

1: Poetic terminology	2: Remains by Simon Armitage	3: Bayonet Charge by Ted Hughes
<p>Stanza—a grouping of lines separated from others in a poem to mark a shift in mood, time or thought</p> <p>Narrative—a story</p> <p>Volta—a turn/ dramatic shift in thought or emotion</p> <p>Omniscient—all knowing, poems can have omniscient narrators</p> <p>Structure—the way a poem is organised e.g number of stanzas, lines per stanza, caesura,</p> <p>Form—the overarching structure of a poem e.g sonnet, narrative, free verse</p> <p>Caesura—a pause within a line of poetry</p> <p>Rhythm—beat and pace within a poem created by stressed and unstressed syllables</p> <p>Rhyme—repetition of the same sounds that occurs in two or more words, usually at the end of lines</p> <p>Extended metaphor—a comparison between two things which extends over a series of lines</p> <p>Compare— find similarities or differences between something e.g poems</p>	<p><u>Context:</u> Based on 'The Not Dead' TV documentary. Explored the internal conflict on Guardsman Tromans and how he suffered from PTSD. Written to show the reader that mental suffering can persist long after physical conflict is over</p> <p><u>Plot and Characterisation:</u> Narrative form used from the perspective of a soldier in the Iraq war recounting his experience of shooting a 'looter' dead within the war and suffering from PTSD when returning home.</p> <p>Themes of guilt, internal conflict and the horrors of war.</p> <p><u>Vocabulary:</u> colloquialism, dehumanises, PTSD, realism, haunted</p> <p><u>Language and structure:</u></p> <p>"he's here in my head when I close my eyes / dug in behind enemy lines" – metaphor for a war in his head; the PTSD is entrenched.</p> <p>"his bloody life in my bloody hands" – alludes to Macbeth: Macbeth the warrior impacted by guilt and Lady Macbeth's bloody hands and guilt</p> <p>-Monologue, told in the present tense to convey a flashback (a symptom of PTSD) - First four stanzas are set in Iraq; last three are at home, showing the aftermath</p> <p>-Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing</p>	<p><u>Context:</u> Published in 1957. Hughes' father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. He draws a contrast between the idealism of patriotism and the reality of fighting and killing.</p> <p><u>Plot and Characterisation:</u> The narrative describes the terrifying experience of 'going over the top': fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. Steps inside the body and mind of the soldier to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. Hughes dramatises the struggle between a man's thoughts and actions.</p> <p>Themes of conflict, power, reality of war, nature, bravery, patriotism</p> <p><u>Vocabulary:</u> dehumanising, animalistic, patriotism, weaponry, transformation</p> <p><u>Language and structure:</u> "The patriotic tear that brimmed in his eye Sweating like molten iron": his sense of duty (tear) has now turned into the hot sweat of fear and pain.</p> <p>"cold clockwork of the stars and nations": the soldiers are part of a cold and uncaring machine of war.</p> <p>-The poem starts 'in medias res': in the middle of the action, to convey shock and pace.</p>
4: The Charge of the Light Brigade by Lord Tennyson	5: War Photographer by Carol Ann Duffy	6: Exposure by Wilfred Owen
<p><u>Context:</u> Published six weeks after a disastrous Battle of Balaclava against the Russians in the Crimean War. Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake. This was a controversial point to make in Victorian times when blind devotion to power was expected.</p> <p><u>Plot and Characterisation:</u> The narrative describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire</p> <p>Themes of conflict, suffering, reality of war, patriotism</p> <p><u>Vocabulary:</u> repetition, glorify, honour, catastrophe, sacrifice</p> <p><u>Language and structure:</u> "jaws of Death" and "mouth of Hell": presents war as an animal that consumes its victims.</p> <p>"Honour the Light Brigade/Noble six hundred": language glorifies the soldiers, even in death. The 'six hundred' become a celebrated and prestigious group.</p> <p>-This is a ballad, a form of poetry to remember historical events – we should remember their courage.</p> <p>-Dactylic dimeter (HALF-a league / DUM-de-de) mirrors the sound of horses gallop-</p>	<p><u>Context:</u> Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects.</p> <p><u>Plot and Characterisation:</u> A narrative of a war photographer, omniscient narrator, developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.</p> <p>Themes of conflict, suffering and the reality of war</p> <p><u>Vocabulary:</u> impassively, desensitised, detachment, chaos, fragility</p> <p><u>Language and structure:</u> "All flesh is grass": Biblical reference that means all human life is temporary – we all die eventually</p> <p>"he earns a living and they do not care": 'they' is ambiguous – it could refer to readers or the wider world.</p> <p>-Caesura– reinforces the sense that the world is out of order and confused, mirrors internal conflict.</p> <p>-Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to</p>	<p><u>Context:</u> Written in 1917, during WW1. Owen was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier. Owen wanted to draw attention to the suffering, monotony and futility of war.</p> <p><u>Plot and Characterisation:</u> Narrative describes war as a battle against the weather and man. Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.</p> <p>Themes of conflict, suffering, power of nature, horrors of war</p> <p><u>Vocabulary:</u> Hopelessness, defenceless, futility, nature, propaganda</p> <p><u>Language and structure:</u> "Our brains ache" physical (cold) suffering and mental (PTSD or shell shock) suffering.</p> <p>"the merciless iced east winds that knife us..." – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending); extended metaphor of weather as the enemy</p> <p>-Repetition of "but nothing happens" creates circular structure implying never ending suffering</p> <p>-Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) ("nervous / knife us") only barely hold the poem together, like the men</p>