

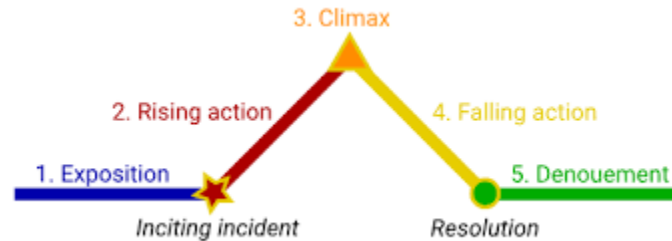
<p>1. Section A - READING 4 marks Question 1 - AO1 - Find 4 things.</p>	<p>19. Pathetic Fallacy - Pathetic fallacy is often used to describe the environment. The weather and season can be described with human emotions to reflect the mood of a character or create a tone. 'The raindrops wept around him.'</p>
<p>2. Section A - READING 8 marks Question 2 - AO2 - Language analysis - Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>	<p>20. Punctuation: Colon - Use a colon to introduce an item or a series of items (list) OR a colon can be use instead of a sem-icolon between independent clauses when the second sentence expands on the first sentence</p>
<p>3. Section A - READING 8 marks Question 3 - AO2 - Structure Analysis - Explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology to support views.</p>	<p>21. Punctuation: Question mark - Use a question mark at the end of a direct question OR used for an internal question mark to show uncertainty.</p>
<p>4. Section A - READING 16 marks Question 4 - AO4 - Evaluate texts critically and support this with appropriate textual references</p>	<p>22. Punctuation: FULL STOP - It is used to mark the end of a sentence</p>
<p>5. Section B - CREATIVE/DESCRIPTIVE WRITING 40 marks Question 5 - AO5 - Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. AO6 - Candidates must use a range of vocabulary and sentence structure for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<p>23. Punctuation: Comma - 5 ways. 1. Lists; commas are used to separate items in a list, 2. Coordinate adjectives; when we use more than one adjective to describe a noun, 3. Conjunctions; a comma should be inserted before a coordinating conjunction (and, but, so, for, nor, yet, or) to separate two independent clauses, 4. Introductory words or phrases; commas should be used to insert a pause between an introductory word or phrase that comes before the subject of the sentence, 5. Embedded/subordinate clause; a clause used at the beginning, in the middle or at the end of a sentence that would not work alone without the rest of the sentence.</p>
<p>6. Vocabulary: Interpret - <i>verb</i> - to give or provide the meaning of words/phrases.</p>	<p>24. Punctuation: Parenthesis (brackets) - Use parentheses to enclose additional information that clarifies or illustrates a point. OR use parentheses to offer an afterthought.</p>
<p>7. Vocabulary: Analyse - <i>verb</i> - to study or examine something in detail in order to discover or understand more about it.</p>	<p>25. Punctuation: Exclamation mark - Use to convey extreme emotion, command or interjection.</p>
<p>8. Vocabulary: Evaluate - <i>verb</i> -to judge or calculate the quality, importance, amount, or value of something.</p>	<p>26. Punctuation: Ellipses - Use to indicate the omission of words from quoted material, hesitation, or trailing off in dialogue or train of thought.</p>
<p>9. Vocabulary: Perspective - <i>noun</i> - points of view.</p>	<p>27. TiPToP Paragraphing - Paragraphs are just a group of sentences sharing the same idea. They structure your writing to make it easier for readers to follow. Always start a new paragraph when you change the focus of your writing. When writing about a new TIME period or about a different PLACE. When writing about a new TOPIC or about or as a new PERSON.</p>
<p>10. Vocabulary: Coherence - <i>noun</i> - to write so that it is understood and logical.</p>	<p>28. Paragraphs and Sentences - Effective, engaging writing is not thoughtless. Paragraphs and sentences must</p>

be used for effect: to guide the reader and develop the narrative through action (shorter sentences, faster pace) description (longer for slower rhythm), dialogue (its own paragraph), and for single, sudden ideas meant to give the reader pause (a single sentence or single word paragraph). Adapt your use of both.

11. Vocabulary - Synonyms for shows:

- Suggests • Emphasises • Conveys • Portrays • Illustrates • Presents
- Represents • Implies • Evokes • Displays • Demonstrates • Indicates
- Reveals • Highlights • Reflects

Section B - WRITING



Freytag's pyramid of dramatic structure was developed from a study of ancient Greek and Shakespearian drama. It helps writers organise and structure their plots when describing the action of their drama. Freytag viewed drama as being divided into five parts (or acts).

12. Vocabulary - Synonyms for ways to 'say' something:

- Mumble • Murmur • Scream • Shriek • Squeal • Mouths • Chat • Declare • Tell
- Mutter • Blab • Hollers • Utter • Whisper • Shout

Section B - WRITING - DESCRIPTIVE

In real life we perceive the world with our five senses;

- smell,
- touch,
- taste,
- hear
- see.

Sensory stimulation helps transport the reader into your character's story. This is where the power of a writer's observation and imagination mix, with amazing results.

13. Narrative perspective: 1st person perspective

written as if the narrator is a character, observing or taking part in the story.

Section B - WRITING - DESCRIPTIVE

Successful description conveys important information to the reader in strategic places about:

- place/background
- emotion and mood
- tension/atmosphere
- action

This can elicit emotions within your reader, creating tension, atmosphere, and a sense of immediacy (being there with the character).

14. Narrative Perspective: 2nd person perspective written as if the narrator is talking directly to the reader.

STEAL

S - Speech (dialogue)

Personality is revealed through language choices (intelligence and education); speed, hesitations and length (temperament); accents (origins); and topics (status).

<p>15. Narrative Perspective: 3rd person perspective written as if the narrator is talking about the characters and events, but not necessarily a character in them.</p>	<p>STEAL T - Thoughts (& feelings) Understanding personality through inner thoughts and feelings can reveal rationality, confidence, mood, intentions, motivations and other characteristics, as well as discrepancies between their inner and outer personas.</p>
<p>16. Narrative Perspective: Omniscient narrator, a narrator who is god-like, able to move from place to place and character to character, realigning the reader to any perspective they wish to share.</p>	<p>STEAL E - Effect (on others) How do they handle themselves socially? What about the relationships they can or cannot form with others? Revealing the emotional response other characters have towards this one shows what explicit aspects of the character's personality are expressed to others.</p>
<p>17. Narrative Perspective -Limited narrator a narrator aligned to a specific character, knowing nothing outside of that character's thoughts and interactions with the world and story.</p>	<p>STEAL A - Actions (& behaviours) Behaviours are a product of inner feelings, revealing a character's drives and motivations. How they physically and verbally interact with others can demonstrate their social standing and their innate nature, i.e.: good, mean, sympathetic, aggressive or selfish.</p>
<p>18. Personification - the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form.</p>	<p>STEAL L - Looks (appearance) Clothing, body language and facial expressions are the non-verbal cues representing 80% of communication. They may be genuine pointers to how the character feels about themselves, their education, wealth, or even their natural state. It could, however, be a deception at odds with their true character.</p>



REMAINS KNOWLEDGE ORGANISER



Context – *Remains* was written by Simon Armitage, and was published in *The Not Dead* in 2008.

Simon Armitage – Simon Armitage (born 1963) is an English poet, playwright, and novelist. He is the current Professor of Poetry at the University of Leeds, and also a Fellow of the Royal Society of Literature. His poems are characterised by their ease of accessibility, their realist style, and their cutting critique. Many of Armitage's poems contain a darkly comic, although *Remains* in particular is without the element of comedy.



Modern Conflicts – Even since the catastrophic world wars of the early twentieth century, Britain has still found itself in numerous conflicts around the world – amongst the most notorious of these have been the conflicts in Iraq, Afghanistan, and the Falklands. Poetry has a long-standing tradition of trying to document war experiences for those at home. *Remains* is set in Basra in the Iraq, which was the scene of the Battle of Basra in 2003.



'The Not Dead' – 'The Not Dead' was initially a Channel Four documentary featuring testimonies from ex-military personnel who had served in numerous conflicts. Armitage was reportedly so inspired by the programme that he produced a collection of war poetry using the same name (featuring 'Remains'). The poems are written in response to the testimonies of soldiers, many of whom have been through events that they struggle to forget even years afterwards.



Psychological Effects of War – The incidence of ex-servicemen with anxiety, depression, and PTSD (post-traumatic stress disorder) is exceptionally high. Furthermore, the rate of suicide amongst ex-soldiers around the world is far higher than the general populace. Many struggle to get over the horrors that they have seen in war, and are haunted by bad memories. In this sense, 'The Not Dead' are the ghosts of ex-comrades and enemies trapped inside the memories of those that live on.



Language/Structural Devices

Figurative Language – Armitage uses a number of figurative language techniques to demonstrate both the physical actions and the psychological consequences of the war. For example, the 'blood-shadow' that remains on the street after the event serves as a physical reminder of the violence that has taken place, but can also be seen as a psychological manifestation of the speaker's guilt over his part in the death of the looter.

Violent/ Graphic Imagery – It is befitting that in a poem dealing with the horrific and unsettling memories of the ex-serviceman, the speaker does not leave out more explicit and uninhibited details from his depiction. An image is etched in the reader's mind of a man, writhing in agony, with parts of their body detached from their original place, 'left for dead.' Furthermore, these grotesque details are juxtaposed with commonplace actions to make the event seem everyday.

Quote: "End of story, except not really. His blood-shadow stays on the street, and out on patrol"

Quote: "and tosses his guts back into his body. Then he's carted off in the back of a lorry."

Alliteration – Armitage repeats specific sounds both to echo the scene of conflict, and to also affect the tone of the poem. For example, the alliteration of the 's' sound in 'sun-stunned, sand-smothered' to replicate the sizzling, scorching heat of the desert, whilst the heavy 'd' sound in 'dug', 'dead', 'drink', 'drugs' mirrors the depressed state of the speaker.

Colloquialisms – The speaker uses a number of colloquial terms to mirror army culture and unity, and also his apparent youth inexperience. (e.g. 'mate, legged it). These colloquialisms later combine to imply that the soldiers have disregard for human life – words such as 'tossed' and 'carted' suggest actions are not carried out with care or empathy.

Quote: "dug in behind enemy lines/ not left for dead in some distant, sun-stunned, sand-smothered land"

Quote: "And one of them legs it up the road, probably armed, possibly not."

Form – *Remains* is written in 8 stanzas, the first 7 of which are mostly unrhymed quatrains. The final stanza contains only two lines, perhaps reflecting the disintegration of the speaker's psychological state. There is a more regular rhythmic pattern throughout the first part of the poem, but this breaks down as the speaker's memories flood back later.

Structure – *Remains* is written as a monologue. It is clearly a reflection of the past, and yet is largely written in the present tense, which is representative of the fact that the memories from the past have accompanied the speaker into the present. There is the occasional use of enjambment to make the monologue seem more conversational.

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

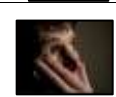
Quote: "Well myself and somebody else and somebody else are all of the same mind."

Themes – A theme is an idea or message that runs throughout a text.

Suffering/ The Horrors of War – The poem offers graphic details of the horrific events that take place in war. The poem not only covers the brutality of armed combat, but also graphic details regarding the grotesque effects of bullets on the human body, and the agony suffered by those who are wounded. It really is the stuff of nightmares.



The Lasting Effects of War – The poem deals with the lasting impact of war on those that experience it – in this case the ex-servicemen who took part in the fighting. The speaker in the poem is forced to deal with the horrifying images of what he has seen long after the events themselves, and carries the guilt of his actions like a burden. These factors contribute to his weakened psychological state, which appears fraught by anxiety and PTSD.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	On another occasion, we get sent out	The speaker is relaying a story to an unknown third party – assumedly some kind psychiatrist. The time and place of the event is established. 'On another occasion' suggests that this is only one of many horrific events. The use of slang e.g. 'legs it' and his lack of awareness about whether the man was armed makes the reader consider that the soldier is likely young/inexperienced.
	2	to tackle looters raiding a bank.	
	3	And one of them legs it up the road,	
	4	probably armed, possibly not.	
2	5	Well myself and somebody else and somebody else	The memory of the finer details of the event seem somewhat hazy, a commonly-reported side-effect after a traumatic event – the speaker cannot remember exactly who he was with. Line 6 makes the reader consider their military training – they manage their situation through actions and responses like machines – their human empathy apparently withdrawn.
	6	are all of the same mind,	
	7	so all three of us open fire.	
3	8	Three of a kind all letting fly, and I swear	The opening lines of stanza 3 undo the past few lines, by showing the human element to the soldier. There is violent imagery of the bullets 'ripping' through his skin, and the emotional aspect of his life coming to an end. In lines 11 and 12, the speaker checks himself & returns to hardened army description of the looter.
	9	I see every round as it rips through his life –	
	10	I see broad daylight on the other side.	
4	11	So we've hit this looter a dozen times	The figurative statement in line 13 shows how etched into the speaker's mind the man lying in agony has become. The imagery created throughout the remainder of the stanza is truly haunting, which is exacerbated by the use of the casual, unceremonious manner in which it is carried out (words such as 'mates', 'tosses' and 'carts' heavily imply this).
	12	and he's there on the ground, sort of inside out,	
	13	pain itself, the image of agony.	
5	14	One of my mates goes by	The speaker begins to discuss the lasting effect in the days and weeks that immediately follow. The 'blood-shadow' attacks the speaker with a physical reminder of what has happened. It becomes clear that the speaker needs to get away from the location of the event, which seems to be the case in line 20. However, the stanza ends with 'But I blink' which leaves the reader in a state of anticipation.
	15	and tosses his guts back into his body.	
	16	Then he's carted off in the back of a lorry.	
6	17	End of story, except not really.	Where the poem was slow-paced and regular, it now becomes a stream of consciousness rush of half-finished words and phrases, as it becomes evident that speaker is also affected by the memory of the incident even at home and when asleep. There is no rest from the memories, and a sense of desperation in the increased, irregular rhythm of the poem now, reflecting his anxiety.
	18	His blood-shadow stays on the street, and out on patrol	
	19	I walk right over it week after week.	
7	20	Then I'm home on leave. But I blink	The speaker reiterates how the enemy is now always with him – through the repetition the reader gains an increasing sense of how tiring it must be to live with this day after day. The use of military terms, e.g. 'dug-in' shows how the army has submersed his personality. Line 27 gives the reader hazy imagery of the faraway scene of the event, utilising alliteration of the 's' sound to reflect the searing heat of the desert.
	21	and he bursts again through the doors of the bank.	
	22	Sleep, and he's probably armed, possibly not.	
8	23	Dream, and he's torn apart by a dozen rounds.	The final stanza offers no respite, reflective of how he has no escape from the memories that haunt his mind. The reader now considers the dual meaning of the title: the 'remains' of the man tossed onto the lorry, 'left for dead' & the 'remains' of the speaker who is forever haunted.
	24	And the drink and the drugs won't flush him out –	
	25	he's here in my head when I close my eyes,	
8	26	dug in behind enemy lines,	
	27	not left for dead in some distant, sun-stunned, sand-smothered land	
	28	or six-feet-under in desert sand,	
8	29	but near to the knuckle, here and now,	
	30	his bloody life in my bloody hands.	

Poems for Comparison

Exposure/ Bayonet Charge	Thoughts of the Poet
<i>Remains</i> can be contrasted with these poems in relation to the themes of <u>suffering</u> and the <u>horrors of war</u> .	<i>"Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing 'real' war poetry, and as close as I ever want to get," said Simon.</i>
<i>War Photographer/ Poppies</i>	<i>The Not Dead received excellent reviews in the press and moving responses on the Web from other veterans. "I wasn't present when the three men read the poems to camera, but it can't have been easy for them. In my view, it was a supreme act of bravery," Simon added. From www.simonarmitage.com</i>





Poppies – by Jane Weir

KNOWLEDGE ORGANISER



Context – *Poppies* was written by Jane Weir, and was published in *The Guardian* in 2009.

Jane Weir – Jane Weir was born in 1963, to a British mother and an Italian father. She spent her childhood growing up in both Italy and northern England. She also lived in Northern Ireland during the troubled 1980s, which allowed her to continue to take in different cultures and traditions. *Poppies* was written after Carol Ann Duffy asked Jane Weir (and other poets) to compose poems to raise awareness of the mistreatment and deaths of British soldiers in Afghanistan and Iraq.



Poppies – Poppies are a type of flowering plant that have become known as a symbol of remembrance for military personnel killed serving the UK, Canada, Australia and New Zealand in war. Small artificial poppies are traditionally worn in these countries in the lead up to Remembrance/Armistice Day. The poppy as a symbol of remembrance was first inspired by the WWI poem 'In Flanders Fields', which describes how poppies were the first flowers to grow in the fields churned up by soldiers' graves.



Armistice Day – Armistice Day is celebrated every year on 11th November, in order to celebrate the Armistice signed by the Allies of World War I and Germany. It took place on the '11th hour of the 11th day of the 11th month, in 1918. The date also coincides with Remembrance Day (UK) and Veterans Day (US). In Britain, many people attend an 11am ceremony held at the Cenotaph in London – an event that is organised by the Royal British Legion, a charity devoted to continuing the memory of those who served in WWI and all subsequent wars.



The Iraq/ Afghanistan Conflicts – The War in Afghanistan began in 2001 after 9/11, when USA and its allies invaded Afghanistan in order to rid the country of Al-Qaeda, through removing the Taliban from power. The Iraq war began in 2003, when a United States-led government invaded Iraq in order to overthrow Saddam Hussein. In both wars, the power vacuum that resulted from removing these powers meant that the coalition troops faced several years in battle against insurgents, in which many were killed.



Language/Structural Devices

Imagery – Weir uses imagery to accentuate the contrast between the horrific manner in which the son has assumedly died, and the comforts of home. For example, the use of the term 'Sellotape Bandaged' causes the reader to consider a battlefield injury, whilst on another level gives a more comforting image of a mother cleaning cat hairs off her son's blazer. The same is true of her pinning the poppy on her son, a nurturing image which is contrasted with the words 'spasm' and 'red', presenting the idea of a horrific, violent death.

Varied Verbs – A wide range of verbs are used to demonstrate the manner in which actions are carried out – this helps to carry the tone and key messages of the poem. For example, the narrator reminisces about fond memories from the past, using positive verbs such as 'play' and 'smoothed.' Verbs used to describe their interactions in the present all offer connotations of pain and discomfort, e.g. 'flattened,' 'pinned', and 'graze.' The variation in these verbs helps to form the sharp contrasts that shape the poem.

Quote: "I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade"

Quote: "All my words flattened, rolled, turned into felt,"

Metaphors – Figurative language is highly prevalent throughout the poem, particularly from the third stanza onward. For example, the door to the house represents the door to the world. The release of the songbird symbolises the narrator letting go of something that has given her joy. Furthermore, the dove represents the symbol of peace – showing the narrator that their son is now at peace.

Interesting Adjectives – Weir uses few adjectives throughout the poem (largely in keeping with its simple and sombre tone) but those that are included are hugely descriptive. For example, the use of the adjective 'intoxicated' gives the reader a depth of understanding about both the son's mindset heading into war (enthusiastic) and the narrator's trepidation regarding the son's mindset.

Quote: "After you'd gone I went into your bedroom, released a song bird from its cage."

Quote: "A split second and you were away, intoxicated."

Form/Structure – At first glance, the poem appears to have a strong, regular form. There are four stanzas – the first and last have 6 lines, whilst the middle stanzas have 11 and 12. But, a closer look reveals that 19 of the 35 lines in the poem have breaks in the middle. This is suggestive of a narrator that is trying to keep calm, but is breaking down inside.

Narrative Structure – The time sequence throughout the poem changes along with the narrator's emotions. The reader is led through the time sequence from 'three days before' (line 1), 'before you left' (3), 'after you'd gone' (23), to 'this is where it has led me' (25). At the end of the poem, the narrator finds themselves caught between the past and the present.

Quote: "play at/being Eskimos like we did when you were little/ I resisted the impulse"

Quote: "and this is where it has led me, skirting the church yard walls, my stomach busy"

Themes – A theme is an idea or message that runs throughout a text.

Remembrance – The theme of remembrance is particularly eminent throughout the poem – as expected from the title (poppies are a symbol of remembrance) and the 1st line (Armistice Day is a day in which people lost in war are remembered. The narrator in this poem recalls with fondness memories from her son's childhood.



Loss and Suffering – Like many other war and conflict poems, the poem deals with the themes of loss and suffering. However, in this case, the poem is told from a unique perspective: not from those who are present or are reporting on war, but the sense of loss and suffering felt by those left behind – the secondary victims of war.



Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Three days before Armistice Sunday and poppies had already been placed on individual war graves. Before you left, I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer.	The poem starts with the speaker's close relative (assumed to be a son) leaving. <u>Armistice Sunday</u> is associated with remembrance, so the mention of this in the first line sets the tone of the poem. The description of the poppy provides a <u>powerful piece of imagery</u> – the 'spasms of red' on a 'blockade' could just as easily symbolise a soldier who has been brutally shot dead in action. The speaker shows fear through using the <u>symbol of remembrance</u> as a token of goodbye.
	2		
	3		
	4		
	5		
	6		
2	7	Sellotape bandaged around my hand, I rounded up as many white cat hairs as I could, smoothed down your shirt's upturned collar, steeled the softening of my face. I wanted to graze my nose across the tip of your nose, play at being Eskimos like we did when you were little. I resisted the impulse to run my fingers through the gelled blackthorns of your hair. All my words flattened, rolled, turned into felt,	The behaviours that the narrator speaks of are typical of those exhibited between a <u>parent and their child</u> (in this case likely a mother and son). The speaker describes partaking in some nurturing tasks (e.g. cleaning his blazer of fluff, smartening up his shirt) but appears to feel sorrow at not being able to do the other things that he has outgrown (e.g. Eskimo kiss, rub fingers through hair, etc.). To substantiate this idea, the use of the <u>interesting verb 'steeled'</u> is used to show how the narrator retains a stiff upper lip in the face of an emotional time. The use of the <u>metaphor 'blackthorns of your hair'</u> makes reference to both the visual appearance of the son's hair and the fact that it is now something that the speaker cannot touch, since the son is no longer a child.
	8		
	9		
	10		
	11		
	12		
	13		
	14		
	15		
	16		
	17		
3	18	slowly melting. I was brave, as I walked with you, to the front door, threw it open, the world overflowing like a treasure chest. A split second and you were away, intoxicated. After you'd gone I went into your bedroom, released a song bird from its cage. Later a single dove flew from the pear tree, and this is where it has led me, skirting the church yard walls, my stomach busy making tucks, darts, pleats, hat-less, without a winter coat or reinforcements of scarf, gloves.	Another <u>metaphor</u> is used to describe the narrator as 'melting', referencing the fact that they feel as though they are falling apart inside through the despair of the parting moment. The <u>verb 'threw'</u> suggests that the narrator wants this desperate moment to be over hastily. The <u>simile 'world overflowing like a treasure chest'</u> describes the idea that the narrator is full of 'overflowing' emotions. The interesting <u>adjective 'intoxicated'</u> is used to describe the son as he leaves – possibly an indication that he is enthusiastic about going away to war, not fully aware of the atrocities that take place there. The mention of releasing the songbird is unlikely to be literal – rather a <u>metaphor</u> regarding the narrator 'letting go' of something that has brought them joy. Doves are often seen as <u>symbolic of peace</u> , leading the narrator to follow it – giving the idea of them hoping for peace, but also representing the idea that they have little to do with their son gone.
	19		
	20		
	21		
	22		
	23		
	24		
	25		
	26		
	27		
	28		
	29		
4	30	On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch, I listened, hoping to hear your playground voice catching on the wind.	The speaker is led by the dove to a war memorial. Here the bird departs – thus suggesting that its sole purpose was to lead the speaker there. We can imply from this that the son has died in the war – the memory of him leaving is the last moment the narrator will ever have with him. Even in the final stanza, <u>language relating to textiles/ clothing (stitch)</u> as there is earlier in the poem (blazer, scarf, gloves) is representative of domestic comfort, in contrast to language showing the <u>violence and horror of war</u> (red, spasms). Ending the poem, the narrator reaches for memories but only hears silence.
	31		
	32		
	33		
	34		
	35		





Poems for Comparison

Poem	Comparison	The Poet's Influences
Ozymandias	<i>Poppies</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u>	The poem came out of sadness and anger, the two emotions combined, and it was written quickly, which is fairly unusual...At the time the news was full of conflict: Iraq, Afghanistan, Israel, and of course we'd had the Balkans, and various 'tribal wars' in Africa... We very rarely hear the women speak. I have two sons myself and I'd read in the newspapers, seen on TV the verdicts from the inquests on soldiers killed in Iraq. Who could forget the harrowing testimonies of the soldiers families, and in particular their Mothers...and I was angry and frustrated at the apathy, or what I perceived as 'voicelessness' and ability to be heard or get any kind of justice. I wanted to write a poem from the point of view of a mother and her relationship with her son, a child who was loved cherished and protected... and it had led to this... heightened and absolute fear that parents experience in letting their children go, the anxiety and ultimately the pain of loss...
Exposure	<i>Poppies</i> can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .	







Ozymandias KNOWLEDGE ORGANISER

Context – <i>Ozymandias</i> was written by Percy Bysshe Shelley, and was first published in January 1818.	
<p>Percy Bysshe Shelley – Percy Bysshe Shelley (1792-1822) was one of the major English Romantic Poets. Shelley was not particularly famous in his lifetime, but his popularity grew steadily after his death. Shelley was involved in a close circle of poets and writers, for example his second wife Mary Shelley (the author of <i>Frankenstein</i>) and Lord Byron. His poems have influenced a number of social and political movements since, particularly his theories on non-violence in protest and political action.</p> 	<p>Ramesses II – Ramesses II, also known as Ramesses the Great, is often regarded as the most powerful and celebrated Egyptian pharaoh of the Egyptian Empire. In Greek, his name is often translated as 'Ozymandias.' He led several successful military expeditions, including to the Levant and into Nubia. In the early part of his reign, he built many cities, temples and monuments. Estimates of his age of death vary, but most suggest around 90 or 91 – a reign of over 66 years!</p> 
<p>Ancient Egypt – Ancient Egypt refers to a civilisation of ancient north-east Africa, along the lower reaches of the Nile River. At its peak, Ancient Egypt held both significant territory and power over the surrounding areas, including the Near East. Part of the success of the civilisation has been attributed to the ability to adapt to the conditions of the Nile Valley for agriculture, the formation of military forces, and the influence of scholars and education – all overseen by a 'Pharaoh' or 'Emperor.'</p> 	<p>Egyptian Ruins – A number of remnants of Egyptian culture exist as ruins today. Each complex houses the tomb of a different Egyptian pharaoh, and in front of them lies the Sphinx. One of the largest (and certainly the most famous of these) is the Pyramids of Giza (just outside Cairo). The Valley of Kings is located opposite Luxor on the west bank of the River Nile, where pharaohs (including Ramesses II) were mummified and buried in deep tombs along with sacred artifacts.</p> 

Language/Structural Devices	
<p>Caesurae – Caesurae is a break in the rhythm within a line – Shelley does this at several points throughout the poem, each time to create significant effects. For example, the first break is after "Who said" on the second line. This pause mimics the traveller's sharp intake of breath before recalling the details of the scene. Another example comes after 'Stands in the desert.' The use of the full stop at this point reinforces the isolation of the statue amongst the vast desert.</p> <p>Quote: – "Two vast and trunkless legs of stone Stand in the desert. . . "</p>	<p>Varied Verbs– Varied verbs are used to show the reader what Ozymandias was like as a ruler e.g. the verbs 'frown', 'sneer', and 'command' make the reader consider Ozymandias as a tyrant-like ruler. This influences the reader away from sympathising with the ruler's fall from grace. Varied verbs are also used to show that the emperor's power no longer stands in the way it once did, for example 'shattered', 'stand', 'stretch' show its decay and isolation.</p> <p>Quote: "Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command,"</p>
<p>Alliteration – Shelley uses the sounds within words to create harsh and soft enunciations across lines, in keeping with the tone and meanings that the poem addresses. For example, when describing Ozymandias' expression, Shelley repeats the harsh 'c' sound in 'cold command' to add to the idea that this was a harsh leader. Conversely, the soft 'l' sound is repeated in 'lone and level sands,' emphasising the beauty of nature.</p> <p>Quote: "And wrinkled lip, and sneer of cold command,</p>	<p>Juxtaposition/ Oxymoron – The juxtaposition of contrasting vocabulary helps to show the irony in Ozymandias' bold statements of power. For example, the words etched onto the pedestal give an idea of immortality and grandeur: 'King' and 'Mighty' contrast sharply with the reality of 'Nothing' and 'decay.' Another example is the use of the oxymoron in the term 'colossal Wreck.'</p> <p>Quote: "Look on my Works, ye Mighty, and despair! Nothing beside remains. Round the decay"</p>
<p>Form/Meter – The poem is a sonnet (it is in one stanza and has 14 lines) however it does not fit the rhyme scheme of a typical sonnet. Some lines are split/separated by full stops. It is written in iambic pentameter, meaning that each line contains 5 stressed and 5 unstressed syllables. This creates a persistent rhythm across the poem – relentless like time.</p> <p>Quote: "Of that colossal Wreck, boundless and bare The lone and level sands stretch far away."</p>	<p>Structure – The opening line and a half are the narrator's words (up until the colon) at which point the traveller's words make up the rest of the poem. This makes the message seem more objective – these aren't the thoughts of the narrator, rather the musings of someone who has visited the place first-hand. The traveller is merely recalling what has been seen.</p> <p>Quote: "I met a traveller from an antique land, Who said—"Two vast and trunkless legs of stone"</p>

Themes – A theme is an idea or message that runs throughout a text.	
<p>Transience – The 'colossal wreck' that has become of Ozymandias' statue is a clear demonstration of the idea that everything, no matter how grand and vast it once was, is temporary, and will fall victim to the sands of time. Shelley's underlying message is exceptionally bleak – in time, nothing that any of us do will eventually matter.</p> 	
<p>Power and Oppression – Ozymandias' power, although once substantial, is one attribute that has failed to stand the test of time – the surroundings of his ruins making his assertions of power seem ridiculous. His oppressive nature ("hand that mocked, heart that fed") can oppress no more. Shelley doubtlessly intended to send a message to those in his contemporary society who abused positions of power and oppressed others – it won't last forever.</p> 	

Line-by-Line Analysis				
STANZA	LINE	POEM	ANALYSIS	
1	1	I met a traveller from an antique land,	Lines 1-4 – The idea of a traveller from an antique land grabs the reader's attention, as there is promise of a story. 'Antique' suggests the subject matter is old and precious. The adjectives 'trunkless' 'half-sunk' and 'shattered' describe what the 'vast' statues have become – they appear to be a shadow of what they once were.	
	2	Who said—"Two vast and trunkless legs of stone		
	3	Stand in the desert. . . . Near them, on the sand,		
	4	Half sunk a shattered visage lies, whose frown,		
	5	And wrinkled lip, and sneer of cold command,	Lines 5-8 – The facial expression of the statue is described in some detail – the 'frown', 'wrinkled lip' and 'sneer' suggesting that the authoritative and oppressive nature of the ruler was 'well...read' by the sculptor. Alliteration of the harsh 'c' sound is used in 'cold command', possibly to reflect the ruler's harsh command. The traveller suggests that these features of the ruler remain imprinted upon lifeless objects, even though the ruler and the sculptor are now dead. Line 8 gives more details of the King's nature.	
	6	Tell that its sculptor well those passions read		
	7	Which yet survive, stamped on these lifeless things,		
	8	The hand that mocked them, and the heart that fed;		
	9	And on the pedestal, these words appear:		Lines 9-11 – The engraving on the pedestal gives an indication of the power that Ozymandias once had. Whoever had the statue commissioned (likely Ozymandias himself) believed that the remnants of his legacy would still intimidate visitors/observers far into the future. Line 11 is one of the most famous lines in poetry – "Look on my Works, ye Mighty, and despair!" is a proud boast of his immense power. The imperative verb and the use of the exclamation mark gives this sense of authority and animation.
	10	My name is Ozymandias, King of Kings;		
	11	Look on my Works, ye Mighty, and despair!		
	12	Nothing beside remains. Round the decay	Lines 12-14 – When juxtaposed with the description of what lay around the broken statue, the ironic truth in relation to these boasts is revealed. 'Nothing' and 'decay' are words used to demonstrate that the ruler is no longer powerful. The 'lone and level' sands (a metaphor for the sands of time) remains, and has brought the powerful ruler (literally in this case) to his knees.	
	13	Of that colossal Wreck, boundless and bare		
	14	The lone and level sands stretch far away."		

Poems for Comparison		Influences on the Poet
<p>Charge of the Light Brigade</p> <p><i>Ozymandias</i> can be compared and contrasted with transience (COLB aims to create a positive memory of the soldiers)</p>	<p>London</p> <p><i>Ozymandias</i> can be compared and contrasted with this poem in the approach to the theme of the <u>power and oppression</u></p>	<p>Shelley ordered a copy of <i>Bibliotheca Historica</i> in 1812, which contained a section on a statue of Ramesses II: <i>One of these, made in a sitting posture, is the greatest in all Egypt, the measure of his foot exceeding seven cubits...This piece is not only commendable for its greatness, but admirable for its cut and workmanship, and the excellency of the stone. In so great a work there is not to be discerned the least flaw, or any other blemish. Upon it there is this inscription: – 'I am Ozymandias, king of kings; if any would know how great I am, and where I lie, let him excel me in any of my works.'</i> (l, p.53)</p>



EXPOSURE

KNOWLEDGE ORGANISER

Context – *Exposure* was written by Wilfred Owen in 1917.

Wilfred Owen – Wilfred Edward Salter Owen (1893-1918) was a British poet and soldier. He was one of the predominant World War I poets, detailing the horrors of trench warfare in a similar style to his mentor: Siegfried Sassoon. His poetry brought a sense of realism to public perceptions of war, in stark contrast to the earlier works of poets such as Rupert Brooke at the time. Owen was killed one week before the end of the war.



World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.



Trench Warfare – The use of trench warfare significantly influenced the high death toll. Attacks involved going across No Man's Land (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.



Exposure to the Weather – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.



Language/Structural Devices

Personification/Pathetic Fallacy – Owen persistently personifies the weather to create the impression that the weather is as much of danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it 'knives' the men, gathers a 'melancholy army' against them, and uses 'stealth' to attack them. The use of pathetic fallacy (e.g. the 'mad gusts') even add emotions and malice to the forces of nature.

Sibilance/Alliteration/Assonance – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the 'w' and 's' sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward 'o' sounds emphasise words, and represents the difficulty the men have in taking their minds off the cold misery that they face.

Quote: "Our brains ache, in the merciless iced east winds that knive us"

Quote: "Slowly our ghosts drag home: glimpsing the sunk fires, glozed"

Similes/Metaphors – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a 'melancholy army' being amassed – a new day signals a repeat of the cycle of misery and despair.

Varied Verbs – Owen uses some interesting and original verbs to present the discomfort of movement and actions by the exposed soldiers. For example, the frost makes their hands 'shrivel' and their foreheads 'pucker', whilst they are 'shaking.' These are young men in their prime and yet the description of their actions makes them resemble the old and infirm.

Quote: "Dawn massing in the east her melancholy army."

Quote: "We cringe in holes, back on forgotten dreams, and stare, snow-dazed"

Form/Structure – The poem is conventional in the sense that each stanza is five lines long, with eight stanzas in total. Half-rhyme is used throughout to create a A-B-B-A-C rhyme scheme. The fifth line adds a little more to what would normally be expected – this could be seen as representative of the war dragging on for longer than anyone thought.

Versification – Each of the eight stanzas ends with a short half line. At the end of the first, third, fourth, and eighth lines the refrain 'but nothing happens' is added. This hammers home the message that despite all of the pain and suffering being described, little changes. The last lines, when read alone one after the other, tell their own melancholy story.

Quote: "Shrivelling many hands, and puckering foreheads crisp/The burying-party, picks and shovels in shaking grasp."

Quote: "What are we doing here? Is it that we are dying?"

Themes – A theme is an idea or message that runs throughout a text.

Suffering – In order to get across his message across, it was essential that Owen presented the barbaric, appalling nature of war in a realistic manner and tone. In this poem, Owen portrays the quieter moments of war, the painful periods in between the battle and bloodshed. Here, physical pain and psychological trauma can both be taken in more fully, and are described vividly and frankly.



The Futility of War – In contrast to many poems at the time that glorified war and fighting for one's country, Owen's poems typically depict war in a harsh light, in order to demonstrate how horrific and futile it is. 'Exposure', in this sense, is no different. His bleak and shockingly realistic portrayal of the soldier's experiences (in this case caused by both the opposition and the forces of nature) forms a stark contrast to general public opinions at the time.



Line-by-Line Analysis – Remember that this is an extract from the poem, not the whole poem.

STANZA	LINE	POEM	ANALYSIS
1	1	Our brains ache, in the merciless iced east winds that knive us . . .	The reader is delivered to the bleak French landscape, and the use of personification (winds...knive) brings the conditions to life. This is a hostile environment; even nature is against them. Alliteration w/s sounds mimic whispers. 'We' is used to demonstrate that the narrator is among the soldiers. The soldiers fear the silence.
	2	Wearied we keep awake because the night is silent . . .	
	3	Low drooping flares confuse our memory of the salient . . .	
	4	Worried by silence, sentries whisper, curious, nervous,	
	5	But nothing happens.	
2	6	Watching, we hear the mad gusts tugging on the wire,	Pathetic fallacy is used to attribute anger to the wind – again making the place seem inhospitable. The simile used over the top two lines creates connotations of pain. Even though the action of the war is in the distance, it is still at the forefront of their minds. The soldiers question what they are doing – the reason for fighting is long lost.
	7	Like twitching agonies of men among its brambles.	
	8	Northward, incessantly, the flickering gunnery rumbles,	
	9	Far off, like a dull rumour of some other war.	
3	10	What are we doing here?	Dawn is typically associated with freshness, happiness, but here it brings 'poignant misery'; they are trapped in an endless cycle of war. Dawn itself is then personified as an enemy, and a metaphor is used to describe an attack by a 'melancholy army.' The repeated last line shows the anxiety of waiting for death – 'nothing happens.'
	11	The poignant misery of dawn begins to grow . . .	
	12	We only know war lasts, rain soaks, and clouds sag stormy.	
	13	Dawn massing in the east her melancholy army	
	14	Attacks once more in ranks on shivering ranks of grey,	
4	15	But nothing happens.	Sibilance (repeating 's' sound) is used at the beginning of the stanza to add emphasis to the sounds being described. More personification is used – even the snowflakes seem to be conscious in deciding who to attack/ where they will fall. The wind is personified in its apathy in the face of the untold suffering and hardship.
	16	Sudden successive flights of bullets streak the silence.	
	17	Less deadly than the air that shudders black with snow,	
	18	With sidelong flowing flakes that flock, pause, and renew,	
	19	We watch them wandering up and down the wind's nonchalance,	
5	20	But nothing happens.	The icy flakes are compared to assassins that stalk out the soldiers. Varied verb in 'cringed' creates a vivid image of the soldiers weakly covering from the weather. The juxtaposition of the 'blossoms' and 'sun-dozed' dream enhances the extremity of the misery of the lines before. The last line answers the question at the end of stanza 2.
	21	Pale flakes with fingering stealth come feeling for our faces—	
	22	We cringe in holes, back on forgotten dreams, and stare, snow-dazed,	
	23	Deep into grassier ditches. So we drowse, sun-dozed,	
	24	Littered with blossoms trickling where the blackbird fusses.	
6	25	—Is it that we are dying?	Assonance of the awkward 'o' sound opening the stanza is representative of the effort that it takes to think of anywhere but their ghastly present environment. Use of the word 'ghost' creates the sense that these men are already dead – effective when considering later in the stanza: the men have been forgotten already.
	26	Slowly our ghosts drag home: glimpsing the sunk fires, glozed	
	27	With crusted dark-red jewels; crickets jingle there;	
	28	For hours the innocent mice rejoice: the house is theirs;	
	29	Shutters and doors, all closed: on us the doors are closed,—	
7	30	We turn back to our dying.	The speaker questions the existence of warming stimuli, as it has been so long since they have experienced such comforts. The spring that will follow the current winter makes them feel afraid, as they fear that they will not be alive to see it. Due to the agony of their predicament, God's love of the men is itself questioned.
	31	Since we believe not otherwise can kind fires burn;	
	32	Now ever suns smile true on child, or field, or fruit.	
	33	For God's invincible spring our love is made afraid;	
	34	Therefore, not loath, we lie out here; therefore were born,	
8	35	For love of God seems dying.	The last stanza is perhaps the most haunting. The effects of frost are described using varied verbs and adjectives (shrivelling, crisp). The soldiers (half frozen themselves) attempt to bury those killed from exposure. Metaphor – eyes are physically frozen/ numb to the horror of what they are doing. Last line shows nothing is being achieved.
	36	Tonight, this frost will fasten on this mud and us,	
	37	Shrivelling many hands, and puckering foreheads crisp.	
	38	The burying-party, picks and shovels in shaking grasp,	
	39	Pause over half-known faces. All their eyes are ice,	
8	40	But nothing happens.	

Poems for Comparison

	Poems for Comparison	Thoughts of the Poet
Remains	<i>Exposure</i> can be contrasted with this poem in relation to the theme of <u>Suffering</u> and the <u>Horrors of War</u> .	Dear Mother, Immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells & bullets...I think the worst incident was one wet night when we lay up against a railway embankment. A big shell lit on the top of the bank, just 2 yards from my head. Before I awoke, I was blown in the air right away from the bank! My brother officer of B Coy., 2/Lt. Gaukroger lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a 9 days' Rest. I think that the terribly long time we stayed unrelieved was unavoidable; yet it makes us feel bitterly towards those in England who might relieve us, and will not. WEO
Charge of the Light Brigade	<i>Exposure</i> can be compared with this poem in relation to the theme of <u>suffering</u> and can be contrasted with this poem in their approach to the <u>futility of war</u> .	

