I blink and he is there". The first person report of the incident shows that the account the soldier is giving is how he feels and is personal. The fact that the looter, referred to using the pronoun 'he' in the quote, appears in the soldier's eyes all the time suggests that he is being haunted. The guiltiness of the soldier for unfairly killing the looter is evident from the repetition of the line "possibly armed, probably not". This shows unfairness as if the looter was not armed, then he did not have to be killed. The use of the phrase 'probably not' suggests that the soldier believes that he was not armed and so is deeply guilty of killing him. Therefore, he has been affected by this experience so much that he has PTSD and his life is not the same anymore.

Towards the end of Bayonet Charge, the poet uses listing to convey how unfair the situation the soldier is in, and presents his life as being totally changed by the negative effects of war. This is evident when it says "king, honour, human dignity etcetera. Dropped like luxuries". Here, the listing conveys the emotions that he predicted the war will make him feel but the following simile shows that feelings are worthless. The use of the word 'etcetera' suggests that it is not even worth listing the qualities of war because they are so wrong and insignificant. The simile used here shows that these qualities of war are important using the noun 'luxuries' but shows their insignificance by being dropped.

Similarly, in Remains, the last line of the poem is, "his bloody life in my bloody hands". Here, the poet is no longer using a collective noun to describe who effected the life of the looter but is instead used the

personal pronoun 'my'. This suggests that war has had a negative impact on him because he feels that it is personally his fault for killing someone. This guiltiness and remorse is echoed through the use of the repetition of 'bloody'. This pre-modifying adjective has a double meaning in this case because it could mean the literal blood of the dead looter as well as being a swear word used by the soldier. Nevertheless, it shows that his life has been totally changed by the effect that war has had on him and so presents war as wrong and disastrous.

In conclusion, both poets use various language devices and specific choices of vocabulary to show how war can affect soldiers. Bayonet Charge consists of three stanzas which each represent a different mind-set that the soldier is in. In contrast, Remains has approximately 8 shorter stanzas which could represent that the effect of war are long and far reaching. I think that the poet for Bayonet Charge used a lot of imagery and metaphors to convey the surroundings of the soldier, but I think that the poet of Remains presented a better effect of war by using more horrific imagery, a conversational tone and making the soldier feel repeatedly guilty for the remainder of his life.

Grade 7/8: London and Checking out Me History: Compare the way poets present negative emotions in London by William Blake and another poem of your choice.

London by William Blake, is a poem criticising how the poor people are left to suffer. Whereas Checking out me History by John Agard, voices the lack of consideration given to aspects of history which are important to understanding British identity within minority communities. Both poems illustrate the negative emotion of anger and how the disenfranchised within society have very little power.

Blake uses a regular rhyme scheme of ABAB to create his poem. This simple rhyming is unbroken throughout the poem and echoes the relentless misery suffered in the city. Likewise, Agard also uses simple rhymes when describing British school topics and this is to make them seem familiar. However, when reciting elements of Caribbean history, Agard uses a mixture of regular and irregular rhymes, and short and long lines suggesting he is breaking the confining structure of the Education system. Both poets use the natural, pleasant feeling of rhyme to disturb the reader into recognising what 'appears' to be normal, is unfair on others, therefore highlighting the poem's negative feelings.

Agard uses colloquial language to celebrate inclusion of identities. He repeats the phrase 'Dem tell me...' to provide the speaker with a cultural identity of someone who isn't represented by the school Curriculum. The phonetic spelling of 'Them' leaves the reader without doubt that the speaker is of Caribbean descent. The imperative use of the word creates the negative feelings associated with school and how rules are enforced. On the other hand, Blake uses formal language in his poem to reach out to those in power to enact change "Every black'ning church appals" the verb 'to appal' is one likely used by the people in power to describe the behaviour of poor people, yet Blake uses it to criticise institutionalized religion. The adjective 'black'ning' illustrates a tarnished and corrupt church failing in their duty to support those in need. Blake's formal language unites the reader in their plight whereas; Agard's binary of 'Dem' aligns the reader with the speaker's negative feelings by showing their perspective and not focusing on their hopeless condition. Both poems use language to present negative feelings, but Blake present a poor to be pitied and not the identity to be celebrated in the more empowered 'Checking Out Me History.'

Agard uses imagery of light to show a contrast to the negativity. Toussaint L'Ouverture, a hero from the Haitian revolution is described as a 'beacon' and Mary Seacole, a 'healing star' and 'yellow sunrise'. These warm images suggest hope within the desperate situation of war and freedom fighting and emphasises the binary of 'light and dark' emphasising the 'them and us'. In contrast, Blake focuses on bleak imagery to illustrate how everything is affected by the neglectful treatment of the poor and nothing pure or innocent remains. The metaphor 'mind-forged manacles' presents a hopeless situation comparing the poor's entrapment to a life of poverty with the way others are trapped by their thoughts and attitudes. These manacles have not been forged in a literal blacksmith's, but in the minds of people. Blake's imagery unsettles the reader into improving the way they view the poor. On the other hand, Agard's hopeful, light use of imagery illustrates that people can overthrow oppression.

Checking Out Me History is a contemporary poem published in 2007 whereas, William Blake's London was written in 1794. Blake wrote two volumes of poetry which explored the state of the human soul. London comes from the 'Songs of Experience' collection which explored how society had been corrupted. Blake held radical political views for the time 'Runs in blood down palace walls' suggests a reference to the French Revolution where the people overturned the Monarchy. Blake's negative feelings and anger reflect radical views held at the time. In contrast, John Agard is writing at a time when people have an amount of freedom, but are still restricted by people in power and denied access to fair representation. Agard references historical figures such as Mary Seacole 'she travel far/ to the Crimean War' to emphasise how far we've come on the road to equality, but shows anger that we are still not there by illustrating our lack of focus on these figures in Education by naming her white British counterpart 'Florence Nightingale and

the lamp' who is regularly drawn to in reference to the Crimean War. Blake's poem is secured within a specific historical period whereas Agard's draws on history to suggest change in the present.

To conclude, both poets illustrate their anger within the poems and direct it at people in authority; those who hold power. Blake uses anger to shame his readers into changing their attitudes toward the poor and accepting responsibility. Agard uses negative feelings of power to align the reader with his perspective. Both want society to change and suggest their anger will not be dissipated until change happens for one and all.

EXAMINER FEEDBACK:

- **Clear intro with a good detailed point of comparison that shows awareness of context.**
- **The approach of comparing techniques is perhaps not entirely helpful, the structure of the essay would be better if the student started with comparing / contrasting ideas to do with the question, then using the techniques to back up their analysis.**
- **There's a clear shape to the essay including a thesis, separate middle paragraphs and a conclusion.**
- **The AO2 analysis is very thorough and precise, often considering words and the effects of techniques in detail.**

AO1 L4-L5 9/12

- **Clear, explained response to the task and whole text.**
- **Effective use of references to support the explanation.**
- **Needs a little restructuring to achieve a higher level – paragraphs should explore topics rather than techniques.**

AO2 L5-L6 11/12

- **Examination of writer's methods with subject terminology used effectively to support consideration of methods.**
- **Examination of effects of writer's methods to create meanings.**

AO3 L5 5/6

- **Precise application of themes and context.**
- **Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.**
- **Could go into further precise detail to achieve even higher – sometimes the context points are underdeveloped and quickly skipped over, although they are precise and accurate.**

Grade 7: Remains and war photographer: Compare how poets present the ways that people are affected by war in 'War Photographer' and in one other poem from 'Power and Conflict'.

In 'War Photographer', the protagonist appears to have become inured and desensitised to the horrors of war. For instance, the alliteration / sibilance "spools of suffering" is rhythmically read aloud with ease and almost rolls off the tongue, implying that, perhaps due to experience, this process has become instinctive. Alternatively, "he" is no longer affected by it, despite there being large quantities ("spools") of presumably quite lurid ("suffering") imagery before him. This sense is compounded by the simile "as though...he a priest preparing to intone a Mass". This simile signifies that he is acting out of a solemn duty, as a priest would, performing a ritual that may not be pleasant, but must be done regardless. Such a sacrifice would be salient to the reader and elicit much gratitude and sympathy, which could have been the objective of Duffy, who is friends with people (McCullin and Griffiths) who specialise in war photography and have struggled with what they have witnessed.

In contrast, 'Remains' by Simon Armitage depicts a soldier from the Iraq war who is struggling with excruciating guilt and remorse after taking a "looter(s)"'s life. For example, in 'Remains', the repetition of "probably armed, possibly not" demonstrates how the duty he undertook still haunts him; the guilt he carries is inescapable and impossible to shed. This is different to Duffy's poem, where the duty is being actively and voluntarily undertaken, with the present progressive verb "preparing" telling the reader this. Again, the regret and remorse felt by Armitage's soldier is apparent in the quote "the drink and drugs won't flush him out". This indicates that the memory is so stubborn and traumatic that the soldier (stereotypically stoic and resilient men) is suffering so acutely in an emotional sense, that he has been forced to turn to vice.

Furthermore, "drink" and "drugs" generally have the impact of limiting consciousness and numbing reality, implying the soldier would rather be unconscious and intoxicated, than awake with his thoughts – again underscoring how traumatic the memories must be. In short, the soldier is no longer in control, which is reflected in the vagarious structure of 'Remains' and contrasts with the ordered structure of 'War Photographer', that suggests Duffy's protagonist still maintains a semblance of control. Moreover, the verb "flush" connotes a toilet flush, which is essential for cleanliness, hygiene and health. The fact the soldier cannot flush out the thoughts, suggests that they are having a toxic, polluting impact on his life, and they are tantamount to the stale, festering excrement.

The impact of war is presented through graphic and visceral imagery in both poems. In 'War Photographer', there is a semantic field of violence, which conveys the feeling that although he is in "rural England", he will always be haunted by the atrocities he witnessed: "pain", "explode", "ghosts" and "agonies". Similar gory imagery is used in 'Remains' to much the same effect, with descriptions of entrails ("guts") and repetition of the word "bloody".

Interestingly, in both poems, there are references to shadows or stains. In 'Remains', the "blood shadow" metaphor implies that the protagonist will always be followed by a gory spectre, reminding him of his actions, never allowing him closure. Similarly, a "half-formed ghost" hints at an eerie form of supernatural punishment. In addition, the phrase "blood stained" echoes the sentiment in 'Remains', that the memories are difficult to erase. Indeed, the noun "nightmare" suggests the protagonist has been reduced to a young boy, suffering from night-terrors as an impact of war.

Certainly, 'Remains' and 'War Photographer' are two important poems that explore people being negatively affected by war.

Grade 6: Bayonet and Remains: Compare how poets present the effects of war in 'Bayonet Charge' and in one other poem from 'Power and conflict'.

In both 'Bayonet Charge' and 'Remains', we are presented with the idea that war is haunting and inescapable – perhaps in a similar way to PTSD. 'Bayonet Charge' seems to indicate how the realities of war are still very poignant and real, whereas in 'Remains' the memories seem distant, as if the soldier has become numb to it.

Interestingly, both poems begin in the midst of war. The adverb "suddenly" in 'Bayonet Charge' immediately instils a sense of action and motion, mixed with fear and a release of apprehension. The fact that this poem is also written from the point of view of a person looking in on someone else's life, could be representative of how soldiers often feel out of place when returning home – as if their minds are still at war. It could also indicate how, when at war, you are a different person to when you return home. In this sense, the third person tense could demonstrate how war alters your being and affects you during and after it takes place.

In 'Remains', however, the memories seem just as intense, but perhaps the soldier is used to them, which indicates that the effect on the two men was different. The poet uses ominous, unusual words such as "perhaps" and "possibly" which could suggest that the soldier doesn't remember much detail about what happened during war. This could be because he is trying to forget, or because death and tragedy are too common that he has become used to it.

Ted Hughes also uses colloquial language in 'Bayonet Charge', but to connote a different effect. He uses the phrase "etcetera" following a list of positive words: "king, honour, human dignity", to show that these things are extinguished during war and, unlike unwanted memories, are forgotten easily. Conversely, the use of colloquial language in 'Remains' does the opposite. It, instead, indicates how numb war has made him to violence. Rather than being appalled for human life, Armitage is attempting to show the ways in which people become de-sensitised to the "blood", "death" and "guts" of friends and companions.

Significantly, 'Bayonet Charge' is written in equal stanzas, brimming with punctuation and power, and littered with enjambment. Perhaps the regimental structure could indicate life in the military, like the continuous formality of a team or unit. The punctuated pauses could be symbolic of how death and injury causes physical pauses and emotional pauses in a soldier's day. It could also represent how, even once a soldier has returned from a placement, war memories can break up the pattern of their day and ruin the flow of life, because the punctuation stunts the flow of the poem. In fact, the enjambment in both poems could signify how the feeling of being haunted never leaves you and is constantly running within you.

Grade 6 Poppies and Kamikaze

Both 'Poppies' and 'Kamikaze' explore loss. In *Poppies*, Weir explores the loss that mothers feel when their children go off to war. She deliberately doesn't mention one particular war, so that the experiences in the poem can apply to any war at any time. Weir makes the mother's feelings of loss clear by writing 'released a songbird from its cage'. Weir's use of imagery helps the reader to imagine that the mother is having to open up a cage and release a vulnerable bird into the world. In this image, the bird symbolises her son and the cage symbolises the home they share together. It is clear that the mother is finding it very difficult letting her son go off to war, knowing that she may not see him again. In *Kamikaze*, the feelings of loss are different. When the father returns, he loses his family and they lose him, due to feeling that they must ignore him. This is linked to the honour of being sent on a Kamikaze mission and the shame that would have been felt if the pilot did not fulfil his duty to his country. Garland makes the children's loss clear by writing 'we too learned to be silent'. These words indicate that the children learn from their mother and neighbours that they must ignore their father, which means they lose their father and he loses them. Garland's use of the word 'learn' is important as it indicates that they have been taught to ignore their father over a period of time. Garland's use of the word 'silent' feels very cold because it encourages the reader to imagine that the father is completely ignored. It is clear in both poems that family members have suffered loss as a result of war.

Both poems explore sadness. Near the end of 'Poppies', Weir makes clear the mother misses her son by writing 'hoping to hear your playground voice'. These words indicate that the mother has fond memories of her son as a child. Weir's use of sound imagery in these words helps the reader to imagine the happy sounds of her son playing in the school playground. The imagery tells the reader how vivid the mother's memories are of her son as a young child, and how difficult it must be for the mother knowing that she will never see her son again. Weir's use of the word 'hoping' indicates that the mother is finding it difficult to let go of her son, and is hoping that one day she may hear his voice again. Similarly, *Kamikaze* ends with feelings of sadness. In the final line of the poem, Garland presents the speaker of the poem as regretful by writing 'he must have wondered which had been the better way to die'. In other words Garland is suggesting that the father may have asked himself it would have been better to go through with the suicide mission because he was treated as if he was dead when he returned anyway. It is clear that the children will always look back on the way they treated their father feeling regret and sadness because they treated him as if he were dead.

Both poems explore struggle. In 'Poppies' Weir makes clear the mother struggles to say goodbye to her son on the day he leaves by writing 'I was brave'. These words indicate that the mother is forced to appear brave when saying goodbye to her son, due to not wanting him to feel any guilt about leaving. Weir's use of these words helps the reader to imagine all families who have been in this situation, having to wave goodbye to a family member going to war. We imagine how they would struggle knowing that this family member will be in great danger, and may never return alive. It is clear that war forces all people to be brave - not just the soldiers fighting. The struggle in *Kamikaze* is different. In *Kamikaze*, Garland explores the pilot's struggle when he has to choose between his country and his family. Garland implies that, while the pilot is flying towards the enemy ship, he looks down at the water and sees fishing boats that remind him of his 'father's boat'. This brings back memories of days he spent fishing with his father and brothers. Garland implies that these memories encourage the pilot to turn his plane around because he realises that he does not want to lose his family. Garland is clear that she is not writing about a real Kamikaze pilot's experience, but that she wanted to use her poem to imagine the struggle that young Kamikaze pilots would have gone through in this situation. It is clear in both poems that both the people fighting, and the families, struggle in war.

Grade 5-6 Ozymandias and My Last Duchess

Both Ozymandias and My Last Duchess explore rulers looking down on people. In Ozymandias, Shelley tells the story of a traveller who comes across a statue of an ancient ruler. Shelley makes clear the ancient ruler looked down on his people by writing 'sneer of cold command'. This imagery helps the reader to imagine the facial expression of the statue, which gives the reader an indication of the kind of ruler Ozymandias was. Shelley's use of the word 'sneer' implies that Ozymandias looked down on his people. Shelley's use of the words 'cold command' suggest that he was a heartless, unkind ruler who did not show any warmth towards his people. This is similar in My Last Duchess. In My Last Duchess, Browning tells the story of a Duke, who becomes obsessively jealous of his wife, so has her killed. Browning makes clear that the Duke looks down on his wife by writing 'I choose never to stoop'. In other words, Browning is suggesting that the Duke sees his wife as less intelligent and less important than him and doesn't want to stoop down to her level. Rather than discussing his jealousy with her, he chooses not to stoop and doesn't give her the opportunity to speak with him about his feelings. This reflects a view among many Victorian men at the time, who viewed their wives as their property rather than their equal. Browning's repetition of the word 'stoop' in the Duke's words emphasises how arrogant and stubborn he is. It is clear in both poems that the ruler believes they are far better than other people.

Both poems explore arrogance. In Ozymandias, Shelley makes clear the ruler was arrogant by writing that he had the words 'king of kings' written on the base of his statue. Not only did Ozymandias have a statue erected for himself, but he also chose to describe himself as the best king on the base of the statue, which indicates how arrogant he was. Shelley uses the arrogance of Ozymandias to criticise other leaders, such as King George, who was king of England at the time Shelley was writing. This is similar in My Last Duchess. In My Last Duchess, Browning presents the Duke as arrogant by having him refer to his 'nine-hundred' year old name as a 'gift'. Browning's use of the word 'gift' demonstrates that the Duke believes his wife should see their marriage as a present that has been given to her. The words 'nine-hundred' imply that he thinks she should be particularly grateful because his family have years of wealth and status attached to their name. Through presenting the Duke in this way, Browning highlights the inequality between men and women in the Victorian era. It is clear that the woman was expected to be grateful if she married a wealthy man. Both poets use their poems to criticise issues in society at the time they were writing.

Both poems explore power, but Ozymandias has lost his power. Shelley makes clear Ozymandias no longer has power by describing his statue as a 'colossal wreck'. This imagery helps the reader to imagine that the statue has been destroyed and lies in pieces on the sand. Shelley's use of the word 'colossal' represents how huge Ozymandias's power was when he was still alive. Shelley's use of the word 'wreck' not only helps the reader to imagine the destroyed statue but also refers to how little power Ozymandias still has. Shelley gives the reader a very clear message about the power of nature versus the power of humankind. Through the fact that the statue has been destroyed by nature, Shelley clearly indicates that nature is far more powerful. In contrast, the Duke is still in power in My Last Duchess. Browning conveys that the Duke maintained his power by writing 'I gave commands, then all smiles stopped'. In other words, the Duke is proudly claiming that he had his wife murdered in order to prevent her from speaking to other men. Browning's use of the words 'gave commands' indicate that the Duke was not willing to kill his wife himself; he used the power he had to have someone else kill her. Browning seems to be criticising the power that wealthy men had Victorian society through the Duke's tyrannical actions.

Grade 8-9 Ozymandias and My Last Duchess

Shelley's sonnet and Browning's dramatic monologue explore ideas about power and inequalities that reflect the times in which they were writing. In *Ozymandias*, Shelley presents a once powerful ruler whose control and reign does not last, while Browning's *Duke* shows no sign of losing any of his power. In 'My Last Duchess', Browning criticises the superiority, power and arrogance that many upper class Victorian men demonstrated over their wives, while Shelley's poem seems to suggest that while rulers- such as George IV- may seem all powerful, their rules will not last.

Both *Ozymandias* and *My Last Duchess* explore rulers who feel superior to those around them. In *Ozymandias*, Shelley tells the story of a traveller who comes across a statue of an ancient ruler, emphasising that the ancient ruler looked down on his people by writing 'sneer of cold command'. This imagery helps the reader to imagine the facial expression of the statue, which gives the reader an indication of the kind of ruler *Ozymandias* was. The alliterative 'cold command' implies that *Ozymandias* was a heartless and unfeeling ruler who did not show any warmth towards his people. By telling the reader that the statue's facial expression is a 'sneer', Shelley suggests that not only that the ruler does not care about his subjects, but he feels superior to them. Similarly, in *My Last Duchess*, Browning's *Duke* shows a visitor the portrait of his deceased wife, implying that he had her killed because she did not behave as he wanted. The poem, a dramatic monologue from the *Duke's* perspective, continually shows the *Duke's* feelings of superiority to those around him and to his wife. When the *Duke* declares, 'I choose never to stoop', Browning implies that the *Duke* feels that he is more intelligent and important than his wife, and that he has the power and luxury to 'choose' not to 'stoop' and lower himself to her level, rather than discuss his feelings of jealousy with his wife. Browning repeats the verb 'stoop' in order to emphasise the *Duke's* stubborn nature and feeling of superiority over his wife. In this way, Browning may be criticising patriarchal Victorian society, where rich men often viewed wives as part of their property rather than as equals. It is clear that in both poems, the writers present rulers who believe they are far better than those around them. But while Shelley's ruler becomes a 'wreck' in the sand, Browning does not offer a glimpse of a world without the *Duke* in power and suggests that he will continue to behave this way with his next wife.

As well as presenting their feelings of superiority, both poets also present rulers who are arrogant. In *Ozymandias*, Shelley illustrates the arrogance of the ruler through the inscription on his statue: 'king of kings'. Not only did *Ozymandias* have a statue erected for himself to show off his power and might, but he also chose to describe himself 'king' among kings, implying that he is better than all other rulers. This phrase is also used several times in the Bible to describe Jesus, the son of God, and through this allusion, Shelley emphasises the total and ironic arrogance of *Ozymandias*, whose rule ends and whose power fades. Shelley uses the arrogance of *Ozymandias* to criticise other leaders, such as King George, who was king of England at the time Shelley was writing. The speaker in Browning's poem is also presented as arrogant when Browning has the *Duke* describe his 'nine-hundred year old' name as a 'gift'. By choosing the image of a 'gift', Browning highlights that the *Duke* believes any wife should see their marriage as a huge honour that has been bestowed upon her. Browning has the *Duke* take care to include the age of his family name- 'nine-hundred' years old- to imply that his wife should have been particularly grateful to have married into a family with such years of wealth and status attached to their name. By presenting the *Duke's* arrogance and pride in his family name, Browning highlights the inequality between men and women in the Victorian era, where women were expected to be grateful for marrying wealthy men, and these men could use their wealth and status to control their wives. Both poets, through the arrogance of *Ozymandias* and the *Duke*, criticise issues in society at the time they were writing.

Both poems explore power, but while *Ozymandias* has lost his power, the *Duke* remains powerful. The forms of both poems allow the writers to suggest power and control: Shelley's sonnet has a strict rhyme scheme and line length, mirroring the control that *Ozymandias* once had. On the other hand, Browning

chooses to write a dramatic monologue so that the reader hears the Duke's voice, but no other reply. We only hear his perspective. In a similar way to the rhyme scheme in *Ozymandias*, Browning uses rhyming couplets to mirror the control the Duke has over his wife. However, Shelley makes clear that *Ozymandias* is no longer powerful by describing his statue as a 'colossal wreck'. This imagery helps the reader to imagine that the statue has been destroyed and lies in pieces on the sand. Shelley's use of the adjective 'colossal' represents how huge *Ozymandias*'s power was when he was still alive, but the word 'wreck' makes clear to the reader that the statue- and *Ozymandias*' power- has been destroyed. In a way typical for Romantic poets, Shelley was interested in the power of nature, and the poem *Ozymandias* illustrates that nature is far more powerful than humanity. *Ozymandias* may have been 'mighty' when he was alive, but since his death, nature has destroyed his statue and 'nothing beside remains.' In contrast, the Duke is still in power in *My Last Duchess*. Browning conveys that the Duke maintained his power by writing 'I gave commands, then all smiles stopped'. In other words, the Duke is proudly claiming that he had his wife murdered in order to prevent her from speaking to other men. Browning's use of the words 'gave commands' indicate that the Duke was not willing to kill his wife himself; he used the power he had to have someone else kill her. By controlling the portrait of his deceased wife, the Duke has ultimate power over her, which he wanted so much while she was alive. Furthermore, in the poem, the Duke is speaking to a messenger about a prospective second marriage, implying that not only gained power over his 'last' wife, but that he may well do the same thing in a second marriage. Browning seems to be criticising the power that wealthy men had Victorian society through the Duke's tyrannical actions: he had his wife murdered when he thought he could not control her 'smiles' and he prefers her as a portrait so that he can completely possess and control her.

GRADE 5-6 London and Ozymandias:

Q. Compare how the writers present ideas about power in London and one other poem from the anthology.

Both London and Ozymandias explore cruelty. In Ozymandias, Shelley tells the story of a traveller who comes across a statue of an ancient ruler. Shelley makes clear the ancient ruler looked down on his people by writing 'sneer of cold command'. This imagery helps the reader to imagine the facial expression of the statue, which gives the reader an indication of the kind of ruler Ozymandias was. Shelley's use of the word 'sneer' implies that Ozymandias looked down on his people. Shelley's use of the words 'cold command' suggest that he was a heartless, unkind ruler who did not show any warmth towards his people. Shelley uses Ozymandias as an example of other cruel leaders, such as King George, King of England at the time Shelley was writing, who did not use their power to look after their people. In London, Blake demonstrates that the poor people suffer from the cruelty of their leaders by writing that they are in 'mind-forged manacles'. This imagery helps the reader to imagine that the poor people are in chains and are trapped. The chains in this image symbolise how trapped the poor people feel as a result of having no money or opportunities. Blake uses his poem to criticise people in power for allowing this cruelty to continue.

Both poems explore misuse of power. In Ozymandias, Shelley makes clear the ruler was arrogant by writing that he had the words 'king of kings' written on the base of his statue. Not only did Ozymandias misuse his power and his country's money to have a statue erected for himself, but he also chose to describe himself as the best king on the base of the statue, which indicates how arrogant he was. Shelley criticises Ozymandias for being arrogant, as this is not a good quality in a leader. Leaders should use their power to help others, not to put up statues that celebrate how powerful they are. Shelley uses the arrogance of Ozymandias to criticise other leaders, such as King George, who was king of England at the time Shelley was writing. In London, Blake criticises the church's misuse of power by describing it as 'blackening'. Blake's use of the word 'blackening' associates churches with funerals because black is the colour many people wear when they attend funerals in churches. Perhaps Blake does this in order to criticise the church for not doing enough to help poor people, and poor children especially, who worked in terrible conditions in factories and up chimneys. Many of these people died as a result of the terrible and unsafe working conditions. The colour black could symbolise the church's responsibility for their deaths. Although he was a religious man, Blake was angry with the church for not doing more to stop poor people from being exploited in this way.

Both poems explore nature and humankind. Shelley makes clear Ozymandias no longer has power by describing his statue as a 'colossal wreck'. This imagery helps the reader to imagine that the statue has been destroyed and lies in pieces on the sand. Shelley's use of the word 'colossal' represents how huge Ozymandias's power was when he was still alive. Shelley's use of the word 'wreck' not only helps the reader to imagine the destroyed statue but also refers to how little power Ozymandias still has. Shelley gives the reader a very clear message about the power of nature versus the power of humankind. Through the fact that the statue has been destroyed by nature, Shelley clearly indicates that nature is far more powerful. In contrast, humans are more powerful than nature in London. In the opening stanza, Blake describes the River Thames as 'chartered', which indicates that even the river, which is something natural and should be owned by everyone, is owned by the wealthiest people in London. Blake's repetition of the word 'chartered' emphasises the anger he feels about the charter system, which resulted in large parts of the city, including the river, being owned and managed by the wealthy people, leaving nothing for the poor. Blake uses his poem to challenge inequality in London at the time.

Grade 8-9 London and Ozymandias

Q. Compare how the writers present ideas about power in London and one other poem from the anthology.

Both Blake and Shelley use their poems, 'London' and 'Ozymandias', to expose the ways that power has been abused by leaders of Empires new and old.

Both writers highlight how the populace suffer under cruel leaders. In 'Ozymandias', Shelley tells the story of a traveller who comes across a statue of the ancient ruler, Ozymandias (better known as Rameses II). Shelley conveys a sense of the pharaoh's superiority over his people when he describes the statue with a 'sneer of cold command'. This vivid imagery helps the reader to imagine the disdainful facial expression of the statue, and therefore the supercilious attitude of the ruler himself. Shelley's choice of the word 'sneer' implies that Ozymandias looked down on his people. Furthermore, the 'sharp 'C' sound in the alliterative phrase 'cold command' actually makes the words sound cruel, reflecting the idea of a heartless, unkind ruler who showed no warmth or compassion towards his own people. Shelley cleverly highlights the cruelty of Ozymandias' rule through his pondering of the ancient statue; arguably though, he also uses the image of 'Ozymandias' to reflect on the cruelty of contemporary leaders, such as King George. George III was King of England at the time Shelley (and Blake) was writing; King George was criticised for his reckless spending and failure to look after his people. Unlike Shelley however, Blake does not focus on the cruelty of one ruler but instead highlights the numerous ways that people suffer because of an imbalance of power with the monarchy, church and financial institutions. In the opening stanza of 'London' Blake describes the River Thames as 'chartered', which indicates that even the river, which is something natural and should be owned by everyone, is owned by the wealthiest people in London. Blake's repetition of 'chartered' emphasises the anger he feels about the charter system, which resulted in large parts of the city, including the river, being owned and managed by the wealthy people, leaving nothing for the poor.

Like Shelley, Blake uses his poem to criticise the people in power who cause or allow this cruel inequality to continue.

Both Shelley and Blake explore the misuse of power in their poems. In Ozymandias, Shelley emphasises the pharaoh's pride and arrogance through the declaration 'My name is Ozymandias, King of Kings' written on the base of his statue. Not only did Ozymandias misuse his power and his country's money to have a statue erected for himself, but the blasphemous boast 'King of Kings' suggests that he saw himself as a god-like figure of irreproachable power and status. Perhaps Shelley draws attention to Ozymandias' self-consumed arrogance in order to emphasise the traits of a tyrant. Good leaders use their power to help others, yet history is full of tyrants who erect great monuments but abuse their power and people. In London, Blake shows that he is appalled by the church's misuse of power by describing it as 'blackening'. Blake's choice of the word 'blackening' connotes death, despair and corruption, in sharp contrast to the light, goodness and hope that Christianity is supposed to represent. Perhaps Blake does this in order to criticise the church for not doing enough to help the poor people (and children) who worked, suffered and sometimes died in terrible conditions in factories and up chimneys. Interpreted this way, the colour black could also symbolise the church's responsibility for their deaths. Although he was a religious man, Blake's damning imagery makes it clear that he was angry with the church for not doing more to stop poor people from being exploited in this way.

Whereas Shelley shows that Ozymandias' power was in the past, Blake's poem emphasises the ongoing oppression of the poor. For all the pride and arrogance conveyed through Shelley's portrayal of the great ruler, the bitter irony is that Ozymandias no longer has power. The ancient statue is a 'colossal wreck'. This oxymoronic imagery perfectly conveys both the 'colossal' scale of Ozymandias's power when alive, and the desolate 'wreck' of his statue's (and Empire's) remnants. Shelley gives the reader a very clear message that the power of nature and time is more powerful than humankind, and even the most powerful leaders and Empires (Egyptian or British) will fade eventually. This idea of time and nature breaking down man's power and pride is also reflected in the structure of the poem, as Shelley's choice of a sonnet with tight rhymes

could be seen to reflect *Ozmandias*'s tight control; however Shelley subverts the conventional rhyme scheme at points perhaps to show that nature and time are beyond humankind's control. In contrast, Blake's 'London' is very much in the present. He uses four regular quatrains and a tight ABAB rhyme scheme to reinforce the sense of oppression and to show how people feel that the control in London is neverending. Furthermore, Blake demonstrates how the poor are oppressed by the ongoing cruelty of the rich and powerful through the metaphor of 'mind-forged manacles'. This emotive imagery helps the reader to imagine and pity the poor people in chains. Because Blake describes the chains as 'mind-forged' he draws attention to the mental anguish of a multitude who suffer due to social and financial constraints. Unlike physical chains, these bonds cannot be easily removed; the poor are so accustomed to hardship and poverty that they see no possibility of change. Perhaps Blake creates this sense of control and ongoing oppression to expose the imbalance of power in late 18th century London and maybe to provoke the reader's sense of injustice. Unquestionably, the two poems show that the abuse of power has always been an issue, as those in power continue to oppress the poor for their own gain.

Grade 5-6 Prelude and Storm on the Island:

Both Extract from the Prelude and Storm on the Island explore nature's power. In 'Extract from the Prelude', Wordsworth makes clear nature is powerful by describing the lake as 'glittering' and 'sparkling'. Wordsworth's use of imagery helps the reader to imagine the moonlight reflecting in the water and creating sparkling ripples. The use of these words creates a very magical feel and demonstrates the power and beauty that Wordsworth, a Romantic poet, can see in the natural world. The power of nature is explored differently in 'Storm on the Island'. Heaney presents the sea as very powerful by writing that it 'spits like a tame cat turned savage'. Heaney's use of imagery helps the reader to imagine that the sea is spitting at the islanders like a wild, savage animal. Heaney's use of the word 'tame' suggests that, like a friendly cat, the sea is normally familiar to the islanders and they feel comfortable being near it. But Heaney's use of the words 'turned savage' demonstrates that the sea, like an animal, can be unpredictable and can turn on you. This could reflect the way Heaney feels about the natural world. As a result of growing up in the countryside, Heaney would have felt comfortable with nature, but knew how unpredictable it could become during a violent storm.

Both poems explore nature's threat. Wordsworth conveys that he feels threatened by nature by writing that the mountain 'upreared its head' and 'strode after me'. Wordsworth's use of personification helps the reader to imagine that the speaker sees the mountain as a terrifying creature with a head, rising up above him. Wordsworth's use of the words 'strode after me' demonstrates that the speaker worries that he is being chased by the mountain, and rapidly tries to row his boat away from it. The speaker's terror at this moment contrasts with how peaceful he felt at the start of his boat journey. This transformation reflects Wordsworth's belief that nature can be both peaceful and frightening. Nature is also threatening in 'Storm on the Island'. Heaney uses battle-like imagery to convey that the islanders feel threatened by the storm. Heaney's use of the word 'exploding' suggests that the sea is beating violently against the cliffs. His use of the word 'bombarded' implies that the islanders feel there is no escape from the storm; they are being attacked on all sides. The word 'pummels' helps the reader to imagine that the wind is like a person beating its fists against the islanders and against the cliffs. It is clear how threatened the speaker feels in both poems.

Both poems explore an emotional journey. In the final lines of 'Extract from the Prelude' Wordsworth describes his boat journey as 'a trouble to my dreams'. In other words, Wordsworth suggests that the speaker of the poem is haunted by the memories of his experience and cannot forget the overwhelming power of nature. It is clear that the speaker of the poem has gone on a journey that has changed his view about nature forever. Wordsworth based this poem on his own experiences as a child. The boat journey in this poem symbolises Wordsworth's relationship with nature throughout his life; he was always discovering more about nature, and constantly reflecting upon its power and beauty. The journey in 'Storm on the Island' is different. In the final line of 'Storm on the Island', Heaney makes clear the speaker is no longer afraid by writing 'Strange. It is a huge nothing that we fear'. Heaney creates contrast with the words 'huge nothing' to mirror the contrast between the anticipation of the storm and the feeling after the storm has passed. Heaney's use of the word 'huge' reflects the fear the islanders felt before the storm arrived, while the word 'nothing' reflects how the storm didn't do any damage to the island or islanders. Just like Wordsworth, Heaney's poem draws upon his own experiences, exploring the changing relationship he had with nature.

Grade 8-9: Prelude and Storm on the Island

Both 'Extract from the Prelude' by Wordsworth and 'Storm on the Island' by Heaney suggest that the power of nature is greater than the power of humanity. In Wordsworth's poem, the speaker enters into the power of nature, and it changes him dramatically. In Heaney's poem, nature arrives aggressively at the island. However, the islanders reflect how unchanged they are after this assault. Although there are opposing outcomes for the speakers, both poets are united by the attitude that nature will always remain feral and should be revered rather than repressed, as the latter is not possible.

Both 'Extract from the Prelude' and 'Storm on the Island' explore nature's power and suggest that it is more powerful than humanity. In 'Extract from the Prelude', Wordsworth uses a collection of words that convey magical qualities, such as 'glittering' and 'sparkling'. These words suggest that nature possesses a power beyond the understanding of the mortal, modest limits of mankind. Although Wordsworth is detailing the moonlight's reflection on the water, it is as though he is transcended into a mystical realm. The use of these words creates a very magical feel and demonstrates the power and beauty that Wordsworth, a Romantic poet, can see in the natural world. Unlike Wordsworth, Heaney suggests that the natural world has tameable qualities but can remain unpredictable. Heaney presents the sea as very powerful by writing that it 'spits like a tame cat turned savage'. Heaney's description creates the idea that the sea is spitting at the islanders like a wild, savage animal. Although the sea was 'tame' to some extent, Heaney warns that nature will always be untameable at heart and feral, like a cat that has abandoned human companionship. This could reflect the way Heaney feels about the natural world. As a result of growing up in the countryside, Heaney would have felt comfortable with nature, but knew how unpredictable it could become during a violent storm.

Both poems explore nature's threat, suggesting that it can easily overpower humanity. Wordsworth conveys how he feels threatened by nature by writing that the mountain 'upreared its head' and 'strode after me'. Wordsworth's use of personification helps the reader to imagine that the speaker sees the mountain as a terrifying, ominous creature that looms over the narrator and pursues them. Wordsworth details that the mountain 'strode after me', which could demonstrate the speaker's concern that he is being chased by the untameable mountain, and rapidly tries to row his boat away from it. The speaker's terror at this moment contrasts with how peaceful he felt at the start of his boat journey. This transformation reflects Wordsworth's belief that nature can be both peaceful and frightening. Perhaps Wordsworth is also warning the reader that nature, no matter how tranquil and placid it may seem, always has the power to conquer humanity. Heaney also conveys the idea that nature is a powerful, ominous presence in 'Storm on the Island'. Heaney uses battle-like imagery to convey that the islanders feel threatened by the might of the storm. Heaney's use of the word 'exploding' suggests that the sea is beating violently against the cliffs as nature commences its assault on the island. His use of the word 'bombarded' implies that the islanders feel there is no escape from the storm; they are being attacked on all sides and a war is upon them. The word 'pummels' helps the reader to imagine that the wind is like a person beating its fists against the islanders and against the cliffs. It is clear how threatened both speakers feel. Both poets are intimidated by the powerful threat of nature and suggest that mankind is fragile and vulnerable in comparison.

Wordsworth's poem explores the lasting changes that occurred due to his encounter with nature, whereas Heaney conveys how much remains unchanged after the storm. In the final lines of 'Extract from the Prelude' Wordsworth describes his boat journey as 'a trouble to my dreams'. In other words, Wordsworth suggests that the speaker of the poem is haunted by the memories of his experience and cannot forget the overwhelming power of nature. Wordsworth is unable to shake the experience, and it encroaches in his waking and sleeping thoughts. Even when Wordsworth leaves the wilds, it stays with him and lingers. It is clear that the speaker of the poem has gone on a journey that has changed his view about nature forever. Wordsworth based this poem on his own experiences as a child. The boat journey in this poem symbolises Wordsworth's relationship with nature throughout his life; he was always discovering more about nature, and constantly reflecting upon its power and beauty. On the other hand, Heaney has the speaker in 'Storm on the Island' reflect how unchanged the island and its population are after nature's

assault. In the final line of 'Storm on the Island', Heaney makes clear the speaker is no longer afraid by writing 'Strange. It is a huge nothing that we fear'. Heaney creates contrast with the words 'huge nothing' to mirror the contrast between the anticipation of the storm and the feeling after the storm has passed. Heaney's use of the word 'huge' reflects the fear the islanders felt before the storm arrived, while the word 'nothing' reflects how the storm didn't do any damage to the island or islanders. Just like Wordsworth, Heaney's poem draws upon his own experiences, exploring the changing relationship he had with nature.

The structure of both poems is employed to convey the wild, untamable qualities of nature. In 'Extract from the Prelude', Wordsworth uses a free loose structure. His poem is liberated from the manacles of a tightly-controlled rhyme scheme or form, which mirrors his key message about nature: that you can exist within it, but it can never be yours, and it can never be mastered. Heaney also uses the form and structure of the poem to convey his message about nature. 'Storm on the Island' is also free from the convention and burden of fixed, traditional rhyme schemes. The freedom in Heaney's structure mimics the freedom and wildness of the storm, and the enjambement reflects the constant motion and shifting of the weather. Both poets abandon conventional structure and rhyme schemes to suggest that nature can never be contained.

Grade 5-6 Checking out Me History and Emigree

Both 'Checking Out Me History and The Emigree' explore pride. In *Checking Out Me History*, Agard makes clear he is proud of his own history by listing black historical figures that he thinks should be taught and remembered, such as 'Mary Seacole'. Agard contrasts these figures with white British historical figures, such as 'Florence Nightingale', who do feature in history lessons in British schools. Both nurses helped many people and showed great bravery, but Florence Nightingale is much better known than Mary Seacole. Agard therefore challenges British schools for not including black historical figures, who he feels very proud of, within the British curriculum. Agard also chooses to use Caribbean dialect throughout his poem in order to demonstrate how proud he is of where he came from. The speaker in *The Emigree* is also proud. Rumens demonstrates how proud she is of her home country by writing that her memories are 'sunlight clear'. Rumens's use of the word sunlight creates warm, happy imagery helping the reader to imagine the happy memories that the speaker has of her home country. Rumens's use of the word 'clear' implies that the speaker can remember her home country very clearly, as if she had only just left. Rumens uses repetition of the sunlight image throughout the poem not only to emphasise how proud the speaker feels of her home country but also to show how her view remains fixed, even when people tell her that the country has changed as a result of war. It is clear that both speakers feel very proud of where they came from.

Both poems explore being outsiders. In the opening line of the poem, Agard demonstrates that he feels like an outsider in Britain by writing 'dem tell me'. Agard uses the word 'dem' to refer to British schools. It is clear that he feels angry that the British schools teach many facts about European history but don't teach black historical figures who have done many important things. This approach makes him feel like an outsider because it makes him feel that his own culture and history are not valued. Agard's use of the words 'dem' and 'me' indicates that he feels very separate from the teachers in British schools because they have not made him feel that his own culture is important. By repeating the words 'dem tell me' in the opening and throughout the poem, Agard emphasises the anger and frustration that he feels. The speaker in *The Emigree* also feels like an outsider. In the final stanza, Rumens conveys the speaker's feelings of isolation by writing 'they circle me, they accuse me of being dark'. Just like Agard, Rumens uses the words 'they' and 'me' to indicate that the speaker feels very separate from the people in her new country. Rumens's use of the word 'circled' creates powerful imagery that helps us to imagine the speaker being bullied and intimidated by people in her new city, while the word 'dark' implies that perhaps the speaker has been subjected to racist remarks. Through these words, Rumens explores how difficult it must feel to move to a new country and not feel accepted. It is clear in both poems that the speaker does not feel fully accepted in the country they have moved to.

Both poems explore distance. Agard conveys the distance he feels from his own history by writing that his eyes have been 'bandaged'. Agard's use of this imagery helps the reader to imagine that he feels like he is wearing a blindfold and cannot see. This implies that he feels his eyes have been deliberately closed by the British education system and that he has been kept distant from his own history due to the lack of black history taught in British schools. This could be based on Agard's own experiences, while he was educated at a British school in the Caribbean and when he moved to the UK as an adult. The distance is similar in *The Emigree*. Rumens conveys the distance between the speaker and her home country by writing 'the frontiers rise between us'. The word 'frontier' refers to the border that separates two countries, implying that the speaker feels there is a larger border between her and her home country. Rumens's use of the word 'rise' implies that the distance becomes larger with the more time that passes. Rumens's use of the word 'us' suggests that the speaker views her home country as a person - like a family member - who she has been made to keep a distance from. It is clear that both speakers wish they could feel closer to where they came from.

Grade 8-9 Checking out Me History and Emigree:

In their poems, both John Agard and Carol Rumens explore the theme of pride. Throughout *Checking Out Me History*, Agard makes clear he is proud of his own history and cultural heritage by listing black historical figures that he feels are disregarded by school curriculums, such as 'Mary Seacole'. Agard contrasts these figures with white British historical figures, such as 'Florence Nightingale', who do feature in history lessons in British schools. Both Mary Seacole and Florence Nightingale were skilled nurses and brave women, but Florence Nightingale is much better known by British school children. In this manner, Agard challenges British schools for not including black historical figures within the British curriculum. Agard also structures his poem to emphasise his point, by using a mix of tight nursery rhyme phrases and references, to show how meaningless some school content is. He contrasts this with free verse in italics when referencing the Black historical figures, reflecting the freedom Agard seeks. Further to this, Agard chooses to use Caribbean dialect throughout his poem in order to demonstrate how proud he is of his heritage and culture. The speaker in *The Emigree* is also proud. Rumens demonstrates this pride in her home country by describing her memories of it as 'sunlight clear'. Rumens's use of the word 'sunlight' creates imagery of warmth and happiness which help the reader understand how the speaker associates these feelings with her home. Additionally, Rumens's use of the word 'clear' implies that the speaker can remember her home country well, as if she had only just left. Rumens uses repetition of the sunlight image throughout the poem not only to emphasise how proud the speaker feels of her home country but also to show how her view remains fixed, even when people tell her that the country has changed as a result of war. It is evident in both poems that the speakers feel a sense of cultural pride that they wish to celebrate.

Both poems explore being outsiders. In the opening line of the poem, Agard introduces his feelings of being an outsider in Britain by writing 'dem tell me'. Agard uses the word 'dem' to refer to British schools. It is clear that he feels frustrated that British schools teach many facts about European history but neglect black historical figures who are equally important. Agard's use of the words 'dem' and 'me' indicates that he feels distanced from the teachers in British schools because they have not made him feel that his own culture and history are valued. The repetition of the phrase 'dem tell me' in the opening and throughout the poem, emphasises Agard's anger and this feeling of distance from the school curriculum. The speaker in *The Emigree* also feels like an outsider. In the final stanza, Rumens conveys the speaker's feelings of isolation by writing 'they circle me, they accuse me of being dark'. Similarly to Agard, Rumens uses the words 'they' and 'me' to indicate that the speaker feels separate from the people in her new country. Rumens's use of the word 'circled' creates powerful imagery of the speaker being surrounded by, rather than a part of the people in her new city. It suggests she feels intimidated by these people. Moreover, the phrase 'they accuse me of being dark' implies that perhaps the speaker has been subjected to racist remarks. Through these words, Rumens explores the trials of moving to a new country and the pain of not feeling accepted there. It is clear in both poems that the speaker does not feel fully accepted in the country where they live.

Both poems explore distance. Agard conveys the distance he feels from his own history by writing that his eyes have been 'bandaged'. Agard here presents an image of himself being blindfolded to his own history, implying that he feels his eyes have been deliberately closed by the British education system and that he has been kept distant from his own history due to the lack of black history taught in British schools. This could be based on Agard's own experiences, while he was educated at a British school in the Caribbean and when he moved to the UK as an adult. The distance is similar in *The Emigree*. Throughout the poem, Rumens uses Free verse to reflect the freedom the speaker feels when she thinks about living in her home country. However, Rumens also conveys the distance between the speaker and her home country by writing 'the frontiers rise between us'. The word 'frontier' refers to the border that separates two countries, implying that the speaker feels there is a larger border between her and her home country. Rumens further suggests that the distance becomes greater over time by using the word 'rise'. The use of the word 'us' here could also imply that the speaker views her home country as a person - like a family member - who she has been made to keep a distance from. It is evident in both poems that the speakers wish they could feel closer to where they came from.

Grade 5-6 Charge of the light brigade and bayonet charge

Both 'The Charge of the Light Brigade' and 'Bayonet Charge' explore danger at war. In the opening section of 'The Charge of the Light Brigade', Tennyson makes clear the soldiers are in danger by writing 'cannon to right of them, cannon to left of them, cannon in front of them'. Tennyson's use of these words creates powerful imagery of the soldiers charging bravely into enemy cannon fire. Tennyson's repetition of the word 'cannon' emphasises the danger the soldiers are in by demonstrating that the soldiers are being fired at from all sides. Tennyson was Poet Laureate for Queen Victoria, so wanted his readers to understand how brave the British soldiers were. Also in the opening stanza of 'Bayonet Charge', Hughes makes the danger immediately clear by writing 'bullets smacking the belly out of the air'. Hughes personifies the air as a person being winded by the number and force of the bullets to demonstrate how much danger the soldier is in as he charges. Hughes's use of the word 'smacking' creates a sound effect, helping the reader to imagine the sound of the bullets violently beating against the air. The reader imagines how terrified the soldiers in World War One must have felt as they ran through no-man's land with bullets flying at them from all sides. It is clear from both poems that war can be extremely dangerous.

Both poems explore duty at war. In the opening section of his poem, Tennyson demonstrates that the soldiers do not question their officers by writing 'theirs not to make reply, theirs not to reason why, theirs but to do and die'. Tennyson's repetition of the words 'theirs not to' emphasises the fact that the soldiers do not feel they can ask their officers any questions. They know that they must do their duty and fight for their country. Tennyson's use of the words 'do and die' indicate that the soldiers know that they are risking their lives, which demonstrates the strong sense of duty they feel to their queen and their country. Tennyson writes these lines in order to celebrate the duty these soldiers showed to Queen Victoria and to encourage his readers to show the same duty to their country. Similarly, in the second stanza of Bayonet Charge, Hughes makes clear the soldier feels duty bound to stay at war by comparing it to 'cold clockwork'. Hughes's use of these words creates powerful imagery of a large clock, which the soldier is just one small part of. Hughes could be suggesting that war is like a machine because it is inhumane and soldiers are not encouraged to feel anything for the enemy. His use of the word 'cold' emphasises this, suggesting there is no warmth or happiness at war. It is clear that the soldier feels that he must do his duty and fight because he is a part of this large war machine. The soldiers in both poems feel a strong sense of duty.

Both poems explore honour. In the closing lines of 'The Charge of the Light Brigade', Tennyson asks his readers 'when can their glory fade?'. Tennyson uses a rhetorical question, which has the obvious answer of 'never!'. Tennyson asks this question in order to command his readers never to forget the glory and bravery of the six hundred soldiers. As poet laureate for Queen Victoria, Tennyson would have wanted his readers to remember the soldiers' bravery forever. In the closing stanza of 'Bayonet Charge', however, Hughes does not create a feeling of glory and honour. Hughes makes clear that honour is hard to have when you're at war by writing 'king, honour, human dignity..dropped like luxuries'. Within these words, Hughes lists things that soldiers thought they would be fighting for when they went to war. For example, his use of the word 'honour' suggests that soldiers thought they would be fighting so that they could be remembered as honourable. But Hughes compares these things to 'luxuries', which implies that soldiers don't have time to even think about this when they are at war. All the soldiers have time to focus on is keeping themselves alive. The soldier in this poem has to drop his ideas about king and honour as he runs out of no man's land, desperate to try and save himself. It is clear that Hughes is questioning ideas about war being honourable. Having learned from his father about what war was like, he wanted his readers to realise how brutal and difficult war can be. Due to the different intentions the poets had when writing these poems, they present honour differently.

Grade 8-9 Charge of the light brigade and Bayonet charge

Both 'The Charge of the Light Brigade' and 'Bayonet Charge' explore danger at war. In the opening section of 'The Charge of the Light Brigade', as the soldiers charge towards their deaths, Tennyson makes clear they are in danger by writing 'cannon to right of them, cannon to left of them, cannon in front of them'. Tennyson's use of these words creates powerful imagery of the soldiers charging bravely into enemy cannon fire. Tennyson's repetition of the word 'cannon' emphasises the danger the soldiers are in by demonstrating that the soldiers are being fired at from all sides. As poet laureate, Tennyson not only wished to tell the story of the battle to his Victorian readers but also aimed to ensure that the readers celebrated the bravery of the soldiers. It was therefore imperative that the danger was evident within his poem. Hughes similarly conveys the danger of war in 'Bayonet Charge', where we also see a soldier charging bravely towards the enemy. In the opening stanza, Hughes portrays the danger the soldier is in by writing 'bullets smacking the belly out of the air'. Hughes personifies the air as a person being winded by the number and force of the bullets to demonstrate the danger the soldier is in, as he narrowly avoids being hit. Hughes's use of the word 'smacking' mimics the sound of the bullets violently beating against the air. Hughes's descriptions help the reader to vividly imagine the terror that soldiers in World War One must have experienced as they ran through no-man's land with bullets flying at them from all sides. The danger is also reflected through Hughes's combination of enjambment and dashes throughout the poem, which create stop-start motion, mirroring the terror and confusion the soldier feels as he charges. It is clear from both poems that war can be fatal.

Both poems explore duty at war. In the opening section of his poem, Tennyson demonstrates that the soldiers do not question their officers by writing 'theirs not to make reply, theirs not to reason why, theirs but to do and die'. Tennyson's repetition of the words 'theirs not to' emphasises the soldiers' lack of questioning as they charge towards their death; it seems they understand that they must do their duty. Tennyson's use of the words 'do and die' indicate that the soldiers know that they are risking their lives, which demonstrates the strong sense of duty they feel to their queen and their country. This is further reflected through Tennyson's use of rhyme and repetition, which create a very tightly controlled structure, perhaps mirroring the control maintained over the soldiers. As poet laureate, Tennyson was expected to write poems that aroused feelings of patriotism in his readers and celebrate the British war effort. For this reason, Tennyson does not draw attention to the mistakes made by the commander, instead celebrating the duty the soldiers show to their country. Similarly, in the second stanza of 'Bayonet Charge', Hughes makes clear the soldier feels duty bound to stay at war by comparing war to 'cold clockwork', which the soldier is just a small part of. Hughes's use of these words creates powerful imagery of a large clock, with the hand ticking relentlessly, without feeling. Through this image, Hughes could be highlighting the inhumanity of war and the lack of emotion soldiers are expected to feel. This is particularly emphasised through his use of the word 'cold', which implies that there is lack of warmth and humanity in warfare. Hughes's soldier, like many others in World War One, recognises his role in the larger war effort. His sense of duty compounds him to remain a part of the 'clockwork' and continue his charge towards the enemy.

Both poems explore honour. In the closing lines of 'The Charge of the Light Brigade', Tennyson asks his readers 'when can their glory fade?'. Tennyson's use of a rhetorical question commands his readers to remember and celebrate the bravery of the six hundred soldiers. As poet laureate for the queen, Tennyson was obliged to create a celebratory feel within this poem, thus chooses these words for his final stanza, creating a lasting feeling of celebration among his readers. Tennyson's use of rhyme and repetition throughout the poem also ensures the poem is memorable and that the story of the battle will remain in the readers' hearts and minds for a long time. In 'Bayonet Charge', however, Hughes does not celebrate

the honour of war. In his closing stanza, Hughes questions ideas about honour by writing that 'king, honour, human dignity..dropped like luxuries' as the soldier desperately tries to rush to safety. Hughes's list indicates the many things soldiers thought they would be fighting for when they were encouraged to sign up, and when they first boldly left to join the war effort. For example, his use of the word 'honour' implies that soldiers thought they'd spend much of their time being celebrated for their bravery. But Hughes compares these things to 'luxuries', which implies that soldiers are unable to consider these noble ambitions while they are fighting at war. It is simply a fight for survival. The soldier in this poem must drop his previous ideas about king and honour as he runs out of no man's land, desperately trying to save himself. Having learned from his father about what war was like, Hughes aims to expose the brutal reality of warfare to his readers, in contrast to the celebratory feel created in the final stanza of *The Charge of the Light Brigade*.

grade 5: War Photographer and Remains

Both 'War Photographer' and 'Remains' explore memories. In the second stanza of 'War Photographer', Duffy creates a vivid image of one of the photographer's memories by writing 'running children in a nightmare heat'. Duffy's words create graphic, powerful imagery of innocent children caught up in the middle of a warzone, running in agony and terror away from a chemical weapon. Duffy suggests through these words that the photographer's mind is always filled with powerful and upsetting memories of the terrible things he witnessed while taking photos in warzones. Armitage makes clear the soldier cannot forget the memory of shooting the looter by writing 'probably armed, possibly not'. Armitage's repetition of these words in the poem emphasise that this particular memory, of whether or not the looter is armed, is very important. It is important because the soldier is wondering whether or not he needed to kill the looter. If the looter was not armed, the soldier killed an innocent person, who posed no threat to him. Armitage's use of the word 'possibly' indicates that the soldier cannot be sure that the looter was armed, and runs this memory over and over in his mind. Armitage's repetition of these words also emphasise the power of this memory, as it keeps flooding back into the soldier's mind, even when he is home on leave. It is clear from both poems that being in or near war can deeply affect people, leaving them with lasting trauma.

Both 'War Photographer' and 'Remains' explore guilt. In the third stanza of War Photographer, Duffy makes the photographer's guilt clear by writing that he sees a 'half-formed ghost' when he develops one of the photographs. Duffy's imagery in the words 'half-formed' helps the reader to imagine the photograph slowly developing in front of his eyes. Her use of the word 'ghost' implies that the photographer is being haunted by the memory of this man and the cries of the man's wife when she realised her husband was dead. Duffy suggests he feels guilty because he was not able to do more to help this man or his wife; all he could do was stand by and take a photograph. Similarly, in the closing lines of 'Remains', Armitage makes the soldier's guilt clear by writing 'his bloody life in my bloody hands'. Armitage uses the blood as a symbol of the guilt that the soldier feels; the soldier feels he has blood on his hands because he killed a person who could have been innocent. Armitage could have chosen to end the poem with this line because he wanted to demonstrate that the soldier cannot remove the image of the looter's blood from his mind, and that the guilt he feels for killing the looter will stay with him forever.

Both poems explore struggle. In the final stanza of 'War Photographer', Duffy conveys the struggle of the photographer, who feels angry that his readers are not more moved by his pictures by writing 'reader's eyeballs prick with tears between the bath and pre lunch beers'. Duffy's use of the word 'prick' to describe the readers' emotions indicates that they barely cry when they see the photographs. Duffy's suggestion is that, when we are so far removed from war, we cannot fully understand the pain that people go through. Duffy's use of the words 'bath' and 'beers' remind the reader that in England we have many luxuries that people in warzones don't have. This makes it very easy for us to forget the terrible lives that other people have, because we can go back to enjoying our own luxurious lifestyles. The struggle in Remains is different. In Remains, Armitage presents the soldier as deeply traumatised by what he experienced at war. Remains makes clear the soldier struggles to forget what he saw and did by writing 'the drink and drugs won't flush him out'. Armitage's use of the word 'flush' implies that the emotions the soldier feels are like toxins within his body that he wants to get rid of. It is clear that the soldier has become reliant on addictive substances as a way of coping. Armitage conveys to his readers the terrible trauma that many soldiers experienced and tells the reader how difficult it was for them to return to normal life when they returned.

Grade 8-9: War Photographer and Remains

Both 'War Photographer' and 'Remains' explore the haunting power of memories. In the second stanza of 'War Photographer', Duffy creates a vivid image of one of the photographer's memories by writing 'running children in a nightmare heat'. Here, Duffy's words create graphic, powerful imagery of innocent children caught up in the middle of a warzone, running in agony and terror away from a chemical weapon. This poetic image was inspired by a real-life photograph captured by a war photographer in Vietnam. Through this evocative imagery, Duffy suggests that the photographer's mind cannot shake the distressing memories of the terrible pain he witnessed while taking photos in warzones. Similarly, Armitage makes clear the soldier cannot forget the memory of shooting the looter through his use of the poem's refrain: 'probably armed, possibly not'. Armitage's repetition of these words emphasise that this particular ambiguous memory, of whether or not the looter is armed, is haunting him. If the looter was not armed, the soldier would not have needed to kill him. Therefore, he is plagued by a feeling of potential guilt; he could have killed an innocent person, who posed no threat to him. Armitage's repetition of these words throughout the poem also emphasise the power of this memory, as it keeps flooding back into the soldier's mind, even when he is home on leave. It is an unwelcome and persistent reminder that is contributing to his post-traumatic symptoms. It is clear from both poems that being involved in or an observer of war can deeply affect people, leaving them with a lasting mental struggle.

Both 'War Photographer' and 'Remains' explore the intensity of guilt. In the third stanza of War Photographer, Duffy makes the photographer's guilt evident by writing that he sees a 'half-formed ghost' when he develops one of the photographs. Duffy's powerful metaphor helps the reader to vividly imagine the photograph slowly developing in a chemical solution in front of his eyes, while the word 'ghost' implies that the photographer is being psychologically haunted by the memory of this man and the terrible cries of the man's wife. Perhaps Duffy suggests that the photographer feels guilty because he was not able to do more to help this man or his wife; all he could do was carry out his role by capturing the moment with a photograph for the media. Similarly, in the closing lines of 'Remains', Armitage makes the soldier's guilt clear by writing 'his bloody life in my bloody hands'. Armitage uses the blood as a symbol of the guilt that the soldier feels; the soldier feels he has blood on his hands because he killed a person who could have been innocent. Armitage could have chosen to end the poem with this line because he wanted to demonstrate that the soldier cannot remove the image of the looter's blood from his mind, and that the guilt he feels for killing the looter will stay with him, or metaphorically stain him, forever.

Both poems explore an inner conflict or struggle. In the final stanza of 'War Photographer', Duffy conveys the struggle of the photographer, who feels infuriated that his readers are not more emotionally moved by his pictures by writing 'reader's eyeballs prick with tears between the bath and pre lunch beers'. Duffy's use of the word 'prick' to describe the readers' emotions indicates that they barely cry when they see the photographs, or that their emotion is transient because they cannot empathise with the people in the photographs as they are so far removed from conflict zones. Duffy's use of the words 'bath' and 'beers' remind the reader that in England we have many everyday luxuries that people in warzones don't have. This makes it easy and almost inevitable for us to forget the terrible lives that other people have, because we are so engrossed in our own luxurious lifestyles. While there is an emotional struggle for the soldier in Remains, the nature of the strife is different. In Remains, Armitage presents the soldier as deeply traumatised by what he experienced at war. Remains makes clear the soldier struggles to forget what he saw and how he behaved by writing 'the drink and drugs won't flush him out'. Here, Armitage's use of the word 'flush' implies that the emotions the soldier feels are like toxins within his body that he wants to eject. It is clear that the soldier has become reliant on addictive substances as a way of coping with the devastating effects of war and its violent agony. Armitage conveys to his readers the terrible trauma that many soldiers experience, and exposes to the reader how difficult it is for soldiers to adapt to normal life when they return from war.

Both Duffy and Armitage use structure to reflect an attempt to control difficult emotions. In 'War Photographer,' Duffy deliberately uses a tight stanza structure with a clear rhyme scheme to mirror the order the photographer is trying to restore in his own mind. He is described as putting his photographs into "ordered rows," just as Duffy carefully brings order to the poem. Perhaps she is suggesting that this sort of organisation is the only way he can eliminate the chaos and distress he struggles with. In Armitage's poem, the soldier is less successful in containing his emotional outpourings. While the poem begins in an ordered way with regular stanza structures, it descends into irregular and erratic stanzas to perhaps symbolise his inability to control the traumatic memories which continue to flood his mind.