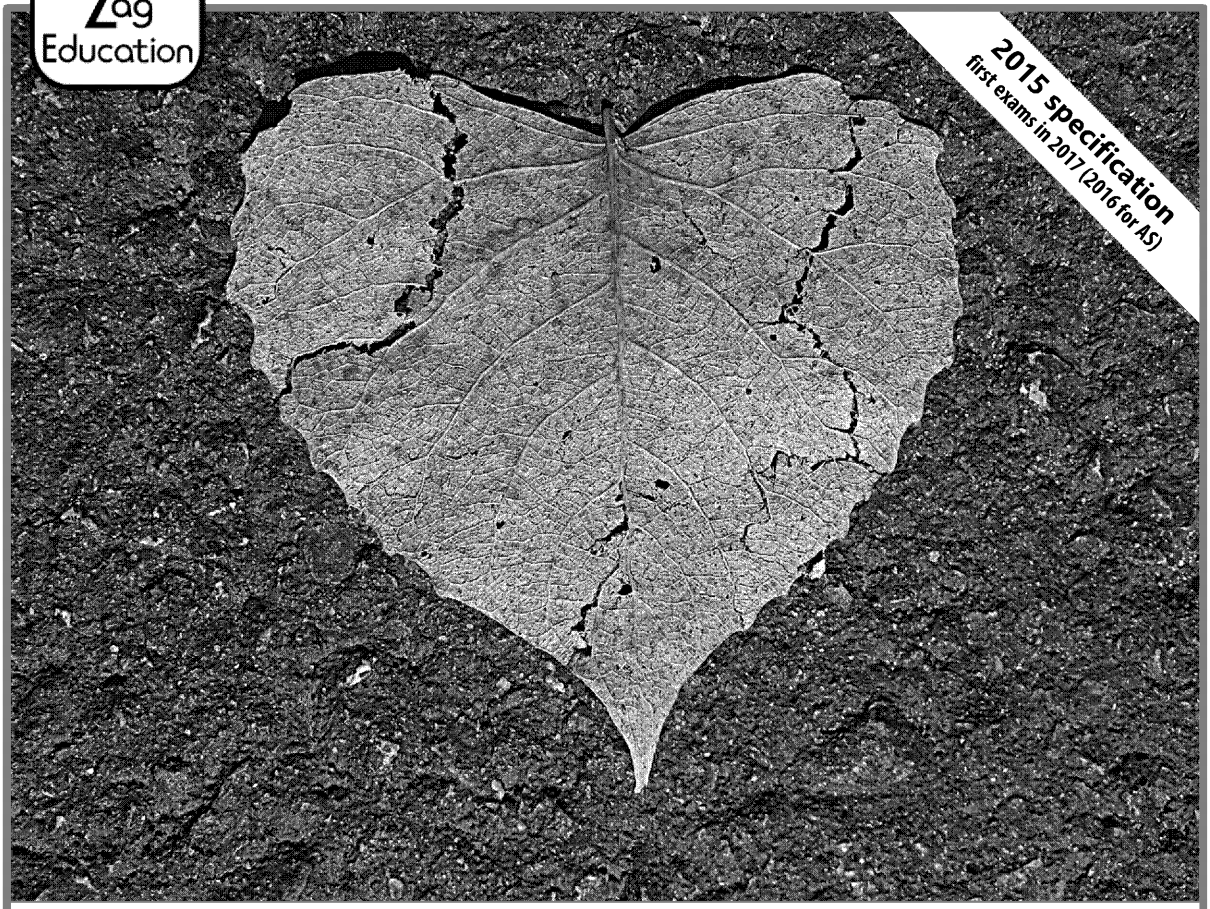
English

A Level | AQA A



Catherine Reilly's *Scars Upon My Heart*

Poem-by-Poem Guide, 2nd Edition

zigzageducation.co.uk

POD 1836

Contents

Teacher's Introduction

As an introduction there is a useful analysis of how the war started at **http://www.fir**

This guide provides an appraisal and analysis of every poem in the anthology.

The requirement to look at different interpretations will be easier for some po
many poems in this anthology for which there is little or no written criticism. W
URL for students to find a different view on the poem in question or I have quo
commentary. However, this objective can be satisfied by discussion of persona
themselves and with their teacher, as well as using this resource.

Wherever possible I have provided an internet URL for each poet after their na
more historical context or explanation of the background to a poem, I have als
find it. I have also suggested where students can find readings or videos releva

The views and opinions expressed in this resource are my own, although I have
academics and others where these were readily available. Please see the Biblio

The resource is intended to be used as part of the teacher's own scheme of wor
worksheets and the writing practice questions are suitable for individual study o

This resource has been comprehensively written to meet the new 2015 GCE Eng

AQA A Literature Paper 2: Texts in Shared Contexts: Section A
There is an appraisal and analysis of each poem in the anthology, as, theoretica
any one of them, but since the main AOs are concerned with comparison, ther
poems for students to practise these skills.

The Assessment Objectives relevant to this text are:

AO1 (14%):	Articulate creative, informed and relevant responses to liter terminology and concepts, and coherent, accurate written e
AO2 (12%):	Analyse ways in which meanings are shaped in literary texts
AO3 (12%):	Demonstrate understanding of the significance and influenc texts are written and received.
AO4 (6%):	Explore connections across literary texts.
AO5 (6%):	Explore literary texts informed by different interpretations.

All the Assessment Objectives will be measured in all tasks.

This 2nd Edition includes answers and poem groupings according to specificatio

About the Anthology: *Scars Upon My Heart*

The anthology *Scars Upon My Heart* was compiled by Catherine Reilly, and was already undertaken considerable research in to WWI poetry, and discovered th published from the perspective of the women of the First World War. *Scars Up* imbalance, aiming as it did to provide an impression of the war that was built f female poets.

Reilly unearthed the collective experiences of mothers, wives, sisters, girlfrienc back to the nation; a harrowing rendering of the effects of the war from a pers unremembered. The collection features many perspectives from throughout a conflict, written in varying abilities, but each bearing the single, unifying experi same, world-altering conflict.

This resource is intended to supplement your teaching only. As with all course responsibility to decide what level of support is appropriate for their students from the exam board.

This resource contains potentially upsetting images of war injuries.

'THE RAIDERS' by Marian Allen

http:

The poem is in the form of a Shakespearian sonnet, although the rhyme
two quatrains have alternate rhyming lines, while the third rhymes a-b-
The title refers to the early bombers which developed quickly during th
which were flown by Allen's fiancé. To learn more about the use of airc
http://www.century-of-flight.net/new%20site/frames/WW1_frame.htm

The poet sees them in different ways. They are first shown as bats in 'sh
reinforced by the reference to their 'bat-like wings' and their nocturnal h
with their 'whines' and their 'stings of death'. They are also referred to a
might appear to the men on the ground, and finally to arrows – an ancie
'stings of death'. The phrase 'The wind through stay and wire…' is a re
machines adapted for the purpose of war, despite the comparisons with
has used. The words 'shadowy', 'dusky' and 'dim' evoke the idea of twi
bats and with air raids. The risks run by the pilots are shown in the ima
thousand eyes' which refers both to the men watching from the ground
over which they fly are a 'desolation' over which night metaphorically fl
reminder of the battle front is necessary as the next lines show a mood o
the planes rise from the ground like a swarm of gnats to carry their bom

The 'wind through stay and wire moans and whines' uses alliteration ar
the sound, along with the 'throb' of the engines – an appeal to the hearin
after dark. The personification of the engines' 'thrilled expectant breath
in their pilots as they head 'eighty miles to eastward of the lines'. This te
with 'The spirit of Adventure' that 'calls ahead' combining with it to cre
where the hyphenated adjectives 'battle-bound' and 'war-stained' refer t
behind as the pilots 'rise untrammelled' from the ground. The 'grey mo
descriptions earlier in the poem, while the comparison of the aircraft to
that they are death-dealing machines.

The hyphenated adjectives, reminiscent of the epic poetry of former time
the arrow as a weapon from older historical battles. The 'uncharted roa
modern reader that these were the days before radar or air traffic contro
and knowledge on the positions and flight paths of aeroplanes.

The poem consists of two stanzas both in the same sonnet form as 'The F
which she is best known. The mood is thoughtful and loving with remer
bitterness as its key. This is set by the first lines, 'I like to think of you as
living as you used to be' which conveys a strong sense of the man's cont
mind and heart. Her description of him 'In khaki tunic, Sam Browne bel
laughing down at me' makes him real for the reader – an added irony. In
qualifiers and verbs that are active and alive; 'brown', 'tall', 'strong', 'liv
which make his presence vivid. It is even addressed to the dead man hir
poignant line 'Because they tell me, dear, that you are dead.' This very p
that was received by so many women helps to bring home to the reader
news giving. It is followed by a refusal to accept the total absence implie
it is not true…' as she thinks of him seeking 'adventure in another place'
present in 'The Raiders' and is associated with the pilots of the early pla
new form of transport.

In the final six lines of stanza 1, the poet conveys her sense of the man's
phrases such as 'you are round about me', 'I hear you laughing', 'you fo
go' all of which are in the present tense. These are interspersed with tw
which reinforce the feeling of a continuing relationship: '…knowing you
implies the poet's knowledge that grief belongs to the living and can be
but also the second question, 'How should you leave me, having loved m
that he will continue living in her memory and in her heart.

The second stanza begins with a 'flashback' to the times when they were
tow-path' of the 'still canal'. This was the Oxford canal near to where Al
represents a route to a known destination in contrast to that of the young
awareness of parting is evoked in the line 'We thought of many things a
is implied by 'life lay all uncertainly before'. The poet voices the feelings
many young couples as they strolled together with their youthful future
writer imagines her lost fiancé still flying and still exploring 'new kingd
associated with 'the golden wings' that suggest an angelic presence, 'flyi
sadness of the line 'And now I walk alone and think of you' is offset by h
'Here still I see your khaki figure pass.' The final couplet is an effective
leaving the meadow, she 'almost wait[s] / That you should open first the
custom of opening the gate for her lingers powerfully and is one of the m
Allen uses to create a portrait of the man she loved. As Nosheen Khan h
of war reflects that suffering which becomes the particular fate of women in tim
in human heartache and desolation ('Women's Poetry of the First World Wa

The poem is written in blank verse, which is appropriate to a narrative p pentameter, is flexible enough to accommodate the needs of the convers figurative language used by the poet. The story is very simple. A pilot c married, has been given two days' leave. The poem recounts his journe airbase at Coventry and then travels by train to his home in Devon, whe strong sense of place in the poem, created by the use of names and by th no England' until he arrives in his home county, when it becomes 'here some of the war poetry written by the soldier poets, such as 'Home Thou Tennant (**http://www.firstworldwar.com/poetsandprose/mia_homethoughts.htm** Thomas (**http://www.world-war-pictures.com/edward-thomas-war-poet.php**) wh your country becomes merged with a particular area of it.

The writer has a very individual style especially in her use of hyphenate frequently, as in 'night-hushed', 'map-small', 'wraith-white' and 'sharp- create a rhythm as well as making the qualifiers seem original (try using 'hushed' or 'white' and you can see the difference). She also uses repeti many roofs, / beyond the chimney-shafts, behind the hills'. Another tech modern ears, is Anderson's use of inversion, 'thought he not', 'thought h of morning frost', which create ambiguity. The poem's sense of place is geographical directions, 'north-west he held', 'he travelled south and w 'four months ago', 'two days of leave', and the seasons, 'when ice hung in the grass and heard the lambs…'

The poet also makes sparing use of personification to create images, 'town the threat of death' which conveys the dangers faced by civilians from Zep her feet frost-bright among the daffodils' which portrays the transition be 'poor Love, with pinions torn' which is an image of Cupid, representing l

The writer uses contrast throughout the poem to enhance the separation the relative peace in England. There are contrasts between death and life frost and sun, winter and spring, dawn and sunset, nature and people a created by a series of evocative images and the use of the senses – sight,

The poem opens with a repeated image of 'moonlight and death' – the tw moonlight makes it easier for bombers (or Zeppelins) to hit their targets, on land. The 'lamps of home' are 'blindfold' because of the blackout imp harder for enemy fliers to see their targets. In contrast are the 'blinding aircraft guns – 'the wheeling, watching, searching lamps of war'. The pi dove' which has the double meaning of a 'bird of peace' (which he is ov pigeon' which uses instinct to fly back to the right place. There is a contr 'thought he not' and 'thought he' – they seem rather clumsy and unnece the countryside where 'the white moonlight still as water lay / upon the (shaped) roofs' and the 'hidden forts and hidden camps / of furnaces do which are connected with war. The pilot is shown using the towns as m landscape below him, like a map. The river Avon becomes 'a winding th between its 'wraith-white meadows'. This is a very effective description the poet imagines how it must look from the air.

The use of repetition suggests the trajectory of the plane as it comes in t
beyond the chimney shafts, / behind the hills', while the earliness of the
of morning frost' and 'the wren-shrill song of every harping wire / was j
might be sleeping but on the airfields there was always someone on wat
new-lit on frosty grass, he found a welcome.' The appeal to the senses b
crystalled dawn grew red' – a different way of describing the frost – whi
a clear picture of the way the sunrise gives an outline to the landscape b
first mention of the pilot's name and it is used in connection with his rea
smoke white athwart (across) the field', that he has 'two days of leave'.
through the use of 'from dawn to dawn, and once again / from dawn to
in an attempt to show the exact number of hours – described in an oxym
but the pain will lie in knowing they are all too short.

The train journey to Devon is described in terms of the pilot trying to sle
crowds and courtesy / would give him leave to rest' but even in sleep he
flights and stunts and crashes.' The writer uses a list of names once mor
show that 'Here was his England' – the Devon shore described as 'level
shallows'. The county is shown in terms of a young girl – 'stripped of m
and maiden-gentle' where the spring is personified and the whole evoca
England full of daffodils.

The writer then tells us that it is only four months since Sheringham was
this place. She creates contrasts of nature then and now, 'when ice hung f
and robins came for crumbs' is set against 'saw snowdrops in the grass an
calling'. Their home is referred to as a 'little house…with milk-white wall
such a rural setting. It has 'slated paths that went / like stepping stones fr
foam of flowers' – the alliterative phrase both unusual and effective. The
is suggestive of an idyllic countryside. This is continued in the 'emerald c
home. There is another oxymoronic phrase as his wife is shown 'still as d
her happiness' but she is also shown amid natural scenery, 'waiting on th
fashioned phrase suggesting the orchard half-way up the hill).

The image of Love, personified with damaged wings, relates it both to th
always a casualty of war as the men go to fight and often to be maimed
wait at home. It is recognised by the poet that Love should be 'auriole-w
'aureole' this is a halo of light implying the glory and the sanctity of lov
in the image of 'rainbow-fragile joy'. The repetition of 'scarcely they dar
builds this impression of something precious but easily broken. The 'lee
imply the possibility of sorrow ('lees' are 'dregs' or 'remains').

The pilot is shown using all his senses to take in as much of his home as h
threshold' (important because it marks the boundary of inside and outsid
for the heart of the house; the scent of flowers and the burning logs
all contribute to the memories he must take away. The process is
compared to 'bees that garner sunshine-golden honey / against the
barren winter' and the final image of the poem, 'finches singing in
the orchard dusk' is almost like a serenade to love. The images of
nature in the poem are typical of the English pastoral tradition and
the writer's use of them, together with the details of birds and place
names binds together love of country with love between husband
and wife and thus gives a reason for the men to continue fighting.

Phot
Retrieved
Collier's New Photographic History of

'EDUCATION' by Pauline Barrington

The poem consists of five stanzas, each with five lines. The form is unu
iambic pentameter, followed by a short rhyming couplet in anapaestic m
in the final stanza from a couplet to a triplet. The effect is to throw the e
final lines, thus making the 'you' of the poem its main focus. The viewp
sees both what is happening and the lack of awareness of the events sho
addressed with increasing impatience.

Each stanza begins with a line that includes the rhyming verbs 'slipping
noun changes each time. In the first stanza it is 'rain' and an internal rhy
and 'play' so that the impression is one of gloom as the 'the children pla
mimicking war in their games while their mother sits engrossed in sewi
stanza, the war game ends with real tears, but the woman appears not t
your seam'.

The same lack of attention to the war games of her children is evident in
switches to the war front, where it is blood that is 'slipping, dripping' in
'the bullets search the quick among the dead'. The word 'quick' here me
The woman is as impervious to the blood and death as to her sons' tears
sift' refers to the fact that while she daydreams over her sewing, fate is s
battlefields.

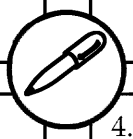
The ink in stanza 4 appears to be covering official papers and forms, wh
will create source materials for historians in future times – 'history for th
woman is unheeding of the history being made as she is seen to 'prate /
is 'prattling', perhaps about how we can't change things, and that things
would make sense in the context of the last stanza, where the narrator in
children's warlike behaviour is creating a new generation of men who w
'the child is father to the man' comes from Wordsworth's poem 'My Hea
(**http://www.poets.org/viewmedia.php/prmMID/16084**) and it means that our
what we become as adults. The poet extends this idea to asking 'Is the to
Krupps was a German arms manufacturer who made some of the bigges
those known as 'Big Bertha'. The narrator's impatience with the mother
'For Christ's sake think!' The woman who sits sewing in a world of her o
may one day fight in another war.

Worksheets for Allen, Anderson and

Themes and Ideas

1. Allen and Anderson both write about airmen. What comparisons can you make between their treatment of this subject?

2. Allen and An
What similaritie
their treatment



3. Barrington's poem is a criticism of women who blind themselves to the implications of war. How does this compare with the women in Allen's and Anderson's poems?

4. What are the
the war? Give

5. What general impression do you receive from these four poems about
World War 1?

6. How do Anderson and Allen in 'The Raiders' make use of hyphenated adjectives to achieve their effects? Support your answer with appropriate quotations.	
7. How do Anderson and Barrington make use of repetition in their poems? How effective do you think this is? Support your answer with appropriate quotations.	
8. How do these three writers use the idea of time within their poems? How effective do you think this is? Support your answer with appropriate quotations.	
9. How do Barrington and Allen in 'The Wind on the Downs' treat the theme of death in action in their poems? Which do you consider the more effective? Give your reasons with evidence.	

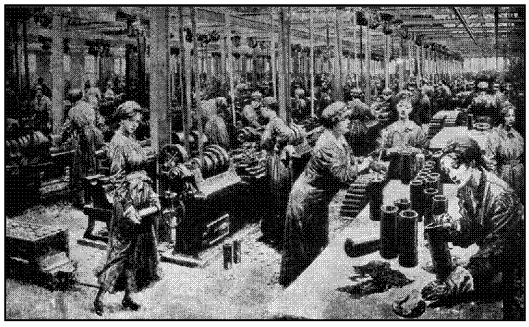
'MUNITION WAGES' by Madeline Ida Bedford

This is a poem of nine quatrains written in anapaestic dimeter, a meter v
reflecting that of the narrator's own life. Many women were working fo
men who had gone to the front and many of those were working in mur
shells and mortars for the artillery. To read more about them go to
http://www.bbc.co.uk/history/trail/wars_conflict/home_front/the_home_front_03

The viewpoint is that of a woman who is not well educated and who is r
is making than in helping the war effort. It is probable that Bedford is sa
the way she mimics the accent and phrasing of the narrator. The poem o
the repetition of a recently asked question, 'Earning high wages?' The re
time when a soldier at the front was paid less than three pounds a week,
especially, as the next line indicates, for a woman. Women were general
earned. No wonder she calls it 'dim sweet' – 'dim' presumably being a
swear word at the time.

In stanza two the narrator is quite open about the fact that she spends al
on having a good time and buying clothes. One of the criticisms made a
they were not supporting families and paying for accommodation, food
of course, some of them were). This woman is obviously amused at the
her money, as shown by the exclamation, 'Elijah! / Yer do think I'm mad
prophet, but it is uncertain why he should be used in this way. The spea
class by her comment 'I'm acting the lady' and she obviously enjoys her
the wages are so high, which is made clear in stanza 4, is because the wo
calls, 'A touch-and-go bizz'. As the narrator says, 'We're all here today,
dead' if the fates decide that an explosion blows up their 'shed' or factor

The woman's attitude is one that the poet must have encountered, as in ar
whether she is afraid, she replies 'Are yer kidding?' and then goes on to d
standard of living the money has made. She no longer wears 'tatters' but
finest that were made until the invention of nylon and were very expensiv
her friends envious and she can 'swank' or 'show off' with a sergeant inst
She can also afford to take taxis and 'Do theatres in style', something gene
upper classes of the period. All this brings her verdict that 'It is jolly wort
concludes that if she should be blown up in her factory 'tomorrow' she wi
with her death. This puts her to some extent in a similar position to the ar
the front, for without her willingness to take such risks, they would be lef



Women working in a munitio

The poem consists of seven five-line stanzas where the metre varies betv
shorter than the final three. The first line is free verse while the remain
narrator has a distinct working class voice, as did the narrator of 'Muni
pregnant woman who has recently been widowed. The poet is able to s
widow's and the parson's – but the voice we hear is hers. The emotiona
grief and anger at the beginning to acceptance and gratitude at the end.
through the woman's eyes as he tries to find a way of making her feel re

In the first stanza, the woman is openly hostile, shown by the question,
to her home as hell. The final line is also a question, as she asks, incredu
The minister's words are obvious in her reactions to them, as in the seco
husband as 'one o' the good'uns', and calls him 'rough but true' and reje
forgiveness with 'He didn't know 'ow to sin'. Her hostility seems to be
as she tells him, 'You make me sick'. The unfairness of death is present
forger should win the VC (Victoria Cross – the highest award for braver
catching a spy, while her husband, who was 'Nature's gentleman' (i.e. n
killed.

By stanza 4 she has worked herself up to the point of threatening the pa
down'. She tells the minister 'I'm carrying his kid' and the fact that he w
seems very unfair. In the next stanza the parson has obviously suggeste
baby, for it provokes the retort, 'What he said of our child / Ain't for you
husband was apparently thrilled about the baby for she says he called it
asking why the man won't leave her alone. She tells the clergyman 'I ha
doesn't want money, she only wants 'my man'.

This is a turning point in the poem as the parson suggests that Jim is in t
/ Jim in my babyland'. The realisation that her husband will live on in th
differently, as she asks, 'So Jim ain't quite out of sight?' This idea is enou
minister and she finishes with the hesitant request, 'Teach me – ow – to

Judith Kazantsis, in her preface to this collection, describes this as possib
in the book' (page xix) and, certainly to the modern reader, the parson's
the working class to accept what they are told about the war by those in
very personal poem and, even if the rather sudden *volte face* at the end is
inspires it could perhaps help to reconcile a widow to the loss of her hus

'FROM A TRENCH' by Maud Anna Bell

The narrator is a young man in the trenches who, like many soldiers, dr
city of Nottingham. The poet has used her imagination to put herself in
contrast with his experience at the front and what is happening at home.
eight-line stanzas which have ballad metre (one line of iambic tetramet
trimeter) interspersed with three refrains, all about crocuses but differen
three lines of iambic tetrameter followed by one line of iambic trimeter.
move the pace forward and to throw emphasis on the shorter lines. The
since it was apparently composed after the writer had read the corresp
Literary Supplement' for 1st March 1917 and discovered that it contained
information as the crocuses and the caste system in India, but made no r
Europe ('Women's Poetry of the First World War', page 58).

The first quatrain of stanza 1 is an extended metaphor, using the phrase
from Shakespeare's 'Julius Caesar', Act 3 Scene 1. For the full quotation
http://shakespeare.mit.edu/julius_caesar/julius_caesar.3.1.html The poet uses th
handler, 'Their whipper-in is Death' and the notion of them racing acros
hear their sobbing breath'. The second quatrain in this stanza is a contra
the images of 'The fields where grew the living corn / are heavy with ou
at home are green' so that 'home' is associated with life, while the fields
death.

The stanza is linked to the refrain by the final line and with the word 'Th
own, creating a pause before the plunge into repetition of 'crocuses at N
impression of a song (reinforced by the ballad metre). The three lines th
shorter final line where the emphasis is on the contrast '…here the grass

Having used the first stanza to create the mood and setting for her narra
and third 'verses' as a contrast with each other, as well as with the refrai
internal contrasts, using implication. The 'little girls at Nottingham' wh
slang term for German soldiers) may recall all the little girls in the occup
reason to fear them. Thinking of the 'young girls' also makes the soldier
(men could go for months in the trenches without being able to have a p
home who have 'never heard a gun' may bring to mind all the little boys
to them and this leads to the thought that there are 'silly fools' (a rather
soldier) in his home town who imagine that war is some kind of game.
prefaced by a single word and the emphasis is on the thousands of croc
which connects them to the children – because they are 'ungathered by t
the Germans).

The third main stanza is contrasted with the children of Nottingham, an
flowers. The grass of the Western Front is trampled down 'into a purple
blood of the wounded and killed. The trees are all destroyed so that the
'in pairing-time'. The men themselves are described as 'cellar rats' living
trenches – but the man imagines, 'through the noise and smell', that he c
the people tell'. The single connecting word to the final refrain this time
but as an exclamation, and the emphasis falls on the line that tells the re
bloom at home: 'Because we're here in Hell'.

'DRAFTS' by Nora Bomford

The title refers to the new recruits who were trained and then drafted, o
who lived near the South coast ports must have been used to an almost
in the armed forces arriving at the dockside to be loaded on to the troop
consists of three ten-line stanzas which are each made up of two quatra
and a rhyming couplet and uses iambic pentameter to reflect the conver

The poem opens with the narrator 'waking to darkness' and this physic
awakening of realisation, 'then one's heart wakes, and grasps the fact, a
sense of sound, which is appropriate as it is still dark, to create the back
movement quickens', 'songs of Blighty' (army slang for Britain). The so
voices singing to the rhythm are competing with the noise of the gulls t
songs mentioned can be found at **http://www.firstworldwar.com/audio/1914.**
and **http://www.firstworldwar.com/audio/keepthehomefiresburning.htm**

The final couplet makes an ironic contrast between the young men goin
phrase that has echoes of the epitaphs on unknown soldiers' graves 'Kn
brave songs, and the woman with the frivolous 'ribbons in my nightie'.
of this is the subject of the second stanza. The word 'sex' here is used as
is a part of someone 'no greater / than those which make an eyebrow sla
exaggerated, the reader must agree that gender is 'an accident, which, la
differences of all'. In the context of the First World War it decided 'the c
physical normality'. The writer distinguishes the physical here as wom
mental or emotional normality in wartime. The phrase, 'So dreadfully s
disapproval of this, especially as she uses strong language for the time t
shibboleth / of sex!' A shibboleth is an outdated concept which the writ
women being safe. As she writes, 'God knows we've equal personality'
face the dark while women stay / to live and laugh and meet the sun ea
sentiment was one of the ways in which women reacted to the war and
modern reader, perhaps.

Stanza 3 begins with the sound of marching and the drumming that acc
away and leaving the noise to the seagulls whose cries are described as
she hears a message in the gulls' cries – 'We're all one Life'. What this se
comes from the same source, so that her argument then continues 'Whe
matter whether / we live as women or we die as men? / Or swoop as sea
supreme intent, the deathless heart' could mean God or Love or both as
a natural order of life.

'OVER THE TOP' by Sybil Bristowe

The poem consists of five stanzas, the first four of which have six lines, v
lines. The rhyme scheme is a-b-b-a-c-c except for the last stanza which r
metre is trochaic tetrameter, more usually found in long narrative poem
'Hiawatha' because it drives the story forward with an insistent rhythm.
poem here which is, in effect, a countdown for the last ten minutes befo
imagined herself in the position of a soldier in the trenches at this time a
express the thoughts of the man.

The tension starts right at the beginning of the poem with 'Ten more mi
the life that is left to this narrator. How many soldiers would be saying
debatable point and the phrase 'pass the rum!' seems more realistic. The
rum before an attack, probably to give them some courage. The use of ex
the shortness of the time, while the phrase 'Strike me dumb' and the adj
thing to curses in the poem.

As the minutes continue to get shorter, the poet uses a striking image to
frog / waddled round in your inside, / cold as ice-blocks, straddle wide'.
of waiting' which captures the feeling that ten minutes is both a very sh
endless with anticipation, and asks for 'the grog', a slang term for alcoh
couple of minutes playing 'pitch and toss' – a game where a coin is toss
whether it will land heads up or tails up. The winner takes the coin. Wi
rather pointless in the situation so instead he counts the minutes which
so that he breaks them down into seconds to make it seem as though the
Eternity'. The word is capitalised to emphasise its importance. The des
said / seems a-shouting in my head' is presumably the equivalent of the
of their life flashing before them.

With three minutes to go the soldier reflects on the previous night's bon
image of 'a little star' which the man says 'fairly shook up in the sky' wi
as 'the lullaby / rattled by the dogs of War'. The phrase 'dogs of war' is
Caesar', Act 3 Scene 1. For the full quotation and the context see
http://shakespeare.mit.edu/julius_caesar/julius_caesar.3.1.html The stanza end
same little star 'saw old Blighty, too, larst night'. 'Blighty' was army sla
may have been comforting to the man.

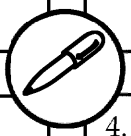
With two minutes to go, the poet uses religious imagery to represent the
God. The narrator reveals that he 'ain't ashamed o' prayers' because 'the
and the writer pictures them, metaphorically, as 'bits o' plants from bloo
stairs'. The phrase 'bloody sod' means literally 'blood-soaked earth' and
prayers. By 'ninety seconds' the narrator is fatalistic, 'Well, who cares!'
there is no alternative. On the count of 'one' – which has a line to itself t
moment – with 'no fife, no blare, no drum' they go 'Over the Top'. The i
the music and drumming that accompanied them on their way out to th
moments, emphasised with capitalisation, they go to 'Kingdom Come' –
heaven and is taken from the Lord's prayer – 'thy kingdom come', whic
on which to end the poem.

Worksheets for Bedford, Bell, Bomford

Themes and Ideas

1. Bedford and Bomford both show things from the perspective of the women at home. What similarities and differences do you find in their treatments?

2. Bell and Bristo
trenches. What s
you find in thei



3. Bedford, in 'The Parson's Job', and Bristowe both present a religious theme in their poems. How is this presented in each case?

4. Bell shows a s
while Bomford q
fight. How are th

5. Bedford and Bristowe both use colloquial accents to present their characters. How successful do you think this is? Give evidence to support your answer.	
6. Bell and Bomford both use images of nature as symbols in their poems. How effective is this technique? Give evidence to support your answer.	
7. Bomford and Bristowe both use repetition in their poems. How effective do you consider their use of this? Give evidence to support your answer.	
8. In what ways do the rhyme schemes and rhythms of these five poems contribute to their meaning? Give evidence to support your answer.	

'THE LAMENT OF THE DEMOBILISED' by Vera Brittain

http:

Written in a single stanza, in free verse form, this poem was Brittain's re
war when it seemed that many of those who had urged young men to g
felt rather differently now that the war was over. To read an overview o
http://www.nationalarchives.gov.uk/pathways/firstworldwar/aftermath/brit_after
'Testament of Youth' (published in 1933), following a debate in Somervi
'Some time or other during the next few days I wrote the poem entitled '
which Louis Golding in his *Oxford Chronicle Review of Oxford Poetry* (192
have been produced by Godfrey Elton out of Siegfried Sassoon' ('Testam

The poem opens with the patronising remarks made by those who had
had no idea what life at the front was like. The comment, 'And then it m
experience for you' reveals a staggering lack of knowledge and empathy
'the fundamental antagonism which persists to this day (1933) between
the War and the others who escaped its most violent impacts' ('Testame
are the ones in the poem who 'stayed behind and just got on' and who p
competition from those who had signed up: 'got on the better since we v

The reason why those who stayed 'achieved, and men revered their nam
is probably more complex than the poem indicates, but the reader can sy
those who had given everything for their country and came home to find
and we / must just go back and start again once more'. The most bitter p
been the discovery that they were considered dupes. 'You threw four ye
more fool you'. The conclusion of the poem, 'And we're beginning to ag
country that uses every means at its disposal to persuade young men (an
their best years to the war and then treats them so shabbily when they re
loyalty. Vera Brittain describes this feeling in 'Testament of Youth' whe
war generation was wise in its assumption that patriotism had "nothing
lot were just poor boobs (dupes) for letting ourselves be kidded into thin
up of one's youth seemed rather a heavy price to pay for making the mis
in for a worse punishment than knaves (villains); we knew that now'.

Photograph shows disabled ex-s
from a charity.

'PERHAPS' *(To RAL Died of wounds in France, December*

The dedication is to Roland Leighton, Vera Brittain's fiancé, although th
'Testament of Youth', was not written until two months after his death.
so that they could spend Christmas together with his family, but instead
his way, there was the announcement of his death. She wrote in her aut
had gone down to death with Roland and been disinterred as somebody
page 245).

The writer uses repetition in order to create a feeling of monotony and h
reiteration of 'and', as every day seems the same. This is reinforced by t
the beginning of each stanza, which reflects the uncertainty of a future w
emphasis of 'You' at the end of each stanza, strengthened by the capitali
this is the source of the grief. This is made more poignant by the descrip
seem if the poet's fiancé had not died.

The poem opens on a note of doubt, 'Perhaps,' followed by two lines of
a tone of quiet reflective sorrow, 'some day the sun will shine again, / an
are blue'. This leads into the possibility of being able to 'feel once more
final, rather desolate phrase, 'Although bereft of you'. The word 'bereft'
root as 'bereaved' and originally meant 'to rob or plunder' which gives i
this context.

The next three stanzas take the reader through the year and the seasons
'golden meadows' and 'sunny hours of Spring' and the 'white May blos
weddings) with 'You have passed away' in stanza 2. In stanza 3 it is 'th
roses' and 'autumn harvest fields' that form a contrast to 'You are not th
realises it will be a whole year since he died, just before Christmas, and
time when she will 'not shrink in pain' before the implicit comparison o
and she will bring herself to 'listen to the Christmas songs again / althou

The final stanza is an explicit reference to the healing power of time whi
which can 'many joys renew'. However the one 'greatest joy' that time
him 'because my heart for loss of You / was broken, long ago'. In fact it
had lost him, but it makes a rounded ending to the poem. This stanza, u
'perhaps' but with 'but' which is more definite, indicating that whatever
her heart will never be the same again.

'TO MY BROTHER' *(In memory of July 1st 1916)* by Vera B

The poem, which gives the title to this collection, is in four quatrains, wi
first two lines of each stanza are in iambic pentameter and the second tw
the effect of throwing the emphasis on the shorter lines and, in particula
throughout, 'Two years ago'. This is the reference to July 1st, 1916 – the i
Somme. To read an account of this battle (with some useful links) go to
http://www.firstworldwar.com/battles/somme.htm Edward showed exceptio
his men after being wounded until he was wounded a second time. For
Military Cross referred to later in the poem.

The practice of referring to a military engagement as a 'show' was part
understatement that was known, colloquially, as 'a stiff upper lip'. Britt
of the adjectives 'grand and tragic' although the modern reader would b
as 'grand'. The battle wounds to which she alludes included severe dam
which were especially serious for Edward, a gifted violinist. The descri
Upon My Heart' is apt since scars are the reminders of injuries. Edward
that surprised all who knew him as a quiet unassuming musician.

The second stanza describes the medal he was awarded. It is shown allit
summer morning sun / I see the symbol of your courage glow' almost as
announcing her brother's worth. At that time it was a rare award, given
field to junior officers (Edward was a second lieutenant) and his sister w
'two years ago' is focused on this.

The third stanza refers to the engagement that Edward had been assigne
year of sick leave. The shrapnel that caused so many injuries is mention
louder grow', which is an ironic line since Brittain could not know how
compares the Italian engagement with the Somme although, in one of th
allied losses would not compare. You can read a report of the battle in w
http://www.firstworldwar.com/source/piave_cavan.htm

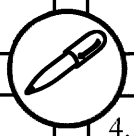
The final stanza of the poem begins almost like a prayer with a formal ir
lead the last advance / and with your men pursue the flying foe' which i
engagement than to that of the Somme to which it is compared in the tw
final irony that her brother was killed shortly after the poem was writte
describes receiving the news of his death. *Long after the family had gone t
silent, I crept into the dining-room to be alone with Edward's portrait. Carefull
light and looked at the pale, pictured face, so dignified, so steadfast, so tragically*
page 438).

This photograph of Italian troops
gives a good impression of the co
faced on the Italian front.
Retrieved from **http://www.firstworl**
Collier's Photographic History of the

Worksheets for Vera Brittai

1. What main themes/ideas can you find in 'The Lament of the Demobilised'?

2. In what ways a
Brother' similar?
different?



3. What attitudes to war can you find in these poems?

4. How does the
anger in these po

5. How does 'Lament for the Demobilised' reflect the attitudes of society to the 'war heroes' after the war is over? Give evidence to support your answer.	
6. How does the poet use repetition in 'Perhaps' and 'To My Brother'? Comment on how effective you think this is. Give evidence to support your answer.	
7. How does Brittain make use of contrast in 'Lament of the Demobilised' and 'Perhaps'? Comment on how effective you think this is. Give evidence to support your answer.	
8. Comment on the writer's use of nature in 'Perhaps'. What effect is she creating by this and how effective do you think it is? Give evidence to support your answer.	

'LAMPLIGHT' by May Wedderburn Cannan

https://en.wikipedi

The poem has three ten-line stanzas and shows the narrator sitting in th the war and what it had meant to her and the man to whom she was en beacon, lighting the dark days of grief, and as an illumination of unders regular although the lines are of lengths that vary between iambic trim poet's use of repetition helps to ensure a feeling of order within the poe rhythm suggest an underlying tension. The flow is also ensured by mak sentence, so they become self-contained units. The mood, as in many of have lost loved ones, is a reflective grief.

The themes in the poem are highlighted by repetition. 'You and I' becom the couple are a single entity, although one of them is dead; the idea of ' rhyme are associated with colloquialisms such as 'making a name for yo name', etc. while the symbols of the cross and of Empire acquire differe continues.

The poem opens with the narrator reflecting on the young couple who ' together' with the optimism of youth for whom everything seems possi and very wise' has an ironic affection about it in the light of experience. 'you' and 'I' helps to create the personal feelings that the poem is about. 3 with 'Now…almost I see your eyes / light with the old gay laughter' w associated with the lamplight. The Empire of which they dreamed may Empire, which represented values such as freedom and justice, for whi and an empire of their own which would be created by their love. This upon laborious ways', a metaphor for their chosen lives being difficult. apparently modest wish for fame as 'crossed swords in the Army list' m war.

The ideas from stanza 1 are repeated in the second stanza. The idea of ' are brought together, although now it is an Empire 'bound only by the s which has been breached by the man's being sent over the sea to fight. fiancé in imagination, this time she hears his voice 'full of forgotten me is continued although, as in stanza 1 it is in the past tense, implying that future for the narrator but only of the past as the two of them 'dreamed those days'. The paths on which they set their feet are 'undiscovered w ways' in stanza 1. Here it is the narrator's fame in the form of 'a scarlet of the nurse) that is a complement to 'the crossed swords by your name'

In the third and final stanza the dreams and plans of the previous two h gave your life away' and, like many other women, the poet says, 'my he Instead of both of them 'setting their feet' on a path together, in this sta road we never spoke of', presumably to France as she later writes, 'You ways'. The fame of which they dreamed has come to nothing as he, bei while she still has her scarlet cross, which has now acquired new connot cross' symbolises the end of his war service as an echo of the 'crossed sw

'ROUEN' by May Wedderburn Cannan

The poem consists of thirteen quatrains where the second and fourth lin octameter, a very unusual metre, and the longest line in verse. The leng writer wished them to be considered as a single thought, rather than sp forward impulse of the rhythm gives an impression of breathless haste the poet's excitement at new experiences. The subject of the poem is the the author went as a VAD nurse in 1915, helping to run the canteen in t embarked on their way to the front. The poem seems to be addressed to shared the experience with her. The structure moves through a whole d to evening, midnight and back to dawn again.

It has been suggested that the continual repetition of 'and the' throughou deadening effect, but it seems to me that the way it is being used fits wit to report and remember every detail of a new adventure. This is where t the short conjunctive phrase is only a part of the thought. The images ar emotions and sensual impressions – to create a larger picture of life in th important administrative centre during the war, as well as a base for a n

The first stanza sees the town at dawn, where the morning is personifie perhaps a transferred epithet from the young nurses, climbing the steep adventure' to the 'empty littered station and the tired people there'. The about the 'hurry of awakening' and (at the beginning of their stay) wond their way, as well as 'the unfamiliar faces' and receiving the provisions f that reveals the youth and optimism of the girls, 'the freshness and the g

The next stanza moves from morning to 'hot noontide' in a stream of sig beats down on the dusty city and the station is full of 'the voices of the l endless stream of soldiers' (Rouen was a staging post for British and oth the flies'. Stanza 4 continues the stream which links 'the reek of steam an would fill the station with smoke and dirt which was added to by 'the li were small, cheap cigarettes. The 'parlour' was probably a rest room of s usually referred to the sitting room in a house where visitors would be r

Stanza 5 moves to night-time where the station is full of 'all the youth an ends of all the earth', another reference to the colonies; the sensual impr 'rifles piled together', 'creaking of the sword-belts' while the young men 'gay, heart-breaking mirth'. This final phrase is juxtaposed with the imag 'the cool white-bedded Aid Post', the 'long sun-blistered coaches of the l 'truck train full of wounded' where the laughter is weary – a summary o would see of the war.

The bustle of the station with the troops clutching 'the parcels that we m the sergeants shouting at the 'Drafts' – new troops being drafted to the f agony and splendour' as they come to attention for the National Anthem their country and the agony of knowing they may never return. Then 'th from the small group of people in the canteen as the train pulls out, leav desolation' and 'the mocking stars' – all phrases which imply their fate.

The next stanza moves the poem to midnight which is presented as full

footsteps, 'men who came from darkness and went back to dark again' v
the soldiers. The poet contrasts the 'all-inglorious labour' of the midnigh
labour of the day' in stanza 2. At last the shadows become 'daylight firi
evocative description of pre-dawn light which takes the movement of th
morning' where it began. The morning now is 'very still and solemn' as
courageous' in stanza 1. The 'early coastways engines' travelled to and f
the troop carriers and brought the soldiers to Rouen for their onward jou

The poem follows the returning nurses as they head back to their quarte
white-decked Red Cross barges' move downriver. They look for Englis
blessed cool of water' and the 'half-closed shutters' that block out the m

The images in the penultimate stanza are general – impressions of 'the s
the island of Lacroix in the Seine painted by Camille Pisarro) and 'the ta
reminder that Rouen was an important river port. The 'distant call of bu
war while 'the white wine in the glasses' is an evocation of the civilised
street lamps' seems to link the girls on the balcony to the sea and to hom
http://www.bestpriceart.com/painting/?pid=111726

The final stanza brings the poem back to the narrator in England at dusk
'our Adventure' – its importance shown through capitalisation – and sh
trains that go from Rouen at the ending of the day'. The nature of memo
through the repetition of phrases such as 'can you recall', 'can I forget' t
and impart a significance to the experience that has stayed with her.

Photograph of a hospital train in France
Retrieved from **http://www.firstworldwar.com/photos/graphics/w**
Liberty's Victorious Conflict: A Photographic History of the World War, (Wo

'SINCE THEY HAVE DIED' by May Wedderburn Cannan

A short poem consisting of two quatrains with alternate rhyming lines, i
for a conversational feel in keeping with a poem that seems to address th
of the poem is helped by writing each stanza as a single sentence. The p
very personal and inclusive feeling as though the poet is writing on beha
reflective and compassionate as the theme is of remembrance through fu
who died.

There is a contrast between 'them' (the men who died) and 'us' (the wom
stanza 1 is mainly concerned with the feelings of the women, expressed
'quiet mirth', 'happiness' and 'love'. These abstract nouns seem to encap
enlistment of so many men. In some senses the war was a dichotomy be
sent men to war and the grim reality they found when they arrived. Ca
allied to feelings that should create action. The 'contentment and quiet m
associated with kind hearts, while 'love' is qualified as 'born of pity' and
women. The verb 'give' is important here – the men have given their liv
'happiness / and love, that's born of pity, to the earth.' This seems to tak
country or Empire and suggests an appeal to the women of the world no
their men to be wasted.

The second stanza is connected to the first by the opening word 'for', usi
verbs in this stanza, which is mainly about the imaginary feelings of the
'forgetting', 'smile' and 'keeping'. The only mention of 'weariness and p
'forgetting', while the poet imagines them smiling that the women are in
it will therefore be a different place with 'laughter come back to the earth
possible to read this poem as a feminist appeal for women to take over fr
replace the abstract values of nobility and courage in war, etc. with the a
this would be only one interpretation.

Picture of Peace sowing the seeds o

'LOVE 1916' by May Wedderburn Cannan

The shortest of her poems in this collection, this has a number of religiou
continuous eight-line stanza, broken up into shorter sentences. The rhy
but the metre breaks the poem into two sections – the first five lines and
is that of someone searching for the meaning of love and being given dif

In the first five lines there are three interpretations of love – as 'Joy / cal
which is called Fame' and as 'Peace'. Three as a Christian religious num
Father, God the Son (Jesus) and God the Holy Spirit, although all are asp
significant as the poem is about aspects of love, which is one feeling, an
the Christian church.

In the final three lines, the poet says 'I called him thrice' – the archaic fo
in prayers – and finally receives the answer, 'Love now / is christened sa
to the men sacrificing their lives in the war and to the sacrifice made by
thus linking the men with Christ and his saying at the last supper *Greate
man lay down his life for his friends* (John 15:13).

Photograph of graves in Northern Franc
Retrieved from **http://www.firstworldwar.c**
Collier's Photographic History of the European War (Ne

Group Work for May Wedderburn

GROUP A
How is love presented in 'Lamplight'? You should work in pairs and copy the poems either on to a large sheet of sugar paper or into a PowerPoint presentation. Then use highlighters and callout shapes to put your comments at the appropriate places on the poem.

How is love
Have Died
pairs and co
a large shee
PowerPoint
highlighters
your comm
plac

GROUP C
How is love presented in 'Love 1916'? You should copy the poems either on to a large sheet of sugar paper or into a PowerPoint presentation. Then use highlighters and callout shapes to put your comments at the appropriate places on the poem.

How is the e
the war effo
You should
to a large she
a PowerPoin
highlighters
your comm
plac

Note to Teacher
The groups will obviously have to be of different sizes according to the length of the poem and the nature of the task.

'ANNIVERSARY OF THE GREAT RETREAT' by Isabel C C

The title of the poem may well cause some confusion, since there were s
First World War, including some hair-raising personal accounts of the r
retreat referred to by Clarke is the one that preceded the Battle of the M
of it, go to **https://en.wikipedia.org/wiki/Great_Retreat**

The poem is in seven quatrains with alternate rhyming lines. It is writte
rhythm able to carry the elevated language used to address the mother
language used to tell the reader about the fate of the soldiers. The place
those of Caudry, and you can find a picture of this cemetery and that at
http://www.WW1cemeteries.com/WW1frenchcemeteries/caudryold.htm
while the cemetery at Le Cateau can be seen at:
http://www.ww1cemeteries.com/ww1frenchcemeteries/lecateaumilitary.htm

There is a theme of youth within the poem that begins with 'spring flow
young dead', 'untimely smitten', 'boy-faces' and 'youth and pride' and
who enlisted in the early days of the war were extremely young. The to
as it moves between sadness and regret for lost youth and the patriotic
regarded.

The use of alliteration to describe the year since the battle of Le Cateau,
whitened', has resonances of the lunar months and the process of decay
advance' alludes to a battle in which more than 7,000 troops were lost a
mounds' over which the seasons have passed. The contrast between 'wi
with death, and 'spring flowers', which signify the re-birth of the year, a
dead who lie in 'those beloved graves of Northern France'. The use of 'b
transferred epithet since it is those who lie in the graves that are beloved
themselves.

The idea of their burial places being branded on the hearts of those at h
the idea of 'letters as of flame' and the use of negatives in this and the fo
'unredeemed' and 'unremembering' – provides a contrast between the r
servicemen and the anonymity of their graves. The phrase 'untimely sm
'graves still unredeemed that bear no name' is a forlorn image. These tw
two aspects of the poem – the solemn appeal to patriotic duty and the sa

It is noticeable, especially to modern readers, that words 'English' and 'I
despite the presence – and deaths – of Highland regiments and no doub
within the ranks. In the third stanza, the poet writes of the 'boy-faces / t
went singing to their deaths in battle, 'their appointed places' having be

The fourth stanza opens with an address to England, with an echo of the
request to 'sing their fame in song and story'. This is an appeal to the a
recorded great courage and battles in their songs and poems. The phras
defeat' is an allusion to their courage in battle and also to St. Paul's lette
reminds them that the body must die in order for the soul to attain heav

O grave where is thy victory?' (Corinthians 1, Verse 15:55. The use of th
associates her plea to England with the bible and gives it an appropriate
names 'written on thy roll of glory' would seem to be connected with vi
the poem is resolute in making a victory out of defeat, which is the subje

This is largely achieved through the use of elevated language in phrases
flower of all a nation's youth and pride', 'heard thy call', 'proud surrend
'faithful unto death', which resonate with patriotism and duty to the co
'Contemptible' in stanza 6 alludes to the popular name for the British Ex
Contemptibles', which was adopted by them after the Kaiser allegedly s
little army'.

The final stanza contains several religious allusions, 'redeeming', 'hallow
imply that the dead soldiers have made the ground where they died hol
pictured as 'dreaming' perhaps an echo of the words of St. Paul, and the
'The Victory is ours because you died… '.

Photograph of British casualties at Le Cate
Retrieved from **http://en.wikipedia.org/wiki/Battle_of**

This is a continuous stanza written in a single sentence because it is a si
rhyme scheme is a-b-c-a-b-c/d-e-f-d-e-f and the metre varies with each li
iambic pentameter. The effect of this is to create in rhythm the variation
snowflakes as they fall. The tone is reflective. The imagery is used by a
Nosheen Khan. *The autumnal fall of leaves offered a symbol which, besides pr
collectively invoking the wholesale massacres being committed, also allowed roo*
('Women's Poetry of the First World War', page 63).

Cole's poem begins with her noticing 'the brown leaves dropping from t
whirled them whistling to the sky'. The leaves drop as the soldiers in th
battlefields. The difference is that the autumn leaves are a natural proce
seasons, whereas the soldiers are being slaughtered by man-made weap
is a comparison between the leaves and that other natural phenomenon,
'wiping out the noon'.

As the poet reflects on nature, she 'wandered slowly thence' (from there
her of 'a gallant multitude / which now all withering lay'. This mass is r
not been killed by the natural means 'of age or pestilence' but cut down
like snowflakes falling on the Flemish clay.' The snow is a reminder of t
like the snow, has melted away into the ground.

Photograph of some of the young men cut down on t

'AFTERWARDS' by Margaret Postgate Cole

This poem has a very personal feel to it as it addresses a loved person. I
means that it relies on rhythm and sound patterning for its shape. The p
and uses repetition and assonance to create effects. The tone is sad and
anger.

The poem opens with a rhetorical question, 'shall you and I / ever be yo
repetition here has the effect of an echo, almost as though the man addr
'The people that were resigned' are presumably those that did not share
these are the ones who try to convince her that everything will be well.
'Peace will come' and then she and her 'beloved' will be able to enjoy lif
'under the larches up in Sheer' and the details of their picnic suggest tha
had made in happier times and is now remembered with longing. The h
by the repetition, implies almost forgotten treats. They are no longer ma
them with something of the same longing. The final detail of 'quite forg
suggests that time has been forgotten, while they were 'plotting in an af
world'. This is a similar idea to that in 'Lamplight' where they 'planned
and reflects all the dreams and plans of youth which were brought to no

The assonance that links 'peace', 'Sheer', 'sleeping', 'eating' and 'cream'
picnic that is in the past and which might have been in the future, but fo
clear. For here she is, in that future, in the same place and nothing is the
'slew' and 'dead' are true both of the young man and of the trees where
was killed in the same 'great armies' that needed the coal for which the t
pit-props. These were the frames that held the mine tunnels in place so
Although they are still wood, the poet points out they 'cannot move in th
bear fruits, 'red manes hanging in spring', nor do they have 'sap making
appeal to the senses in the shape, colour, movement and smell of the lar
dead rigidity as 'pit-props'.

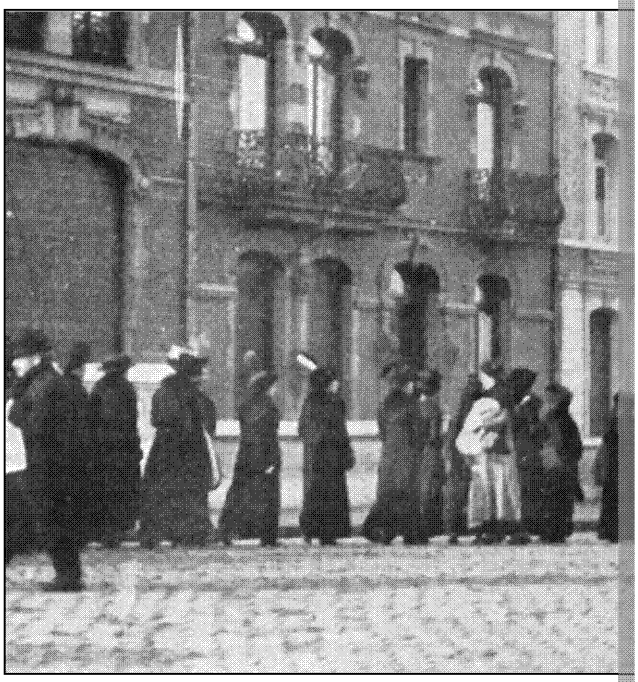
The final stanza uses the image of the pit-props made from dead trees as
soldier, whose body is now part of the earth. He is imagined as part of '
world's reconstruction' – the process whereby nature renews itself in tim
wrought by men. This also implies the idea of the dead soldiers as part
decaying bodies become part of soil and the writer sees him as 'the sole
reference that could apply equally to a trench or a mine, since both were
complex sentence does not answer the 'if' of the first line until line 5 wh
use is it to you?' Just as the pit-props made from the larches would neve
planted…out on the hill again', the young man can never be brought bac
'underneath the larches'.

'PRAEMATURI' by Margaret Postgate Cole

The title is Latin and means 'the premature ones' and can, therefore, be a
before their time and those who have aged before their time. The form o
the first and second stanzas where the repetition of ideas serves to sharp

The poem opens with the idea that 'when men are old, and their friends
young person's viewpoint of old age. It is set against 'But we are young
suddenly' which points at the way in which the young die unexpectedly
are seen as less sad 'because their love is running slow' while 'our quick
shows the more passionate feelings of youth. The comment that the old
memories' (because they have had long lives in which to store them up)
'our memories are only hopes that came to nothing'. The old men have
their own deaths are not too far away, but there is a cry of grief and prot
are years and years in which we shall still be young'.

The language is simple and makes its point all the more effectively becau
*Cole can evoke impressively…the tragic sterility with which war engulfs young
stresses…the desolation which clouds the future of youth oppressed by war* ('W
War', page 26).



Women in France mourning their dead (something few women i
Retrieved from **http://www.firstworldwar.co**
The Nations at War by Willis John Abbot (New Y

'THE VETERAN' by Margaret Postgate Cole

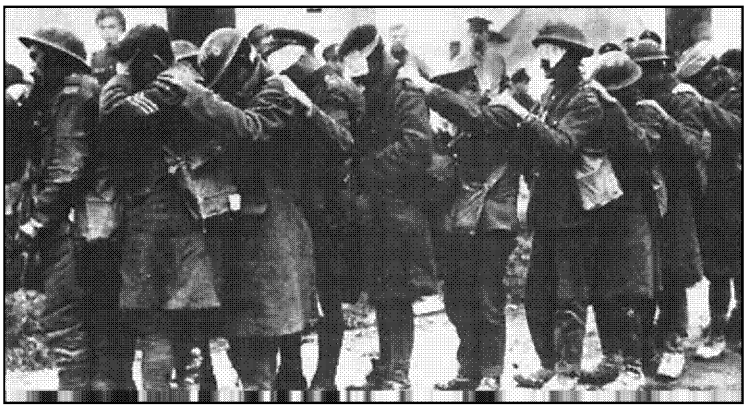
The poem is written in three quatrains in iambic pentameter which suits narration. The second and fourth lines are rhymed and the writer make contributes to the conversational feel of the piece. The title suggests a m of engagements and has knowledge and advice to pass on.

The opening phrase suggests an accidental meeting, 'We came upon him alliteratively, 'sitting in the sun', which could be pleasant except that we 'Blinded by war, and left'. The phrase implies that he has been abandon the context of the war. The young soldiers coming from the pub, 'The H him what it was like at the front – presumably they will soon be going th The phrase 'asking advice of his experience' reinforces the image of the t 'young soldiers'.

The writer tells us that 'he said this, and that, and told them tales' and w said to them from their reactions as 'all the nightmares of each empty he in no doubt that the veteran has told them about the fellowship in the tr points or amusing stories he could think of – but not the truth about the described as 'empty' not because they are stupid, but because they are ig face. Even though this poem was written before the slaughter of the Som battles and horrors to remember, as the man's own state can show. As h next to him, he feels he must excuse what he has said to them by saying, what it was like?' They will find out soon enough.

As they stand and watch him – his head turned to follow the sound of th the reader imagines their sympathy for the man and their anger at what moment the writer has been leading up to is achieved by 'it came to one old?'. The shocking reply that finishes the poem is also an ironic riposte of May'.

Nosheen Khan's opinion of the poem is that it *fails to impress, being marre stem from the writer's pacifist sympathies* ('Women's Poetry of the First Wo appreciate the use of irony and the idea of the young men made old by w British and Irish War Poetry', page 110). **Go to: zzed.co.uk/1836-oxford-**



Photograph gas attack.

Group Work for Margaret Postga

GROUP A

You should look at the writer's use of symbolism and metaphor with Cole's poems. Comment on their effectiveness. Choose appropriate quotations to support your ideas and comments. Present your findings to the rest of the class on a sheet that can be photocopied an given out.

GROUP B

You should look at the writer's use of s (alliteration, assonance, onomatopoei poems. Choose appropriate quotation comments. Present your findings to the can be photocopied an

GROUP C

You should look at the writer's use of rhyme, rhythm and metre within Cole's poems and what they contribute to the meanings. Choose appropriate quotations to support your ideas and comment Present your findings to the rest of the class on a sheet that can be photocopied and given out.

GROUP D

You should look at the writer's use of lan phrases and their order within the poem/ poems. Choose appropriate quotations comments. Present your findings to the re can be photocopied and

GROUP E

You should look at the writer's themes, ideas and attitudes to war within Cole's poems. Choose appropriate quotations to support you ideas and comments. Present your findings to the rest of the class on sheet that can be photocopied and given out.

'WOMEN AT MUNITION MAKING' by Mary Gabrielle C

The poem is written as a continuous piece of free verse, a contemporary contemporary argument within it. The idea of women, the creators of n through their munitions work held a primitive contradiction that was th is expressed in the poem through the use of contrast and of religious ide

Unlike Madeline Ida Bedford's 'Munition Wages' the poem sees the wor in return for the risks run, but as fundamentally flawed. The opening li of motherhood, where women are seen as guardians. Having given birt 'Their fingers guide / the rosy teat, swelling with milk, / to the eager mo such as 'minister', 'tenderness', 'softly', 'soothingly' and 'mother love' al woman as life-giver and nurturer. The process of making munitions is s 'hands' that 'should minister unto the flame of life' become 'their hands, munition factories'. The metaphorical connotations imply a similar coar

This metaphorical usage is strengthened by the idea of women's though among the sweetest mind flowers / gaining nourishment', a rather senti against the injunction 'Kill, kill' – a pertinent reminder of the sixth comm poem into religious views. The idea that women were not eager to do th 'must', and the words used like 'bruised', 'defacing', 'destroying' are set poem to emphasise the unnatural nature of the work. The 'natural body spirit' and there is a direct address to God. The poet writes how, throug men 'cancelling each other' and she uses the verb 'marvelled' to show th 'seeming annihilation of Thy work'. This verb implies both the lack of in past and their apparent helplessness in the face of male determination to Khan says: *'Marvelled' suggests that women are conscious of the implications but accept these passively and do nothing to change things* ('Women's Poetry 86).

The final thought of the poem returns to the idea of women playing a pa sees as worse than previous wars because it 'goes further / taints the fou poison to the Creator's very heart.' There is a reminder in the final line t that humans could be redeemed, but this is questioned since humans ap

Krista Cowman says that Collins shows *Women, like their belligerent men-f the 'shrine of the spirit'. Like Bedford's poem, 'Women at Munition Making' pr does not sit comfortably with the patriotic agenda of the country at war which s such 'unnatural' processes* ('Women and Work Culture', pages 205–6).

'FALLEN' by Alice Corbin

http://oldp

This short poem is in free verse, which allows the writer to move fluentl
tells of the imagined last moments of a soldier killed in the trenches. Th
metaphors to create a moment where past and present merge. The first
falls 'in the midst of hoarse shouting' – presumably the orders to the me
refers to the ranks of attacking soldiers, which then blends with a childh
and whispered about his ankles'. Images of rural life, 'cock crow', 'the s
apple-boughs', are mingled with the sounds of 'children laughing'. It is
comrades or the children in 'he heard them cry' but he turns to a female
comfort. This could also be symbolic of mother earth in the context as th
'confused'. The use of the senses works to suggest that his are slipping a
does the writer's use of the ellipsis.

The symbolism of running water which represents baptism – spiritual re
with 'a voice / that seemed to stir and flutter through the trenches', the v
like a spirit. The 'storm of petals' becomes one with the wreckage of the
the man's last conscious feeling is of 'her near him' – this female princip
burden, from him and allows him to rest.

This is an interesting use of time and gender to create a moment that ble
as child and adult with the idea of the feminine spirit or earth mother th
peace.

https:/

The poem is written in the form of a Shakespearian sonnet, with three q
and uses iambic pentameter, a meter that is appropriate to the epic natu
scheme through the quatrains is a-b-b-a. Zeppelin raids were a feature
they were hardly in the same league with the bombing raids of World W

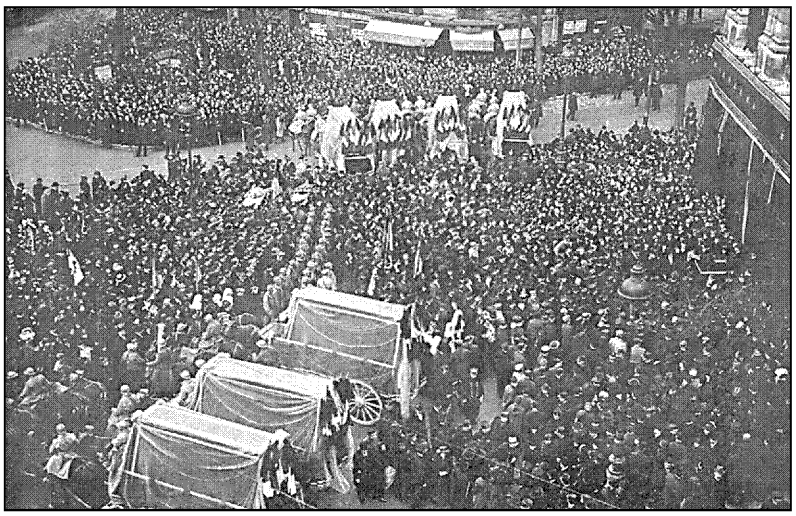
The first stanza tells us that the viewpoint is a personal one – that of the
what she saw. This was 'people climbing up the street / maddened with
to kill'. This idea, of the war extending out from the battlefield into the
behaving as soldiers, is followed by the image of 'Death' in rags althoug
his power while the phrase 'stamped his feet' has connotations of march

In the second stanza the reader is shown the effects of the Zeppelin's bo
burnt the serried town' – the word 'serried', more usually applied to ro
means 'pressed together' giving an image of the crowded houses. As in
have the largest number of residents and therefore the highest death to
the crowds who are maddened by fear, but he has 'proud feet and smili
unassailable and his smile shows the numbers he is gaining.

The many who died 'and hid in unfound places' may have bodies undis
black ruins of the frenzied night' but they are found by Death. He is pic
his surplice' (this garment is the white tunic worn by priests over their b
ceremony). The colour reflects the white faces of the dead.

In the final couplet it is seen that despite the carnage of the air raid, 'in t
mock Death,' but this time the image of Death is seen 'following in bitte
the slaughter is too much even for Death.

To see an animated version of this poem go to
http://www.bbc.co.uk/schools/worldwarone/hq/zeppelins.shtml



Funeral
Zeppeli

Worksheet for Collins, Corbin and

A. How do these writers present death in different ways in their poem
your ideas.

1. 'Women at Munition Making'

2. 'Fallen'

3. 'Zeppelins'

B. How are women shown in the two poems below? Give evidence to

1. 'Women at Munition Making'

2. 'Fallen'

C. Comment on the writers' use of imagery in these three poems. Give
answers.

'FLANDERS FIELDS' by Elizabeth Daryush

http://en.w

This poem consists of two six-line stanzas, written in rhyming couplets. tetrameter, but with a shortened final foot, which has the effect of emph the line. The evocative title recalls John McCrae's more famous poem a

The first stanza describes the scenery in Flanders by comparing its hum scrubby grass with more symbolic landscapes. The 'scanted daisy' is gi implies it has an illumination of its own and it is shown to be as 'gloriou roses represent love, but also sacrifice, while daisies stand for innocence grass in which they stand is described as 'verdure mean' – or rather thi unfading green', the colour of youth and new life. All these nature sym where sorrow still must tread', the personification acting as a represent have no graves to visit, but for whom 'all her graves are garlanded' by

The second stanza is a reminder to those who pass by 'of the fields of a nature hides a terrible secret. They should therefore 'lower laughter's v heads 'in the valley where / poppies bright and rustling wheat / are a d splendour of the poppies and the wheat fields can appear as a desert to buried and forgotten underneath.

Jan Montefiore says *For Daryush the presence of the flowers is a reminder of* ('Arguments of Heart and Mind', page 59).

The poem is written in the form of a sonnet, with eight lines, in two quat
part a single sentence, although the rhyme scheme is three quatrains and
is iambic pentameter which is just able to sustain the elevated themes an
Mesopotamia was an ancient region of the Middle East, which included
Iran, Syria, Jordan and part of Turkey and you can find a map and a hist
http://en.wikipedia.org/wiki/Mesopotamia To read about the campaign in
the resonances of the bible and of ancient culture. It is also a way of gai
what is happening in this area today. For an explanation of the Mesopot
http://www.1914-1918.net/mespot.htm

This association with the past and with religious references may help to
poem's images and connotations. It begins with an alliterative and abstr
desert shore' which seeks to express the barren nature of the campaign i
empty sand. This attempt continues with the use of personification such
'hunger, disease and pain…slashing all life's beauty'. The images and a
as the writer uses metaphor to describe 'the wild vultures, lust and terro
hunger disease and pain'. The use of verbs like 'stalk', 'slashing' and 'cr
action. The central metaphor of barbarians slaughtering 'life's beauty' a
vultures struggles rather to emerge from the richness of the language.

The image of the desert, so central to our concept of the Middle East, is r
second stanza, which is mainly concerned with the 'followers of war's ar
the title to whom the poem is addressed is one of these 'stern striders to
which suggests that these men have been through the horrors previously
'soarers above the swerves of fear and vice' evoking a flight that contras
also implies that those who survived have somehow risen above the fear
poet's use of the archaic pronoun 'thou' has the effect of placing the mar
price they have paid is that 'the lightning of his (Sacrifice's) ghostly gaze
earth's small ways'. Those who have been through extreme experiences
impossible, to settle back into their previous lives, as everyday things se
phrase 'earth's small ways' expresses this feeling well.

Bob Blair, in an overview of the poem, has written that the poet *tried to c*
had heard about war into this one piece. What she heard from the anonymous st
campaign, by itself, was probably more than even a very experienced poet could
http://www.oocities.org/~bblair/030306.htm
To Daryush's credit, she recognised her failing. This poem is one of doze
of her life that she disowned.

'SUBALTERNS' by Elizabeth Daryush

The title refers to junior officers and the poem takes the form of a conver narrator and two different subalterns. There are only two stanzas, each scheme of a-b-a-b-c-c-b. The metre is iambic trimeter which is appropria which amount almost to aphorisms.

In the first stanza the poet balances the 'glow' and the 'hot thought' of t battlefields against the man's 'icy memories' that 'freeze' the days of pea 'the sunny hours they bought'.

In the second stanza the poet balances the woman's own words 'light' a whereas the man sees war as a contrast between being 'knocked…awak 'deadly slow'. Despite the very different reactions of the two men, they each other than with the female interrogator.

The use of contrast in the poem is essentially the theme of the poem whi aware of the gulf that existed between the men who had experienced th women, and others, who had not. A number of writers of the time tried unbridgeable gap. It is the subject of the *Punch* cartoon below.

How to Brighten the Period of Reactio

MOTHER (to son who has fought on most of the Fronts): "I what to do with yourself, George? Why don't you 'ave a wal dear?"

FATHER: "Ah, 'e ain't seen the corner where they pulled do fish-shop, 'as 'e, Ma?"

'UNKNOWN WARRIOR' by Elizabeth Daryush

This poem is also written in the sonnet form with three quatrains and a
iambic pentameter, fitting for the solemn theme of heroism and remem
thousands of young men killed on the battlefields who have no graves a
with the inscription, 'Known unto God'. However it is addressed to a 'w
which has connotations of ancient chivalry and loyalty to an overlord. A
his status as a 'warrior' allows the poet to imagine his character and wri

The first stanza looks at 'that broad path' which the dead man chose not
the book of Matthew in the New Testament which says *'Enter ye in at the
broad is the way, that leadeth to destruction, and many there be which go in the*
immoral path taken by those who follow 'such sweets as earthly life exti
material pleasure and who 'slaughter his heaven-born soul in sacrifice'.

In stanza 2 the slaughter and sacrifice of the immortal soul which is com
kind of life is set against the path chosen by the warrior who 'cast yet wi
took the obscure way'. There are parallels here with the story of 'Pilgrim
tries to follow the difficult path to salvation. The warrior becomes a holy
regrets hinder me'. In stanza three, linked by enjambment, the poet ima
'Health, wealth, fame, friendship, all that I hold dear / I'll spend, nor see
seen by the writer as noble, 'O what dark crown / be his, he cares not, wh
sacrifice everything for others do not consider the rewards – the crown a
associated with the things he has given up to make the supreme sacrifice

The final couplet gives the warrior triumph in death, in religious terms,
'who dares thus die' will be given the ultimate reward of 'unsought imm
being in heaven for eternity.

Worksheet for Elizabeth Dary

You will find some comments on this author in the sha
You should work in pairs or small groups and apply th
the poems in this collection. How far do you agree wit
Give evidence to support your answer.

Beyond its social content, Daryush's work is also recognised for a co
personal vision.

As Finlay noted, "For her. . .poetry always dealt with the `stubborn f
only consolations it offered were those of understanding and a kind
acceptance of the inevitable."

However, he also argued that Daryush's best poems transcend such
moral resources found in one's own being. . .and a recognition of th
ordinary world around us."

http://en.wikipedia.org/wiki/Elizabeth_Daryush
http://www.poetryfoundation.org/archive/poet.html?id=1609

"Her verses – subtle and passionate though they are – are a little too t
their taste."

http://www.enotes.com/topics/elizabeth-daryush/critical-essays/daryush-eli

"It [her poetry] comes from a kind of moral vision attainable by the p
clear-cut situation. . . When the theme is undisguised and of straight
words come right and confound criticism."

http://www.poetryfoundation.org/archive/poet.html?id=1609

'AFTER BOURLON WOOD' by Helen Dircks

Bourlon Wood was part of the Battle of Cambrai in 1917. To see videos
WWI go to
https://www.youtube.com/watch?v=atf9rPIjaws

The poem takes the form of seven quatrains with alternate rhyming line
which reflects the rhythms of the dialogue of which the poem mainly co
between a couple in a restaurant. The dialogue uses upper class slang a
and understatement (the 'stiff upper lip') is well illustrated.

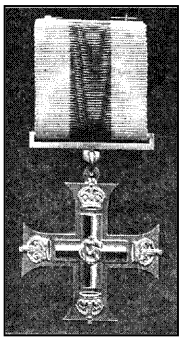
The first stanza shows the effect of the war on London's social life. The
most exclusive haunts' with 'syncopated music' – this was an early form
composer was Scott Joplin. To hear one of his tunes, 'Maple Leaf Rag',
http://www.ragtimepiano.ca/rags/joplin.htm Despite this, wartime rationin
personified as 'Mistress Ration'. The danger to shipping of German U-b
Europe meant that imported goods were rare.

The second stanza introduces the 'Major twenty-six years old' and the w
of is shown in 'back from the latest party of the Hun'. The use of names
'Jerry' for the Germans was a way of making them seem less frightening
references to the war as 'a party', 'a picnic' or 'a show' played down its
slang used by the Major is seen in his first speech, "The beastly blighters
the picnic had begun". It as described like a cricket match – a popular
seen in Sir Henry Newbolt's poem, 'Vitae Lampada' – but what he really
near the beginning of the battle.

His speech continues in stanza 3 giving the reader a good idea of how su
home in England, as though the grim realities they faced on the Western
because they could not be understood. He dismisses the wound and the
forward to a little fling!' and then moves on to the 'censored wine lists'.
rather than the Government who imposed this but it would be natural to
countries during a war. He then moves on to what the narrator has been
endearment, 'dear old thing'.

She tells him that her life is that of 'any simple Waac' – the Woman's Aux
1917 to replace male soldiers doing the jobs of clerks, telephonists, cooks a
meatless, sweetless one' to show the rationing, especially of meat and sug
The dullness of life is mentioned as it 'is inclined to be a trifle limp', to wh
Hun to cramp my style' and the writer uses sound patterning to relate thi
'liveliness'. His companion, who has told him that 'I have a little joy whe
responds with 'On Saturday…we stop at one: / to help you with the crimp

The Major's reply is a masterpiece of understatement, telling her that 'it
most unpleasant job on hand'. It turns out that this 'Georgius Rex, it see
the M C for being good'.



The King, George V, is apparently going to award the Majo
medal given for conspicuous gallantry in the field of battle
The way that the Major has not mentioned it until he had t
an 'unpleasant job' is set against his allusion to the battle i

Photograph of the Military Cross.
Retrieved from **http://www.firstworldwar.com**
The Great World War: A History edited by Frank A. Mumb
Company, five volumes 1915-1917)

Photograph of British tank heading into Bourlo
New York Times, 01/06/1918

'LONDON IN WAR' by Helen Dircks

This poem also looks at the effects of the war on civilians in the capital, l
form, with four stanzas of unequal length, each of which ends with an el
The poem works in images and juxtapositions which create a general im
topsy-turvy world.

In the first stanza the image is of the 'white faces' of civilians depicted as
Unable to take decisions in the face of war, they are carried along by circ
The ellipsis here shows the lack of any sure destination. In stanza 2 the i
'ancient summer' is set against the modern 'throbbing gloom', which is n
shadow over everything. Nature is juxtaposed with man-made edifices
branch/from palaces of stone' and the poet creates an antithesis betwee
melody' as the final reality of war is played out against the trivial backg
the final ellipsis implies an endless continuation of this macabre 'dance

The third stanza contrasts 'hot laughter' with 'tears of ice' – the two emo
of human experience. The writer then moves into a more religious mood
many people felt in the face of world conflict; the desertion of God. 'Wa
expresses the identification of war with God, because 'He has torn / the
is a sentiment expressed by several writers – that if God created people,
massacred in such a futile way. The final contradiction 'joy is agony / an
the joy and agony of sacrifice on the part of the combatants, with the elli
nature of the slaughter.

The final stanza again depicts nature as 'Night falls with its olden touch'
'sleep comes / like a bloody man' as the civilians dream of the fate of the
and even nature itself is seen as affected by the scale of the war as 'stars
for ever' with the final ellipsis implying the universal and eternal nature

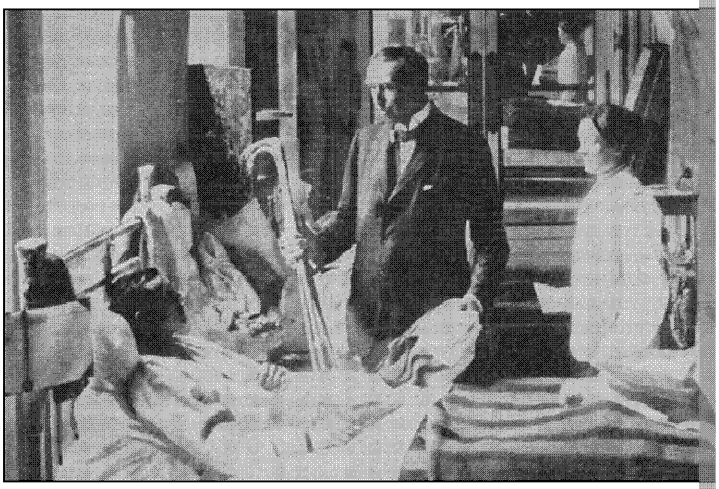
http

The poet has used her experience as a nurse to tell the reader the tragic s
poem consists of four stanzas of five lines each with a rhyme scheme a-b
tetrameter which is often used for ballads and is thus appropriate for te

In the first stanza we are told that the boy was only seventeen, although
at the start of the war. It was a scandal that boys of ages as young as fou
enlisted, having lied about their age, and may have been one of the reas
The author comments that 'with both legs smashed it might have been /
than drag maimed years out helplessly'. At such a young age he would
probably dependent) life ahead of him. Wilfred Owen depicts an even
'Disabled' and it was an aspect of war that was ill-provided for by the a

Dobell refers to him as 'A child – so wasted and so white'. He had lied t
with men, and fight / while other boys are still at play.' She imagines th
but it is certain that he did not foresee the result of it. He is depicted as
thought of enduring more pain as his wounds are dressed makes him hi
none may see his heart-sick fear' as the nurse come closer, although the
sobs'.

Almost more heart-breaking than his fear is the brave front he puts on
face us all, a soldier yet, / watch his bared wounds with unmoved air' a
with his tears, 'and smoke his woodbine cigarette'. It seems strange to
was allowed in hospitals but at that time tobacco was considered to be b
and so was encouraged. Woodbines were a brand of cheap cigarette po



Photograph of presents from Queen Mary being giv
Retrieved from http://www.firstworldwar.co
The Great War: The Standard History of the All Europe Conflict (volume fou
Hammerton (Amalgamated Press, London

'GRAMOPHONE TUNES' by Eva Dobell

A gramophone was an early form of record player (see picture below). I
entertainment in the days before radio or television were invented. In a
good way of taking the patients' minds away from their pain and troubl
Dobell presents. The poem consists of four six-line stanzas with the sec
rhyming together. The metre is iambic tetrameter which has a moveme
of music being played.

The 'nasal melodies' of the first stanza are a reference to the kind of sing
You can listen to the song, 'Where Did You Get That Girl' on YouTube.

The 'clouds of strong tobacco smoke' are added to the pleasure of the m
patients either by their nationality or their injury so 'the Welsh boy has i
his time winding it up (a necessary feature of early gramophones). He h
while 'his neighbour, with the shattered arm' is able to select the record
crutches beats the time' – the name being used to designate a Scot, while
because of shell-shock, 'listens with puzzled, patient smile', trying to joi
Everyone else seems to be singing along to the tune.

In the final stanza, the writer reflects that 'these common tunes' will alw
they represent the triumph of the spirit over adversity. The men who in
beating time and singing along were demonstrating their refusal to give
Dobell puts it, 'Man that is master of his flesh, / and has the laugh of dea

'NIGHT DUTY' by Eva Dobell

The poem is an impression of a military hospital ward at night, remem
six five-line stanzas which rhyme a-b-b-a-b and the metre is iambic pen
mood of the piece.

The atmosphere is created in the first stanza with the use of words such
'secret' which depict the rows of sleeping men locked away in their drea
church bell which tells the reader it is one o'clock in the morning. The i
change from the daytime when 'they bandied talk and jest from bed to b
sleep as 'deep withdrawn, remote and strange' as though they have bec
metamorphosis prompts her to imagine what they might be dreaming a
they make.

One of them is obviously having nightmares as he 'cries sudden on a so
clutch of some incarnate fear', which implies that the fear is real rather t
'memory of carnage and of death' beyond the comprehension of anyone
The poet uses the sense of hearing in a very effective way to portray the
sleeper 'laughs out with an exultant joy' as he imagines himself scoring
his previous life as an athlete. The writer reflects on the 'poor crippled b
will never run again.' His only escape is in his dreams.

Another man is dreaming of his wife or girlfriend, while a veteran, who
shown as 'calm and still / as sculptured marble' although the writer sho
his brain that 'roams at will / through eastern lands where sunbeams sc
and town, and wood-wrapped snow-crowned hill'. These images of ex
intended to show the wide experience of the veteran.

The final stanza shows the star as a watcher over the sleeping men, alm
lamp' and looking in 'upon these dreaming forms that lie / so near in bo
bright worlds thick strewn on that vast depth of sky'. The comparison o
among the stars is given as an antithesis to their shattered bodies.

Photograph shows wounded soldiers in a hospital at P
Retrieved from **http://www.firstworldwar.com** *The Nations at War* by Wil

Group Work for Dircks and D

GROUP A

Look at the poem 'Bourlon Wood'.
Make notes on the poet's use of understatement, slang, and what you
life in London at the time and the way that officers on leave spoke ab
to present your findings to the rest of the class, including the video c
and the sound file of 'Maple Leaf Rag'.

GROUP B

Look at the poem 'London in War'. Make notes on the writer's use
contrast and what you learn about the poet's attitude to war. Use P
findings to the rest of the class, including appropriate pictures and m
can be found at **http://www.firstworldwar.com**

GROUP C

Look at the poem 'Pluck' by Eva Dobell. Make notes on the way th
comment on many others, the way in which the patient is presented,
writer's attitude to war. Use PowerPoint to present your findings to t
appropriate text and pictures from **http://www.greatwar.nl/fra**

GROUP D

Look at the poem 'Gramophone Tunes' by Eva Dobell. Make notes on
fighting men and how they deal with them, how and why the gramo
writer's use of language. Use PowerPoint to present your findings to t
mentioned and appropriate images.

GROUP E

Look at the poem 'Night Duty' by Eva Dobell. Make notes on the way
language and images used and the narrator's attitude towards the p
present your findings to the class, using appropriate pictures a

'A VOLUNTEER' by Helen Parry Eden

http://allpoe

Written as a sonnet in the unusual form of rhyming couplets which imp heroic couplet, the poem has an unusual viewpoint for a contemporary t pentameter which is appropriate to what sounds like a soliloquy, althou person, which gives it some detachment.

The subject is an anonymous volunteer, perhaps because the sentiments patriotic ones. The writer makes copious use of sound patterning, parti to the vocal feeling of the poem. Despite having volunteered, the first th no heart for war' and the poet maintains the suspense of discovering wh of the poem. In between are a number of negative propositions explaini up, beginning with an indictment of 'war' and, by extension, those who terms of profiteering, with the use of words and phrases like 'ways and provenance', 'flagrant ends' which all imply that war is being used to m advantage.

The volunteer is shown in the lines 'His soul, unpledged for his own div a nation's spoils'. This is a man who wants no personal advantage from in gaining material advantages or 'spoils' for England, which he is descr 'her toils of greed'. There is a strong implication here that Britain went t from the altruistic ones portrayed by government propaganda. It is also would not waste many tears over the bombing of London, as long as the Rotherhithe is here used to represent the poor working class area of Lon the rich. The word 'niche' appears to be used in the sense of 'recess' or p 'Teuton shells' – bombs from the Zeppelins. The line 'the wretched poo would seem to have religious connotations, since the poor while having likely to gain their reward in heaven, while the rich had to remember th the difficulty they would experience in gaining heaven. The shelling of eradicate the differences between rich and poor.

The last four lines of the poem answer the question in the reader's mind struggle and its pain?' The answer appears to be the avoidance of guilt could not bear the thought that after the war 'little girls with linked han through his window with expressions that said 'You did not shield us!' protect those at home which forms a main part of other literary texts wri to the need to be able to live with one's conscience. Whatever reasons B war, the results are likely to endanger the people as the enemy pushes fo

This is a complex poem that has many undertones but seems to speak fo rather than mass emotions.

"The origins of the pierrot lie in the Italian *commedia dell'arte* troupes. Ar
Giratoni, joined the Italian company in Paris in the 1660s and introduced
distinctive white costume with a ruff and whitening his face."
https://www.etsy.com/listing/49749500/pierrot-ooak-fine-art-doll-marionet
The noticeable feature of Pierrot's behaviour is his ***naïveté****, he is seen as a fool,*
nonetheless trusting. Pierrot is also portrayed as moonstruck, distant and obliv
http://en.wikipedia.org/wiki/Pierrot

'Pierrot shows' (mainly variety shows that took place on seaside piers) w
onwards and entertained audiences all through the First World War, lik
What a Lovely War'. The character has been portrayed in many guises i
first conception but has kept the characteristics quoted above. He is the
the recruiting propaganda that leads to the title. Pierrot and Pierrette ar
stand for all the naïve young men who enlisted and the sweethearts they

The poem is in four quatrains and written in rhyming couplets, which re
the character. The metre is the rarely used trochaic hexameter, which gi
lines (think of the childhood rhyme 'Round and round the garden'). Thi
opportunity of suggesting these connotations while actually writing abo
death and unfulfilled love.

The first stanza presents the traditional image of Pierrot and Pierrette. T
white costumes and make up and 'beneath the moon' rather than sitting
The moon is the sign of lovers as is the month of June with which it is fre
The garden is a place associated with original innocence and Paradise (A
and, in pastoral literature, with civilisation. The phrase 'drenched with
connotations of a rose garden, traditionally associated with love, especia
The image of the lovers 'among the shadows', which could mean protec
what is actually happening – 'Pierrot, the lover, parts from Pierrette'.

The repetitive bugles of stanza 2 represent the call to join up, as they are
instrument, here 'blaring down the wind' in contrast to the quietness of
'flaming challenge' they send is also a deceptive one, speaking of a 'gold
moon. The invitation to 'Leave your dreams behind' is ambiguous as is
shadows'. Dreams and shadows lack substance but the reality that repla
which there is no protection. To 'turn your back on June' may also be co
love, which is what Pierrot has effectively done.

The reality is shown in the third stanza, where the shadows hide, not lov
lie 'in the muddy trenches, black and torn and still' while the attack 'swe
hill'. The implication is that this is Pierrot's destiny too. The bugles in th
but 'whispering' perhaps in remembrance of all those for whom 'dreams
behind'. The shadows here are reminders of loved ones 'for love does no
with the question, 'Pierrot goes forward – but what of Pierrette?' This w
who were left behind while their men went off to fight.

The initials stand for Edward Thomas and this poem was written in his

The poem takes the sonnet form, but unusually is divided into two secti
The first section is concerned with the contents of the last letter she recei
death, while the second tells of her recollections of that day. The date of
Easter Monday in that year and was the date on which Thomas was kille

There are a number of ironic references – to the 'silver Easter egg' which
as does 'the apple-bud' in the writer's orchard, and the phrases 'I will pr
such a lovely morning' – all of which gain different connotations with hi
linked together by repetition, her feelings on that Easter Monday echoin
'This is the eve' / 'that was the eve' where the change of tense is poignan
and events is telling – as the poet goes to meet his death in battle, the wr
earliest seeds'.

The poet uses caesura to add to the ironic comment, for example in line 7
morning' a technique repeated in the second stanza. It is also used to crea
the single word, 'Goodbye' in stanza 1 and 'The apple-bud was ripe' in st
saddest linking of the experiences of this day comes with the letters and s
letter soon', while stanza 2 ends the poem with 'There are three letters tha

Min Wild of Exeter University calls the poem *Eleanor Farjeon's lyrical eleg*
when the poetry suddenly stops, falling away into prosaic, unbearable fact: "Th
not get."
http://www.cercles.com/review/r15/motion.htm

Photograph of Canadian troops at Vimy Ridge, 9th
Retrieved from **http://www.firstworldwar.com/source/vimy_w**

'PEACE' by Eleanor Farjeon

Written in the form of a double sonnet, this poem has two connected pa
line and one six-line stanza, in the Petrarchan form, although the rhyme
and a rhyming couplet, since it is regular and rhymes alternate lines. Th
which is able to carry the abstract and elevated ideas and language of th
the poem is 'Peace' the writer has an unusual perspective.

The opening line states the thesis, 'I am as awful as my brother War', wi
the personified Peace (usually depicted as female). The word 'awful' is
'inspiring awe' and the rest of the first sonnet expands this theme. The p
in the first eight lines, Peace is addressing 'men', especially those of the
of 'I am' at the start of the first three lines makes it a declaration that occ
peace finally comes, people have time to stop and look at what they hav
after clamour' and what they see is 'the face that shows the seamy scar /
and its glamour'. A scar is a constant reminder of how a wound was gai
reminder of War.

In the second quatrain Peace indicates the horrible realisation that is bro
cost at last' and it is a cost that is not merely 'to be paid in triumphs or te
the future. It is only when the fighting is over that people can 'begin to j
will be seen 'in a hundred years'. Nearly a hundred years after the start
still evaluating it and trying to see the objective truth through the propa

The sestet comprises an address to the bellicose nations as a whole 'who
/ endlessly with the father and the son', warning them to beware of the l
their actions, 'by which ye shall behold what ye have done'. The use of t
phrasing of this line have a biblical feel almost as though Peace is an ave
her 'more like a vulture than a dove', but this image is related not to the
to the spirit in which it is brought about – by an armistice on which 'Ye
love'. A prophetic comment, as future events were to show.

In the second sonnet this idea is extended to show that peace is a relativ
the way in which it is observed. It begins on a warning note, 'Let no ma
The caesura creates an emphasis on the two statements of the first line a
this idea. The writer presents peace as a negative condition, 'the end of
'the negative of ill'. Its only virtue is that positive evil has stopped and th
bends the spirit with despair' and 'makes the nations' soul stand still'. P
does to people's consciences and while 'ill', or war, is compared to the G
active Perseus coming to slay it.

In the final sestet the poet shows peace as 'but a state / wherein the activ
longer frozen by the 'Gorgon glare'. She then proposes that 'nations onl
according to the spirit then they prove'. It is not war but peace that sho
poem finishes on a question, 'O which of those whose battle-cry is Hate
the name of Love?' Love, unlike peace, is a positive virtue, being not jus
active expression of generosity. The connotations are Christian, recallin
*But I say unto you, Love your enemies, bless them that curse you, do good to th
which despitefully use you, and persecute you*

'NOW THAT YOU TOO' by Eleanor Farjeon

A sonnet written in the same form as the others by this author in the ant
who is about to depart for the front. The first quatrain reports the narra
the way / which in these bloodshot years uncounted men / have gone in
Using the adjective 'bloodshot' more usually associated with eyes, links
armies' who are not seen again. The odds against her lover returning m
moments of our meeting / striving each look, each accent, not to miss'.
she spends it wondering if every word will be 'the last of all', but it is u

The sestet reflects on mortality and the senses, since they are the portals
world and others, 'eyes, hands, and ears / even serving love, are our mo
what they own in mortal fears' because what we are afraid of is physica
concludes with the triumph of the heart for, 'end what will, I hold you f
no first or last'. There can be no final farewells, words or looks for som
regardless of physical presence or absence.

Group Work for Eden, Elliot and

GROUP A

Make notes on the poem 'A Volunteer', paying particular attention t
and viewpoint. Give evidence to support your points. Present your f
so that they can use your notes.

GROUP B

Make notes on the poem 'Pierrot Goes to War', paying particular at
language, contrast and imagery. Give evidence to support your poi
the rest of the class, so that they can use your

GROUP C

Make notes on the poem 'Easter Monday', paying particular atte
language, irony and contrast. Give evidence to support your points.
rest of the class, so that they can use your n

GROUP D

Make notes on the poem 'Peace', paying particular attention to the wr
and viewpoint. Give evidence to support your points. Present your f
so that they can use your notes.

GROUP E

Make notes on the poem 'Now That You Too', paying particular at
language and viewpoint. Give evidence to support your points. Pres
the class, so that they can use your notes

'A FIGHT TO A FINISH' by S Gertrude Ford

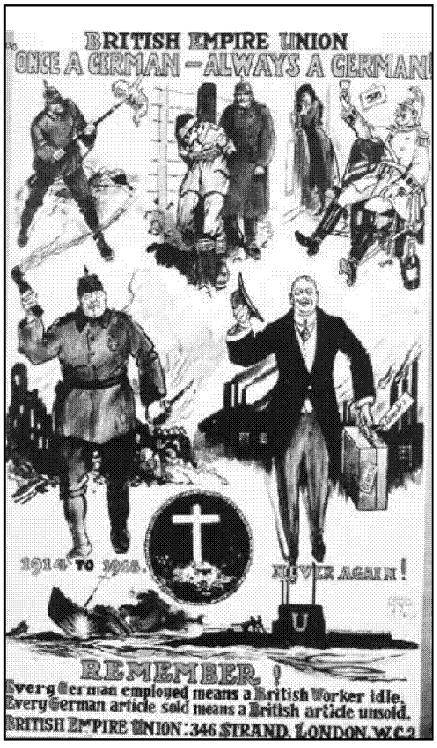
http://allpoetry

This short poem consists of five couplets, each of them an antithesis. Th
while in four out of the five the second line is a question. There are a nu
each one but a sense of injustice and anger is behind the text as a whole.
to bring the war to an end that was felt by many and the poem suggests

The first couplet refers to 'the War Lords' – those responsible for prosecu
the troops – who want victory at all costs, although 'the dying among th
view of the cost. The second couplet has 'the profiteers' urging the troo
that they can make money out of the war https://www.youtube.com/watch?

The third couplet accuses 'the Jingo-kind' of encouraging the view that '
extreme form of patriotism that supports the country unquestioningly a
wonder whether 'the wounded, the maimed and the blind would agree'
are the target in stanza 4, pictured as wanting the fighting to continue in
For an overview of the benefits and losses in the war go to http://encyclop
online.net/article/war_profiteers Perhaps the most telling line is in reply to t
women thought'. It does however suggest that all women thought in th
seen in this anthology, was far from the truth.

The final couplet adds a religious dimension to the poet's argument, wh
supported by 'fiends', is seen urging on the war, helped by the Church v
said Christ?' What he said was 'Blessed are the peacemakers, for they sh
God'.



A number of writers, particularly S
established church for supporting t
hypocrisy.

An example of a propaganda poste
Retrieved from http://www.firstworl

'NATURE IN WAR-TIME' by S Gertrude Ford

The poem consists of three quatrains with alternate rhyming lines. The
the final line in each stanza in iambic trimeter, which has the effect of cr
theme is pastoral, mourning the destruction of nature by man-made wa
the use of verbs and is shown grieving over the desolation.

In the first stanza the thrush and the rook stand for all the birds in the w
human refugees as they 'share now the human exile's woe', while the p
felled, which took / three hundred years to grow?' The point about dest
growth and regeneration are slow.

This is also true of the grieving meadows 'scarred and cleft / mined with
The word 'cleft' is the past tense of 'cleave', while 'reft' is short for 'bere
symbols of civilisation in pastoral texts, have 'not a flower left' and the s
of life, both physical and spiritual, are 'fouled'.

The 'green vale', or valley, said to be the home where 'Spring was found
is now swept by winds (symbolic of change and unrest) as it has becom
gun-swept hills' where opposing armies can mow down each other's tr
the slopes.

A road in France swept by shellfire.
Retrieved from **http://www.firstworldwar.com/**
Liberty's Victorious Conflict: A Photographic History of the World War, (W

'THE TENTH ARMISTICE DAY' by S Gertrude Ford

Written in the form of a double Petrarchan sonnet this poem has two pa
sestet. The quatrains in each octet have a rhyme scheme a-b-b-a, while t
The metre is iambic pentameter which is appropriate both to the sonnet
sentiments and language of the poem. The theme of the poem is remem
should take ten years after the armistice.

The opening quotation 'Lest we forget' is inscribed on war memorials th
the writer to recall the way 'England cheered – sang – shouted' at the en
peace 'like a dim star on a fen' implies something slightly obscure rathe
to 'so short the memories of men', the question 'Do we indeed membe
President Woodrow Wilson as the man who brought peace 'at one great
voice and golden pen'. This refers to the signing of the armistice on Nov
this momentous event please go to **http://www.firstworldwar.com/features/a**

The sestet identifies Wilson's voice with those of the war dead saying 'S
wreaths, for we have better flowers to gather'. This has associations wit
the dead voices suggest 'Flowers for the dead? Bread for the living rath
suggestion, since the 'land fit for heroes' that Lloyd George had promise
out to be very different in reality. To find out more about the aftermath
https://www.youtube.com/watch?v=Hl5OqQVaD9Y

In part two of the poem the writer supports the use of flowers to remem
reader to 'bring flowers and heap them, all this day, / on the high Cenot
commemorate their sacrifice.' The flowers will never be as beautiful as t
symbolise them. Red roses stand for love, blood and sacrifice, amaranth
poppies became the main symbol of World War 1. To read more about t
please go to **http://www.theweek.co.uk/61167/remembrance-day-why-the-poppy**

Laurel was traditionally used to crown victors at the Olympic games an
and courage.

The final sestet looks at other symbols of peace and remembrance – pyra
royalty, while the olive branch and the dove are traditional symbols of p
that the great flood in the Old Testament was over. This connects them
which is the destroyed landscape and dead men of the battlegrounds. 'T
reference to the saying that the First World War was 'the war to end all
with hindsight. The poet urges that 'a better monument and fitter' woul
the League of Nations'. This was the forerunner of the United Nations a
forum where the nations of the world could meet. To read more about i
http://en.wikipedia.org/wiki/League_of_Nations

'THE THREE LADS' by Elizabeth Chandler Forman

This rather unusual poem is set out in three-ten line stanzas. The rhyme six lines and four lines, the quatrain acting as a refrain. The metre is bas interspersed with lines of anapestic dimeter. This creates a galloping rh of the horses as the boys travel, with the shorter lines breaking it up. Th emphasise the similarity of the 'three lads' and to give the feel of the son The form and language are reminiscent of folk ballads which suggest co

Each stanza begins with the same line, except for the adjective which cha and each of them is riding 'into the distance grey' a phrase that implies t them. Each of them sings a song that is 'merry', 'blithe' or 'gay' and 'gla their total ignorance of what lies ahead of them. The similar nature of th songs which are cheering for 'our righteous king', 'our noble tsar' and 'o praise 'good old God in his good old skies', 'liberty that never dies' and lies', all of which indicate that they have swallowed the propaganda of t them also sings about 'love and a pair of blue eyes' which emphasises th

Their differences are shown only by the geography where the German la with its cold, sad skies', the Russian lad rides 'toward the glare of the ste 'through the murk and fog of the river's breath'. It is in these lines that t since the German is shown 'as a bullet flies', the Russian 'hears the wolv his death'. While each of them believes in the justice of their cause, they poem is both a parody of the battle songs of the past and a sad reflection men, regardless of their nationality.

'HER "ALLOWANCE"!' by Lillian Gard

The term 'allowance' generally referred to the money that a woman was
wages and depended on his income and his generosity. She would be e
family from this money and pay any domestic bills.

The poem consists of three quatrains with three rhyming lines and a ses
of which end with a final short line that acts as a refrain. The metre is ar
three or five lines which has the effect of driving the stanza towards the
trochaic dimeter which recalls the title. The theme is motherhood in wa
the working class mother who has to make a small allowance stretch a l

The narrator is writing about a meeting with an acquaintance from the c
is. She is given some character by the poet writing in dialogue with an a
shows her acquaintance looking her up and down from her bonnet '(I kn
on me shoe!' The woman asks her 'pointed like' what she does with her
children over as well. The narrator is doing the best she can for them be
neat' but she knows 'their clothes be as plain as the victuals they eat'. 'V
an old fashioned word for food and the line tells the reader that the chil
although they are kept clean and fed on good plain food.

The acquaintance suggests 'Why not dress 'em up fine for a treat?' but th
her up and down in return and to note her feathered hat and 'trimmy up
that she is better off. The narrator asks indignantly 'Do 'e think us keeps
my 'llowance?' This implies that her acquaintance lived in the country,
standard of living. To give some idea of the narrator's income, an ordina
earning 1 shilling (5p) per day out of which he had to provide for himse
idea of the conditions in which many people lived, please go to
http://www.queensparkbooks.org.uk/images/list/resources/ww1_life_in_blight

The narrator sends the other woman away and then kneels down 'on the
her husband, 'who's out fightin' such brave miles away'. The last three
been putting aside a few coins in case her husband might need them – if
while fighting.

Photo
waitin
Retrie
http://
The G
by Fra
Publis
1915-1

Group work for Ford, Forman an

GROUP A

Make notes about the presentation of nature in 'Nature in War-Tim and 'The Three Lads'. What aspects of nature are stressed in each p Give evidence to support your ideas. Present your findings to handouts for each person.

GROUP B

Make notes about the viewpoints shown in 'A Fight to a Finish' and these viewpoints presented and what do they contribute to the m evidence to support your ideas. Present your findings to the rest for each person.

GROUP C

Make notes about the presentation of the writers' attitudes to war i evidence to support your ideas. Present your findings to the rest for each person.

GROUP D

Make notes about the writers' use of language and techniques in evidence to support your ideas. Present your findings to the handouts for each person.

INDIVIDUAL TASK

Which of these poems do you most admire and which do you like le your ideas. Present your findings briefly to the rest

Muriel Elsie Graham, Nora Griffiths, Dian Hamilton

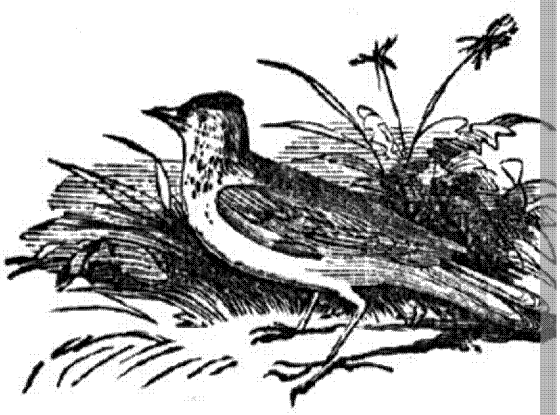
'THE LARK ABOVE THE TRENCHES' by Muriel Elsie Gra

The quotation at the beginning of the poem gives its provenance and the imagination to depict the moment. The poem consists of three stanzas o scheme of a-b-c-c-a-b. The metre is varied as lines 1,3 and 4 are iambic p iambic dimeter and line 5 is iambic trimeter. This has the effect of throw lines, while allowing the longer lines to act as descriptors. The language point where it loses emotive power – and the tone is detached, despite th create immediacy.

The first stanza sets the scene as the poet imagines it with the nightly ba by the personification of the guns which 'had worked their hellish will' gasped their lives away'. The problem is that there is no real connection men and those that 'shivered on the ice-cold clay' are seen on an equal fo the surprise of the final line, 'with sudden song' works well.

The writer then uses the second stanza to philosophise about the effects images of 'sterile furrows', 'bitter seed' and 'no fruitful grain' to suggest of the battlefields. This creates remoteness from the realities of war that lines where 'A lark poured from the cloud / its throbbing dreams'. The i Graham understands more about larks than battlefields.

The final stanza loads too much on to the song with 'pain and death wer full of 'joy and hope' though it may have seemed, could negate the horr living's ken' is placing a burden inconsistent with the event. Once again when 'the wounded hope arose / to greet that song'. The idea that the w the natural world can bring hope in the midst of war is good, though be Rosenberg, for whom it was a real experience. To read his poem, 'Retur go to **http://www.cyberpat.com/shirlsite/samples/lark.html**



Thomas Bewick's woodcut of a skylark.

'THE BATTLE OF THE SWAMPS' by Muriel Elsie Graham

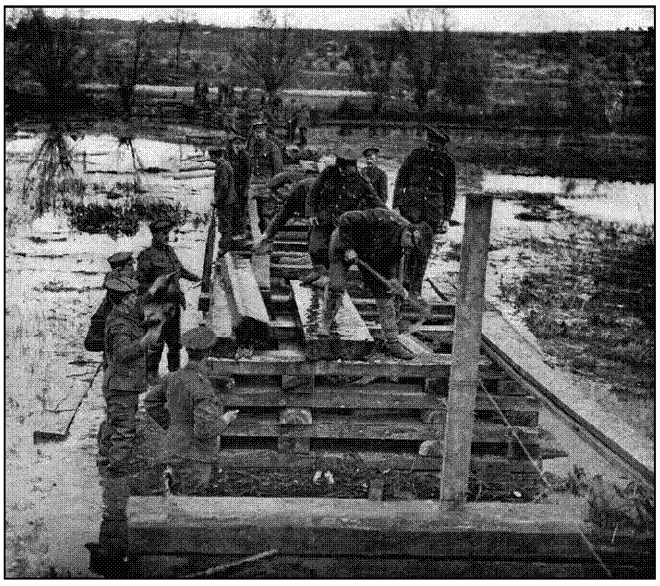
The poem consists of three quatrains written in rhyming couplets. The m
although it is not exact but it hastens the pace of the stanza towards the
subject matter is the Battle of Passchendaele famous for its terrible mud
slaughter. To read an account of this battle please go to **http://www.firstv**

The poem has an air of detachment, as the writer can only imagine the s
has chosen to use elevated language and images that are 'poetic' rather t
personification adds to this rather abstract mood. Thus we read of 'the b
breath' of Flanders nights and 'the grim enduring courage... that struggl
little mention of the men themselves except as beings who are swallowe
sons.

The first stanza creates a background of 'beating rain', 'trenched earth' t
ooze and fill', images that are familiar from photographs and from mal
which are here part of 'a tragic land where little that's sweet or sane sur
reader to empathise with a land. The swamps of Flanders are the refrai
'hungry', 'bitter' or 'deathless' and they are depicted as monsters that 's
us of our sons'.

The second stanza shows the men's grim courage as they struggle to hol
'meet the shattering guns, but they are ciphers without personality, as a
homeland' whose 'shrinking hearts are braving that suffocating clay' – p
empathy with the men. When 'on roof and window the rain beats' the v
of the war and 'our hearts are with our men'.

Nosheen Khan comments that *Graham's poem remains a palpably feeble pie*
elegiac tone... which is incongruous with the theme ('Women's Poetry of the



Photograph shows
flooded ground in
Retrieved from **htt**
Collier's New Photo
(New York, 1918)

'THE WYKEHAMIST' by Nora Griffiths

A 'Wykehamist' is a student of Winchester College, the oldest public sch
more about it at **http://en.wikipedia.org/wiki/Winchester_College**

The poem consists of sixteen lines on a varied metre of iambic pentamet
flexibility to the uneven lines. The rhyme scheme also varies, dividing t
lines) of a-b-b-a-a, followed by five couplets, interrupted by a single lin

The poem opens with a series of sense impressions as the writer tells us
begins with colour: 'yellow sunset', 'pale star', 'darkening city', 'purple
with dusk, that indeterminate time between day and night when things
are sounds of an 'errand-boy' playing 'a penny whistle' and 'the scroop
word) of tortured gear on a battered car'. A white hyacinth on the wind
The symbolism of sunset, a single star and a white flower all suggest dea
place of mystery, a land of dreams' which is St. Catherine's Hill. This is
present to the long dead past. To read more about it, please go to
http://en.wikipedia.org/wiki/St._Catherine's_Hill,_Hampshire To see more pi
http://www.megalithic.co.uk/article.php?sid=4736

From the mystery of the hill the writer brings us back to the sound of ma
barracks. Winchester has long been associated with the army and had a
First World War. The continuous 'tramp of soldiers' is shown as 'a thing
time'. This phrase seems to link the marching heard by the poet with th
Catherine's Hill, and a sense that the training of soldiers is unaffected by

The poem then moves to the personal as the writer employs the pronoun
familiar. The person referred to is the subject of the title. The cathedral
cathedrals in England and 'hurried up to books' is a reference to the ver
which were known as 'books' (seventh book was the modern sixth form
Field below' concerns sporting matches which were held between 'Hous
students who lived in the same house. For more information please see

The youth of the dead soldier is emphasised by the repetition of 'a year
death at the Front. The ellipses represent things left out, which the read
imagination. This understated style is quietly effective, particularly in th
seems to hear the feet of the dead man 'pass with the others down the tw

The use of the present tense gives the poem an immediacy that helps the
and sounds with the poet and to share some of her thoughts and feelings
whether the dead man was a son, a husband or a boyfriend.

'THE FALLEN' by Diana Gurney

This short poem comprises only nine lines of iambic tetrameter which is
two rhyming words, 'sleeping' and 'weeping' which together provide th
rhyme scheme is a-b-a-c-d-c-d-d-b, which creates a balanced wholeness

The opening question of the poem seems ambiguous at first glance. The
can mean either 'why don't we' or 'let us not'. The impression of uncert
'we do not know', although this implies that perhaps the action of layin
on the front door, 'at the foot of this high cross' is worthwhile just in cas
may come / to them... '

The depiction of the dead as 'sleeping', while commonplace, seems alwa
awakening, rather than decay, despite the assertion that 'they are quiet,
between the dead who have 'no more of mirth , no more of weeping' an
idea of Christmas for the survivors being a time not of mirth, but of sorr
which should symbolise the joy of Christmas is now associated with the
memorials.

Photograph of a WWI memorial in Liverpool. Taken by the a

The poem consists of four quatrains, with the second and fourth lines rh
iambic pentameter which is appropriate to a poem that is both personal
Hamilton is trying to reflect the feelings of the non-combatant in a time

The emotions are stated from the outset in stanza 1, which contains phra
my knees', and 'struck at me' using the imagery of the battlefield to repr
would never see it. The term 'War-Lords' shown as the enemy must ref
armed services who decided who was able to fight at the front and who

The second stanza is bitter about the non-combatant's position which as
'more cumbrous than the dead' (the word 'cumbrous' is connected with
a dole'. These images are contrasted with the person's wish to participa
to give and give'. The third stanza continues this idea with 'the bread of
of me'.

In stanza 4 the writer turns to the anguish of feeling unwanted in a time
is depicted in violent terms as a 'burning, beating wound' and a 'spear-t
It is degrading to the person who wants so desperately to 'give and give
aside'.

The final stanza has a change of tone as though the non-combatant has r
can, which is to 'endure it...with stiffened lip' and to sacrifice their pride
creates a resolution to the conflict through the poem – the internal confli
greater conflict raging elsewhere.

The poet uses repetition throughout the poem to emphasise points, such
Lords', the 'life and heart afire' the person has within them, the idea of '
though it seems unearned and the final determination of 'let me endure

A rejected recruit.

Group Work for Graham, Griffiths, Gur

GROUP A
Examine the poets' views of the men they write about. What opinions do they have of each of them and how are these views presented? Give evidence for your ideas.
Present your findings to the rest of the class.

G
Examine the p
and imagery
are they diffe
similarities
your ideas.
to the r

GROUP C
Examine the poets' use of form, rhyme scheme and metre in these poems. How do these contribute to the meaning of the poem in each case? Give evidence for your ideas.
Present your findings to the rest of the class.

G
Examine th
senses and
poems. Wh
similarities d
them? Give
ideas. Presen
rest

INDIVIDUAL TASK
Choose one of these poems and write a detailed critical analysis of it, using the information from the group tasks. You should also give your personal response to the poem you have chosen.

'THE GHOULS' by Helen Hamilton

Written in twenty lines of free verse, this poem about the 'ghouls' who p
itself written in the form of a list. It is satirising the 'old men' who spend
fallen in the newspapers. They are directly addressed by the poet as 'yo
are shown to 'gloat with dulled old eyes / over those lists', the choice of
task. They are apparently looking for any familiar names to add 'to you
Hamilton depicts them as metaphorical ghouls gaining a kind of strengt
young men dead'. (The word comes from the Arabic 'ghul' meaning an
bodies of the dead.)

The poet uses repetition to emphasise the distasteful nature of their activ
bodies' are examples of how she builds up a sense of outrage that the ol
read lists of the dead, all of whom are far younger than them, and sugge
it seems, / from their young bodies...fresh life'. The irony of this situatio
and others also pointed out.

'THE JINGO-WOMAN' by Helen Hamilton

This poem, also in free verse form, is directly addressed to female jingoi
patriotic supporter of the war). The poet launches a direct attack in clea
ambiguity, 'Jingo-woman / (how I dislike you)'. The subject of her ange
white feathers', an allusion to a campaign founded by Admiral Charles
many, including Emmeline Pankhurst. The Order of the White Feather s
not in uniform into joining up – the white feather was a symbol of cowa
war, the armed forces were composed of volunteers and there were recr
almost hysterical in tone, trying to persuade men to enlist.

Hamilton depicts the subject of her poem as a self-righteous 'insulter' o
because she thinks they should be. The only 'test' she applies is 'the jud
'reveals unerringly / who's good for military service'. The reason the po
neck' is because 'you make all women seem such duffers'. 'Duffer' was
jingo-woman, through being a fool herself, gives all women a bad name.
clearly unaware of the many reasons why men might not be in uniform.
'exemptions' (men who were doing civilian jobs vital to the war effort w
service). These were 'enforced and held reluctantly' although she is sur
the men were not happy to get out of fighting. She also refers to those '
although they may appear 'stout and hearty'. While the poet is sure the
rejected several times', she accuses her subject of being 'keen and malig
opportunity of humiliating a young man who offers her his seat on pub
marvels that 'these twice-insulted men' can show such 'iron self-control'
that the jingo-woman is still alive.

In the final stanza the poet wonders what will happen if 'the day may co
as sacrificial as upbraiding'. She speculates ironically that if the country
women to volunteer, 'you'll join up first, of course' but meanwhile she te
your tongue' because 'it isn't decent / to flout and goad men into doing

Poster retrieved from http://www.firstworldwar.com/po

'THE ROMANCING POET' by Helen Hamilton

In this poem, the writer addresses those poets who write of war in terms chivalrous deeds – in other words those who romanticise it. She conced better verse than I' but asks them to refrain 'from making glad romance lack of 'glamour' which is now commonplace to us, when the news med into Iraq, Afghanistan and elsewhere, was still not totally recognised eve had published their accounts of life on the Western Front.

It could be said that Helen Hamilton is slightly guilty of the same fault i are depicted in heroic terms: 'man's courage / his indomitable spirit / his may be true, but she is under the disadvantage of having to tell the read the battlefield could show it to their audience. The reader will understa 'usual stock-in-trade / of tags and clichés' (a phrase which makes her op retrospect). Her portrayal of the men in religious images – 'to hymn suc crucified' is similar to the language used by many other poets, both mal as sacrifices to the cause of freedom – or to the ambition of old men, dep

Hamilton's plea to the romantic to 'get the background right / a little rig filth, the horrors' will find an echo in the reader who may also see 'a pre the men' who are enduring these things 'for us at home'. Her plea exten women 'for being of the self-same breed / as these heroic souls' which sh as it implies 'we have the right to take the credit...for their immortal dee The tone on which she ends shows anger, not merely at the idea of the h but at the notion that women would want to be praised alongside them, glory-snatchers!'

Picture from *Punch* magazine.

Worksheet for Helen Hamilt

Here are some comments on Hamilton's abilities as a poet. You should
in this collection and say whether or not you agree with them

Like most of the poems, though, this one goes on for too long, and loses impetus. There is too often a tendency to the formless, repetitive and rambling. Free verse can be too free, and she could have done with a firm editor.

http://greatwarfiction.wordpress.com/2009/03/11/more-helen-hamilton

Hamilton's poe
gratitude and
important part
experience of the
guilt for the sacr
but also guilt mix
the experien
liberation. How
obliquely comme
of language to re
either the
glorie

**http://www.gla.ac.
99_**

An acute diagnostician of hypocrisy... Hamilton satirises and denounces with much cogency... aspects of the war which strike her as execrable.

Nosheen Khan: 'Women's Poetry of the First World War', page 12.

'NEW YEAR 1916' by Ada M Harrison

This is a short, lyrical poem that has a single introductory line and two q
alternate lines. The metre is iambic pentameter which suits the solemn r
piece.

The poem opens with a line that sounds almost like an epitaph, 'Those t
ellipsis signifying their being forgotten and that there might have been r
first quatrain provides an immediate contrast, for they may go 'into silen
their going down' since they have been killed in the middle of the unbea
Their 'grave-turf is not wet with tears' because for many there was no kn
them there was no proper funeral. The personification of 'Grief' and 'Re
and creates an impersonal sense of the mass of men for whom there was
their death and who were little remembered thereafter. The verb 'garne
means 'stored'.

The images of 'the cloud of war' and 'empires fall' show a sense of histo
individual death in battle. Humans are seen as continuing 'our heedless
uncaring still' as they ignore the clash of empires making history in Euro
'and yet' the poet turns the idea to end on a note of remembrance for tho
clamorous with their praise'. The dead may have left the noise of war to
dust of which they are now a part is pictured as shouting praises for the

Photograph retrieved from **http://www.worldw**

'AN INCIDENT' by Mary H J Henderson

Mary Henderson had a very adventurous time during the war, accompa
unit all across Europe as a nurse, including Russia and Serbia. This poe
young Russian soldier, although here he represents all soldiers in the sa
of three octets in rhyming couplets and an irregular iambic pentameter
to the telling of a story.

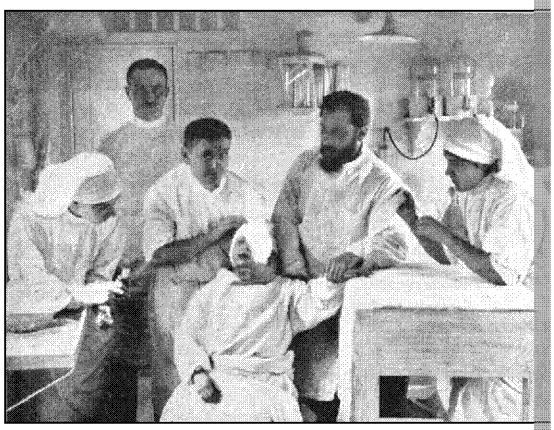
The tone of the poem is both overtly religious and emotional. The youn
'His boy hands, wounded more pitifully / than thine, O Christ, on Calva
emphasises the idea with its connotations of prayer. Professional detach
tears blur my sight' and there seems to be almost a personal bond betwe

In the second stanza the soldier is compared to 'a child at the breast' as
while the poet compares the position of mothers and nurses with that of
nursed Jesus as a child and who suffered through his death agonies, 'All
have trod'.

In the final stanza, this comparison is taken to its furthest, as the soldier
compared to Christ on the cross, signifying not only their suffering and
victims for the benefit of mankind. 'Each son of man is a son divine' sy
all humans are made in the image of God and that he is 'the father'. Tho
'striving to ease his pangs' and they are implicitly associated with the re
the phrase 'the Mother Land'.

The comparison of the soldiers with Christ is an image that can be found
genders, while Nosheen Khan has this to say about the presentation of

The projection of nurses as mothers, an analogy approved by the patriarchy... s
from the narrow confines of the personal relationship roles. Portrayal of the nu
mother-love allows patriarchy to exploit women-power for its own purposes – t
wounded heroes – whilst ensuring that women remain firmly tethered to their
nurturers ('Women's Poetry of the First World War', page 117).



Photograph of a Russian military train.
Retrieved from **http://www.firstworldwar.com/photos**
The Great War: The Standard History of the All Europe Conflict (volume fou
A. Hammerton (Amalgamated Press, London

'AIRMAN, RFC' by Agnes Grozier Herbertson

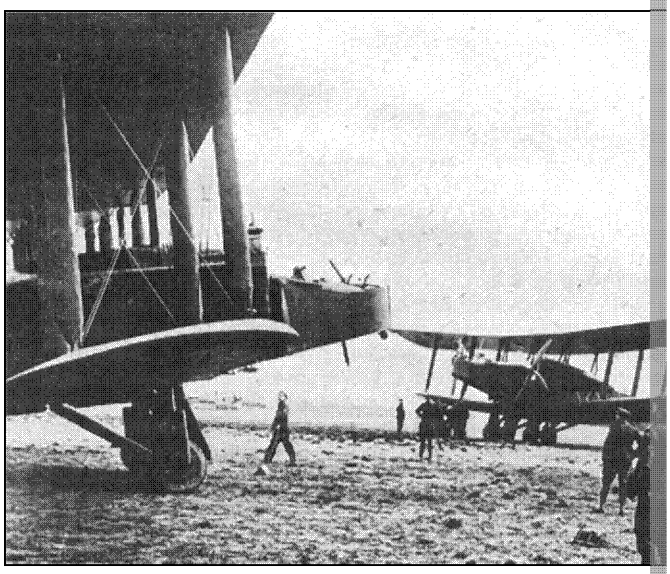
The letters RFC stand for Royal Flying Corps, a branch of the army whic
Royal Air Force in 1918. You can read more about the RFC at
http://en.wikipedia.org/wiki/Royal_Flying_Corps

The airman in the poem appears to have retired (or perhaps been invalic
planes going out to the battlefields reminds him of his past missions. Th
a Petrarchan sonnet, in an octet and a sestet, with a regular rhyme schem
iambic pentameter appropriate to a piece of reflective verse.

In the first four lines of the octet, the airman hears the planes 'in the sile
thudding' – the aircraft of the time were obviously quite primitive, altho
meant rapid developments. He cannot sleep and 'wondered where thei
ellipsis at the end of this line leaves the question open. Why were they s
Why were they doing this at all? Why the war?

In the second quatrain, the sound of the aircraft takes him back to when
flew his bomber over the military targets he was sent to attack. There is
follows the young pilot through the senses; he saw 'the docks, yards, aer
the moonlight) as well as 'searchlights sidle by' – the verb implying a fu
their purpose. He 'heard the guns crack' – these would be anti-aircraft g
the debris mounting high'.

The sestet brings the reader back to the present as the airman reflects tha
what he had done', which creates a bond between the older man in his b
overhead. The idea that 'their lives hung on a thread' is no exaggeratior
killed – but their reckless disregard is summed up as 'little they cared as
worries for them and 'he prayed they might come safely through the eac
for the young lives to be spared. The final line makes clear that poet sho
better world than he had found' which would be one free from war, pre



Photograph of British bomber.
Retrieved from **http://www.firstworldwar.com/photos/**
Liberty's Victorious Conflict: A Photographic History of the World War, (W

'THE SEED-MERCHANT'S SON' by Agnes Grozier Herbe

The poem is written in rhyming couplets and divided into three unequa
son, the second has the seed-merchant as its subject and the final section
use a modern expression). The metre is iambic tetrameter, which moves
suited to the description of the son than the father. The poet has used th
because he deals with new life and renewal.

In the first section the poet emphasises the youth of the dead soldier in s
child's dreams', 'his bright, bright eyes and his cheeks all red' and the w
meadow-bed'. This is reinforced with 'his school books' which 'have sc
All this youth and health and energy have 'died in the war' and the writ
death 'with a child's surprise'.

In contrast the second section looks at the age of the seed-merchant who
young a son' and the fact that 'the last glint of his youth has gone' mean
children. The poet pictures him 'out on his land' and standing so still th
grey of his head'. The birds are shown as 'careless and tranquil' in comp
lost his only son.

In the final short section, the seed-merchant is shown staring 'at the eart
then uttering a short prayer, 'Thank God, thank God'. He has realised th
and that from the seeds in the earth new things will grow.

Picture from *Punch* magazine.

'FOR VALOUR' by May Herschel-Clarke

http://en.wiki

The poet adopts the voice of a working class mother in this poem which d
Victoria Cross (the British Army's highest award for bravery) was no sub
poem's title refers to the inscription on the medal. The poem is comprised
divided into five quatrains by the rhyme scheme, which is a-b-b-a. The r
works well in the context as it creates pace for the narrator, but is then br
indicate emotion. The narrator appears to be talking to another person, b

The medal appears to be 'jest bronze', but to the speaker it is composed
flesh as white as snow'. Like the medal itself which has 'no gold, nor no
was not showy but just 'two 'ands and willing feet, / a sturdy form, a yo
is expressed in the phrase 'jest blood and bones' and the close bond betw
'*my* blood and bones, *my* 'eart'.

The letter telling her of his death has stressed his bravery, 'it was fine / t
so brave and smiling', but he was killed shortly afterwards by enemy fi
proudly as headstrong, 'there never was no 'olding 'im' but she was tol
She is sad 'to think I was so far away'. She shows the photograph of her
'done her bit'. The final line returns to the medal and says 'Gawd! What
lump of metal, however valuable, is no recompense for losing a son.

Photograph of a Victoria Cross.

'NOTHING TO REPORT' by May Herschel-Clarke

This short, satirical poem is like an epigram, with three rhymed lines tha
sudden nature of death in wartime is captured through the voice of a w
is shot right next to him as they share a joke in the trench. The detail of
grinnin' – dead' shows that he was still laughing as he fell. The death of
being unworthy of space in the newspapers who merely write, 'nothing
placed upon a human life in wartime is made abundantly clear. It has s
'Breakfast' by Wilfred Gibson ('Up the Line to Death', page 84) .

http://e

This poem was not published until 1927, although probably written afte
propaganda film 'Battle of the Somme', despite the fact that the writer m
which was before the Somme. You can see an excerpt from this film at
http://www.youtube.com/watch?v=52J5_Es8O60

The 'Old Contemptibles ' were the British Expeditionary Force – the pro
was engaged in the first part of the war before the new volunteers could
taken from an alleged remark made by Kaiser Wilhem II that they were
mercenaries'.

The cinema industry at the time was in its infancy, but it was beginning
The writer's reaction to the film is described initially as 'a catch of the br
sorrow and pride' as she watches the film, then 'as in a dream' she emer
hearing machine-guns rattle and shells scream'. The rest of the poem co
mother.

As she bathes her 'little son' she is suddenly aware that 'all those men ha
kisses him desperately, knowing he does not understand 'the sudden te
thinks of 'the body I had borne / nine months beneath my heart' being ta
witnessed in the film. She imagines her toddler 'tortured', 'torn' and 'ro
the rain'. The poet uses the child's innocence as a contrast with his moth
kissed and kissed him, crooning his name' the little boy 'thought that I w
game / and laughed and laughed.' There is an echo here of the carefree
going off to fight with the conviction that 'it would all be over by Christ
comprehends how their mothers must have felt.

Group Work for Harrison, Henderson, H
Clarke and Hooley

GROUP A

These poems are written from different viewpoints. Make notes on the viewpoint of each poem and why you think the writer has chosen it. Give evidence to support your ideas. Present your findings to the rest of the class in any way you wish.

GROUP

Comment on the use of personificat
1916' and on the use of irony in '
contribution do they make to the poe
your ideas. Present your findings to
you wis

GROUP C

Comment on the use of religious imagery and language in 'An Incident', and on the use of contrast and the senses in 'Airman, RFC' What contribution do they make to the poems? Give evidence to support your ideas. Present your findings to the rest of the class in any way you wish.

GROUP

Comment on the way in which mothe
and 'War Film'. What similarities and
evidence to support your ideas. Pres
the class in any wa

GROUP E

How does the author present images of childhood and fatherhood in 'The Seed-Merchant's Son'? What is the significance of the father's occupation? Give evidence to support your ideas. Present your findings to the rest of the class in any way you wish.

INDIVI

Choose the poem you like b
and annotate the poem to sh
your annotati

'DULCE ET DECORUM?' by Elinor Jenkins

The line quoted by Wilfred Owen in his famous poem is here used with this poem. 'Sweet and Fitting?' The poem itself answers the question. It sestet, the quatrains having alternate rhyming lines while the sestet rhy iambic pentameter which suits the solemn and formal tone of the poem. angry. It is narrated from a personal collective viewpoint, 'we'.

The burial of a young soldier, 'the dearest one' takes place in a pastoral tree' which is seen as both guardian and mourner. The soldier is descri as 'strong limbs', 'soft cheeks', 'a scholar's brow' and 'valiant eyes', all handsome, learned and brave. The poet uses bathos to show that all thi charnel-worms'. A charnel house was where the corpses of the dead we times.

In the third stanza, Jenkins uses tripling to increase the effect of the buri him' although the reader is not told who they are, 'covered up his face', and 'left him lying'. The final line echoes the final line of the previous st decay, 'rot and moulder with the mouldering clay'.

The final quatrain returns to the tree, now compared with 'an old crone' tree's association with fairies and witchcraft. The hawthorn has many c marriage and fertility through the traditional May ceremonies, but also is thought to guard against evil and has also been used in many herbal The tree is seen to mourn for the dead soldier, as it 'wept softly over hi or love again, but is also safe from evil. The image of the falling blosso glimmering shroud' is haunting and beautiful.

The tone of the poem changes with the sestet, which is an address to the 'Lord of Hosts', asking not for grace, but 'for our fathers' heathen hearts again. There is 'no room for those who will not strive or cry / when lovi kindness with our dead lies slain.' The only virtues needed at such a ti are 'valour to dare and fortitude to die'. This is a mood that implies revenge and as Judith Kazantzis writes in the preface to the anthology, *the personal mood of revenge which acquiesced in the grand 'slogging match' between the Powers of the later war years* (page xix).

The poem is in the form of a Shakespearian sonnet, with three quatrains rhyme scheme for the quatrains is a-b-b-a. The metre, appropriately, is i reflective mood of the text. The title of the poem means that although th in action, no body has been identified, so the narrator is able to cling to h

The first quatrain states this belief, 'my thought shall never be that you a remembered is the man's capacity for laughter and 'the dear and deep-e for her, 'held something ever living'. The alliterative phrase seems to ca who saw life's absurdity and who was beloved, while the notion of 'ever cannot be conquered even by death.

The narrator refuses to listen to other people's condolences, which she d phrase, 'piteous platitudes of pain', that sums up the impossibility of fin face of death and mourning. Her reaction is scornful laughter, because s return, 'this heart would never beat if you were dead'. This shows a typ of those who love that they will somehow know if their loved one dies.

The third quatrain turns from her interior world to the physical world as and sounds. The phrases that she uses are perhaps more of a guide to h words. The use of 'twilight' and 'evening gloom' imply a place between while the 'lilac in your little room' is purple – the colour of mourning an the room also suggests that the man is her son, rather than her husband of 'small boys... culling (picking) summer watercress'.

The final couplet sums up her belief that she need not associate these thi sure you are not dead'. The reader never knows whether the man is dea narrator knows.

'THE LOST ARMY' by Margery Lawrence

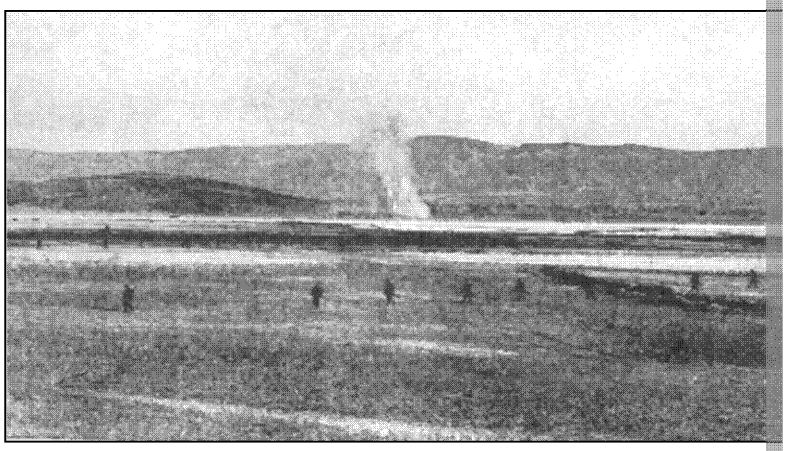
To read the story of the 'lost battalion' that features in this poem please g
http://drdavidclarke.co.uk/angel-of-mons/vanishing-regiment-legend/ It was a
Gallipoli campaign in Turkey that had disastrous results for the British a
Zealand Army Corps) troops that took part in it.

The poem consists of four stanzas, each with three long lines and a short
fourth lines rhyming together. The metre – dactylic hexameter – is very
was common in Latin and Greek epic poetry and is therefore well suited
battalion.

The poet imagines the men 'singing and shouting' as they charged for th
use of alliteration such as 'silence received them and smothered their pa
and silence' which adds to the epic feel of the verse and emphasises the
and noise of the men going into the forest and what happened to them i
final short line of each stanza.

The sibilants are continued throughout the poem, contributing to the 'sil
with 'darkness' and death. There is also some exaggeration evident as i
legions that entered' although hyperbole is to be expected in epic poems
'shoulder to shoulder' which is a metaphor for mutual support has a pat
more personal.

The writer finishes by commenting on their anonymity, 'we may not hea
their glory' but asserts that the fact that 'they died for their country' is 'a



Photograph of troops advancing from Suvla
Retrieved from **http://www.firstworldwar.com/photo**
The Great World War: A History edited by Frank A. Mumby (Gresham Pu
1915-1917)

Mesopotamia was the area now known as Iraq, which was under Turkis
War. The campaign there was considered necessary to safeguard vital o

The poem mixes longer and shorter lines in four unequal stanzas and th
the metre, although it uses dactylic feet. The tone and mood are very di
'The Lost Army'. Here there is real anger and bitterness directed at 'you
very unlikely that the poet would have witnessed the conditions she des
them second-hand has provoked strong feelings.

The people who stayed at home and sent young men to their deaths are
and female, and were accused of lying about the conditions. Rudyard K
a brief couplet from 'Epitaphs of War':

If any question why we died
Tell them because our fathers lied.

Kipling also wrote a poem entitled 'Mesopotamia' in which he accused t
negligence and incompetence. Lawrence uses her imagination to show t
soldiers, 'fever and flies and sand / sand and fever and flies' and the end
barges' as they made their slow way up the river 'on the waveless treac
seem against them with the 'sun in our hopeless eyes'.

The repetition of 'sand and fever and flies' suggests that these fill their u
'till we smiled at our good friend Death'. Their dreams of 'rest and care'
tortured day' they continue in the same torment. The poet uses angry ir
mouths of the wounded men, suggesting that what they have suffered w
authorities responsible for sending them. Words such as 'hush', 'bury' a
connotations of deceit as they know their sufferings will be glossed over
'regret' and 'explain'.

The writer gives a final plea to the silent men in the form of a prayer cal
whose 'hands our blood / is yet undry' – the ones 'sat safe at home / and
Mesopotamia campaign go to **http://en.wikipedia.org/wiki/Mesopotamian_**
poem 'Mesopotamia' please see **http://www.kiplingsociety.co.uk/poems_m**

Worksheet for Jenkins, Keown and

1. Comment on the different attitudes to the loss of soldiers' lives shown in these four poems. Give evidence to support your findings.	
2. What reactions to the death of a loved one are presented in:	a. 'Dulce et Decorum?'
	b. 'Reported Missing'
3. In the two Margery Lawrence poems, how are the soldiers presented in each case?	

'CASUALTY' by Winifred M Letts

http://en.wiki

This poem is written in simple language, with a direct address to the rea
each of five lines, with the rhyme scheme a-b-b-c-a, but the fourth line ir
'dead', thus linking all of them by a repeated rhyme. The metre is irregu
rhythmic effects.

The poem opens with a statement, 'John Delaney of the Rifles has been s
question – we didn't know this man so has it made it any difference to u
The final line slows the pace with its use of participles and commas to en
human being is no longer 'moving, hearing, heeding'.

In the second stanza, a single statement sentence, the poet points out tha
place in history: 'his humble name' will never be engraved on 'sculpture
his death. The only 'measure of his fame' is that 'he lies among the dead
on the battlefield.

Stanza 3 is a single question sentence asking the reader: 'when our troop
that this single soldier who is 'deaf to all the cheers' and who will never
'lying...stark and silent, God knows where?' This final phrase is an echo
graves of unidentified troops, 'Known unto God'.

These three stanzas lead naturally into the final one which has two ques
to us that he is dead?' He is a name on a list of many names, 'unknown
thought). The final line answers all the questions because this man 'died
implication that this sacrifice entitles him to a place of honour in the me

The writer uses alliteration to aid the movement of the poem in lines like
humble name' where the aspirant slows the pace to create solemnity; 'sc
effect, whereas 'tribute of our tears' helps the marching rhythm of the tr
which is again slowed right down by 'stark and silent' in the final line.

'THE DESERTER' by Winifred M Letts

This poem is written in thirty-two continuous lines and rhymes every ot
double rhyme on each fourth and fifth line. This creates emphasis on ce
such as 'ran away', eyes were wild', 'death', dawn was grey', 'an Englis
strife'. The metre is iambic tetrameter – often used in ballads and this ad
the poem. The tone is sympathetic and indignant. To read more about t
go to **http://www.bbc.co.uk/history/british/britain_wwone/shot_at_dawn_01**.

The opening line which tells the reader, 'there was a man – don't mind h
representative of all men in a similar situation. The personification of th
and day' makes fear a stalker that won't leave the man alone. He is show
unable 'to face the German guns'. The writer presents him as having sim
turned and ran away'. The simplicity of the language reflects the simplic
question, 'who can judge him, you or I?' is intended to make the reader t
similar situation, while the simile of 'any frightened child' reminds us of
soldiers in this war.

When the poet compares him with a hare it implies both the fear of a hu
'with eyes as wild, / with throbbing heart and sobbing breath'. The com
to see / a man in abject fear of death' has sometimes been taken to indica
more likely to be a criticism of those who could ignore such a state and s
followed by 'they might not heed his frightened eyes' but he is then blin
as 'they shot him when the dawn was grey'. The executions always took
twelve men were ordered to be the firing party. As Letts reflects, he was
English bullet in his heart'.

The final irony she says is that 'his mother thinks he fought and fell / a h
War Office to tell the families of deserters that they had been killed in ac
'The Hero' has something of the same feeling, although his protagonist i
in action. It was bad enough to learn that your son was dead, without fi
by his own side for 'cowardice in the face of the enemy'. As Letts shows
his mother made a sacrifice in giving her son for the country, so it is indo
know / he lies in a deserter's grave'.

Photograph of soldiers' graves in Northern F
Retrieved from **http://www.firstworldwar.com/photos/graphics/**
Collier's Photographic History of the European War (Ne

'SCREENS' (*IN A HOSPITAL*) by Winifred M Letts

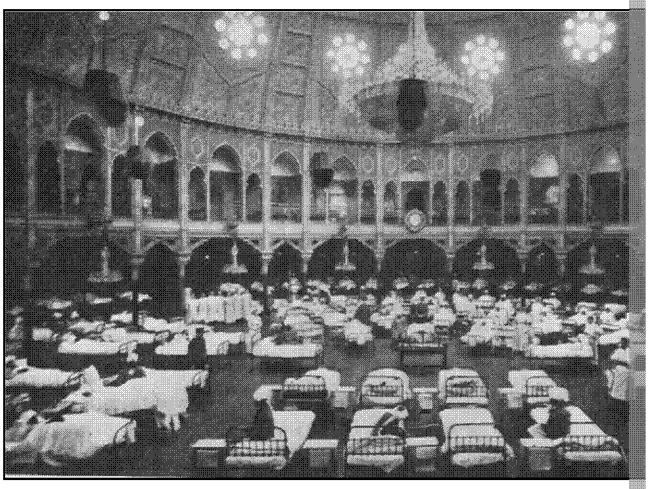
This poem seems to be a more personal experience than the writer's oth
consists of five quatrains with alternate rhyming lines. The metre is iam
telling of a death. It shows the attempt to allow some privacy and digni
ward full of beds. See the photograph below for an idea of the conditio

The man is screened off from the rest of the ward which 'showed that h
only as 'a crumpled heap' with his 'rough dark head' contrasting with t
(bedspread). The gramophone that would normally be playing records
we played at cards instead' and allowed some peace for his 'dying there
about the gramophone see the notes on Eva Dobell's 'Gramophone Tun

The third stanza contrasts the red screens with the white counterpanes,
skin while the repetition of the whiteness of the bedcovers reflects the y
who is 'done for at nineteen'. The tragedy of his lack of future, 'he migh
is counterpointed by 'an ounce or more of Turkish lead' since he was ki
campaign. To read about this campaign please go to **http://en.wikipedia.**

'They've brought the Union Jack to spread / upon him when he goes aw
of covering the bodies of troops who die in action with the national flag,
may observe this over the coffins of the soldiers who are returned from

The final stanza is poignant as it describes how the ward will return to n
how the cycle of death continues: 'Another man will get his bed / we'll n
The final line is piece of classic understatement 'But – Jove – I'm sorry th
more than it appears. When feelings are beyond words, then the simple
hyperbole.



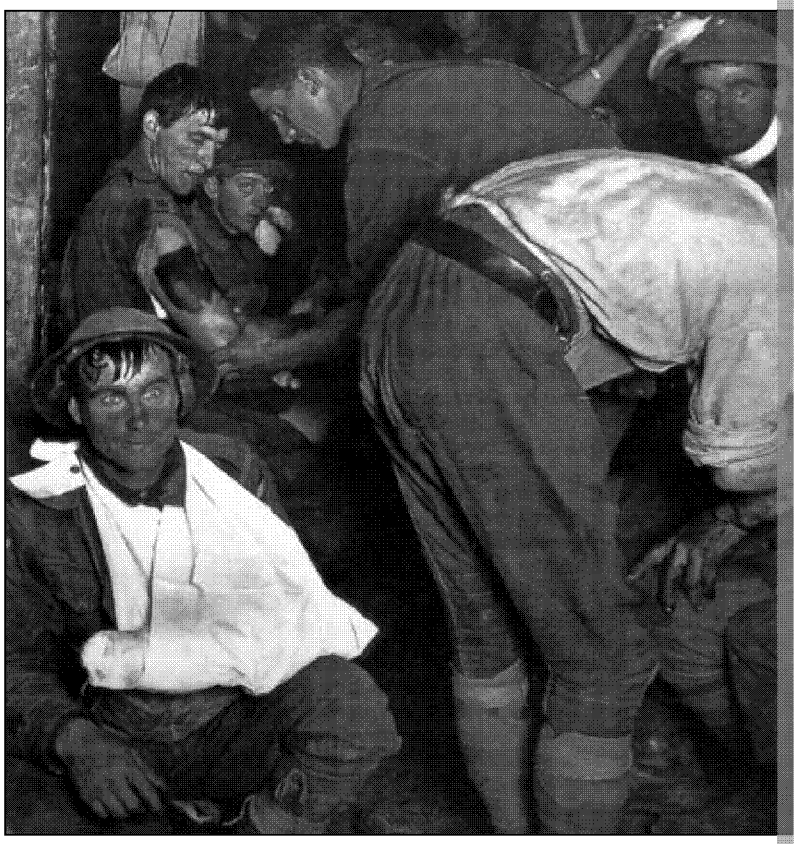
Photograph of the Royal Pavilion at Brighton converte
Retrieved from **http://www.firstworldwar.com**
The Great World War: A History edited by Frank A. Mumby (Gresham Pu
1915-1917)

'WHAT REWARD?' by Winifred M Letts

A short poem of three quatrains, rhyming the second and fourth lines, it sing-song metre which uses stresses to create a rhythm and to vary the p Wilfred Owen was to write about later in 'Mental Cases' – the shell-shoc no honour or reward.

Each of the three stanzas ends in a question mark, intended to make the The first two stanzas contrast the sacrifices made by fighting men, 'you g gave a limb' – physical death and wounds are more obvious and gain re who gave his precious wits, / say what reward for him?' There was littl at the time although the state known as 'shell-shock' was diagnosed late responsible for a large number of discharges from the army.

As Letts writes in stanza two, referring to the dead and injured men, 'Or his rest'. The man condemned to live in a state of neurosis or worse had stanza asks 'O God for such a sacrifice / say what reward for him?' Her opposition to the popular view that such men were weaklings and cowa suffering and treatment of mentally ill troops please go to
http://www.bbc.co.uk/history/worldwars/wwone/shellshock_01.shtml



The soldier in the bottom left of this photograph has the classic s
Retrieved from **http://en.wikipedia.org/wiki/File:She**

Worksheet for Winifred M L

1. In what ways does Winifred Letts present the ordinary men who enlisted in the army in these four poems? Give evidence to support your ideas.

2. Why do you thi
write about four in
about dead or wo
group? Give evide
id

3. How does the writer use techniques such as sound patterning, rhyme and metre to reinforce the ideas in her poems? Give evidence to support your ideas.

4. What, do you ima
attitude to the war,
four poems? Give
your

5. Write a critical appraisal of one of these poems, using the information you have gathered from the previous tasks. Remember to include your personal response and appropriate quotations.

'DESPAIR' by Olive E Lindsay

The poem is written in three octets, with the second fourth lines and the
together. The metre, unusually, is dactylic trimeter, which has a forwar
used to describe journeys. The first two stanzas are written in the voice
Bapaume on the Somme, while the final stanza is a reply from a differen

The first stanza shows the narrator's conviction that 'half of me died at
log' – he has been badly mutilated and can no longer move himself for h
the darkness, sir / and put me out of my pain'. He believes that he has s
soul was in the other half' and wants only to die.

The second stanza repeats the first line with a slight variation, 'the best
repeats his conviction of a spiritual desertion 'and the soul that was min
words like 'log', 'clog' and 'thing' show the man's feeling about himself.
contrasted with how he used to be, 'the one who would always be doing
when my life was whole' drives him to ask his officer to put him out of
soul'.

The other voice – perhaps that of the officer (or of the poet) – tries to giv
religious terms, trying to reassure the man that his 'soul has laid as a sac
from you'. This idea of the soul giving the 'dead half' of the man as a sa
Himself has given' in the Christian doctrine of redemption, is followed
return to the other half / and teach it how to live.'

In 'Scars Upon My Heart and Soul', Vicky Simpson of the University of

*The contradictions inherent in the soldier/Christ metaphor are dramatized in Li
the soldier experiences a split in his sense of self, the spiritual part of him dying
reduced to 'a log'. The poem argues that the battlefield is no place for religion, c
state of purgatory. The language, especially in stanzas two and three, is particu
military sense of 'desertion', it is the soul that commits this act of abandonment
and the half that is left is simply 'a thing in the mire' (l.12). Such a condition is
crippled soldier asking an unnamed 'sir' to put him out of his pain. Lindsay's st
within the religious debate by women writers of the period, but marks her stanc
demonstrates how religious language could be manipulated to express a variety
all manner of war experience.*

http://www.gla.ac.uk/media/media_41199_en.pdf

The poem is in the form of a Petrarchan sonnet, the metre being iambic p
accommodates the striking images well. The mood is one of quiet strug

The main idea is of a man struggling against the sea and the tangling sea
title suggests this is an extended metaphor for illness and recovery. Wo
and 'bound' imply the imprisoning nature of the sea of sickness in whic
'dragging vastness', 'wave-fettered' and 'rounding beach' show a poet w
ability to pinpoint an exact image. Lowell's use of alliteration helps the
'sinuous seaweed strands' that the reader can picture twining round his

The verbs show the slow fight back to health, represented as the shore.
'lands', 'clutch', 'gains' recording the ups and downs of his progress. He
dripping' as an invalid when they first try getting out of bed. He is com
which suggests a white figure carved out of an intensely blue backgrou
used for cameo carving). The inevitable fall 'betrayed by shifting shells
plain 'sand' and his clutching 'where no support can be' is appropriate b
through heavy surf and to a sick person trying their first steps. The pers
intensifies the odds against him.

Gradually the swimmer edges, 'inch by inch', towards the shore 'where
dance their little lives away' – both reminders of his possible fate. The s
as 'the sucking waves retard, and tighter clinch, / the weeds about him'
he will not be sucked out again because 'the land-winds blow / and in th
May'. The sun symbolises the warmth and light of recovery and May is
and fertility, echoed in the verb 'blooms'.

Picture from *Punch* magazine.

The poem is in three parts, each reflecting a different aspect of the wom each consist of five quatrains, while the third part has only three quatra first three lines in each quatrain being iambic tetrameter and the fourth effect of moving the rhythm forward until it is stopped by the short line creating a mood of uncertainty.

The poem opens in the Surrey woodland where the women are lying 'in eating 'sweet hurt-berries' which are wild whortleberries. The place is s you can see the countryside if you go to **http://www.hurtwoodcontrol.co.uk/**

This opening uses ambiguity to create tension between the idyllic picnic The women may appear carefree but there is a consciousness of pain. T described in terms of 'a quire of singers' (the wind in the pines), 'wild, w hills) and 'broke to an unseen sea' (the Sussex downs) where forest, hills scenery. The place has an air of tranquillity, 'drowsy and quiet and swe on the wind they can hear 'the great guns beat'. Those who lived near t reminders of the war going on just across the channel and, as in any situ is happening that you can do nothing about, they try to pretend indiffer not weep, / we did not curse or pray' the only comments are that the gu 'there'll be rain tonight'. This apparent lack of reaction was satirised by insensitive and uncaring, but Macaulay has a different slant.

The second part of her poem looks at their feelings in the early days of t time when 'we stared and peered dizzily / through the gates of hell'. N this level of tension, however, and they have distanced themselves emot though it is a nightmare. 'The guns are muffled and far away / dreams w about 'Flanders mud / and the pain of Picardy' but they are 'far and far the wide waste sea'. As Macaulay points out they have built 'guarding we run / mad from dreaming of naked fear / and of black things done'. view' so that the 'guns that shatter the world' cannot quite break throug

Despite all this, and all their efforts at self-preservation, the final part of not succeeding. The ellipses tell a story of doubt and uncertainty as 'hea dull dreams of pain'. The attempt to tell the south wind to stop blowing bring the rain' fools nobody and the desire to 'lie very quiet on Hurt Hil the dead of Flanders than an ability to ignore the guns. The final stanza really are as 'the earth's bounds reel and shake' and the broken repetitio women's inner fears.

Jan Montefiore applies a feminist reading of the sub-text of the poem, w
...empowered by the absence of their male oppressors in the mud and violence o
internal 'guarding walls' of denial against her guilty collusion with the angry e
('Arguments of Heart and Mind', page 57).

Nosheen Khan writes:
Macaulay's poem shows that war was an ever-present reality which had to be s
indifference – if people at home were to retain their hold on sanity ('Women's
page 95).

Photograph of troops passing through London on the
Retrieved from **http://www.firstworldwar.com/photos/graphics/nw**
The Nations at War by Willis John Abbot (New Y

'THE SHADOW' by Rose Macauley

This poem has a rather unusual form, in which three stanzas of unrhym
interspersed with three shorter stanzas. This is because the poet is descr
civilians and comparing it with the experiences of the young men at the
and assonantal rhyme which helps to create a rhythmic feel to the verse.

The title has two different meanings within the poem. It refers to the sh
moon and to the fear, pain and death caused to the civilian population a
and death caused to the young men at the front. The poem opens with a
silhouette in the sky, almost beautiful as she watches it 'poise and tilt, ar
beauty is belied by her knowledge of its purpose which is to drop bomb
right into the town' and wrecking streets and houses. The image of 'sm
has connotations of fragility and of blood – the poet's friend, Rupert Bro
wine of youth' in his poem 'The Dead'. The internal rhyme links sight a
and 'moon/soon' (moonlit nights were chosen for bombing raids) and al
with 'crashing/smashing'.

This is followed by the short stanza printed in italics, perhaps to reflect
portraying a 'strayed shadow of the Fear that breaks / the world's young
which is repeated in each of the short stanzas, is probably the equivalen
However afraid the civilians may feel it is hardly comparable to that felt

The second stanza begins with the anti-aircraft flashlights 'like bright fi
'they point and grope and cannot find'. The writer compares them with
blind' which suggests not only the failure to pinpoint the zeppelin but to
his face from the suffering caused by the war – a common theme in the p
white faces' are those of the people caught up in the raid which look pal
flashlights. The poet remembers 'last time they came they messed our s
striking image of those buried by the rubble 'so deep you could not ever

The 'shadow stanza' this time continues the motif of blindness with 'Fire
is still a 'pale shadow of the pain that grinds / the world's young men'.

The final stanza makes the comparison still more explicit. It opens with
blood' of those at home runs 'like fire, like wine' echoing the previous tw
brains' are so keen and the 'crushed limbs so swift' and the 'dead dream
fighting for them. The 'Plain' of Flanders holds 'limbs and dreams and b
these are now 'tossed in sodden heaps of mire... ' As the first bomb drop
'tonight's show begins', the reflection is about death which is only the 'r
the world's young men'. The civilians suffer, individually and in groups
is dwarfed by the enormity of places like the Somme.

Group Work for Lindsay, Lowell and

GROUP A
Make notes on the way in which wounded men are presented in 'Despair' and 'Convalescence'. What similarities and differences can you find in the treatment of this subject? Give evidence to support your ideas. Present your findings to the rest of the class in any way you choose.

Make note
civilians are
'The Shadow
differenc
treatment
evidence t
Present you
the class in

GROUP C
Make notes on the use of language and sound patterning in 'Despair' and 'Convalescence'. Give evidence to support your ideas. Present your findings to the rest of the class in any way you choose.

G
Make no
language and
'Picnic' and
evidence to
Present you
of the clas

INDIVIDUAL TASK
Choose one of these four poems and write a critical appreciation of it, using the notes from the previous tasks. You should give your personal response to the chosen poem and support your views with appropriate quotations.

'SING A SONG OF WAR-TIME' by Nina Macdonald

The poem consists of three octets with the second and fourth lines and th rhyming and can be sung to the tune of 'Sing a Song of Sixpence' – thus those at home by the war. The rather light-hearted tone makes this poe of most of the writers in the book.

The narrator is a little boy who apparently doesn't understand the signif things, as children do, from a narrow perspective. For him the 'soldiers enjoyed, while tea that follows of 'bread and margarine' he is told is due hardships consist of not having cake or jam and not being able to buy to funny / now, for little boys'.

His home life is probably similar to many others in war-time, where 'Mu because all the maids have 'gone to make munitions / cause they're bett by Madeline Ida Bedford's 'Munition Wages'. This may seem strange to households who could afford to employed at least one maid. It must be none of the labour saving devices found in a modern home and everythi find out more about the position of women and servants before WWI pl **http://www.victorianweb.org/gender/femeconov.html**

The nurse (nanny) in a household not only brought up the children and with the sewing and lighter domestic chores. Here she is 'sewing shirts effort. Knitting and sewing for men at the front was a constant female o Not all women contented themselves with domestic chores, of course – r dispatch riders, ambulance drivers, etc. and went overseas. Others staye job market at home vacated by the men who had signed up. As the narr / they've never done before'. They became 'bus conductors' and drivers is more about this in Jessie Pope's poem, 'War Girls'. For the little boy it turvy / since the war began'.

This *Punch* cartoon shows an elderly gentleman being helped aboard by a female bus conductor.

'AT THE MOVIES' by Florence Ripley Mastin

Florence Mastin was an American teacher of English born in 1896. The p
two quatrains with alternate rhyming lines. Like Teresa Hooley's 'War
impression made on her of the first films of the war.

In stanza one she depicts the 'long British columns grinding the dark gr
and white films) and marvelling that it was 'twelve months ago they ma
yet here they are on screen doing it over again. In stanza 2 she focuses o
cap; his hair is bright' and he stares at the camera, 'eager and young and
'picture' which 'quivers into ghostly white' reminds her of what has hap
who are shown in the film and 'her heart grows cold'. The boy on scree
now no more substantial than their flickering images.

Photograph of British Marines arriving in Os
Retrieved from **http://www.firstworldwar.com/photos**
The Nations at War by Willis John Abbot (New Y

The poem consists of twenty five lines of irregular length and with an ir
metre. The flow of the poem can nevertheless be heard if it is read aloud
aside and a single caesura to create particular emphasis on the monume
of the cenotaph as a military celebration, but rather as a memorial to sta
families of the dead. The original monument was made of wood and pl
temporary erection for the victory celebrations. It became a centre of gri
and the permanent memorial, designed by Lutyens, was placed in Whit
about it please go to **http://en.wikipedia.org/wiki/Cenotaph**

The poem opens with a negative 'not yet' referring to the battlefields of
which are covered with the marks of destruction and filled with the bod
for them to 'be green again' as 'only yesterday' or so it seems, they were
wonderful youth', an alliterative phrase that conveys the terrible loss of
before them. This is 'a grave whose earth must hold too long, too deep a
slaughter and appalling conditions of the trenches can never be forgotte
Mew seems almost to have foreseen the future battlefield tours that wou
we may speak as proudly as we may tread'.

She then returns to Britain and 'the watchers by lonely hearths' who suf
the grief of losing loved ones, which she describes as 'the thrust of an in
build the Cenotaph': at the head of the monument will be 'Victory, win
although the plans must have changed, since neither of these figures app
word cenotaph comes from Greek and means 'empty tomb' which Mew
for, in lieu of any graves to visit; the stairs at the foot of the memorial are
to spread / violets, roses and laurel'. Violets stand for faithfulness and lo
is a symbol of victory. These flowers also represent 'the small sweet, tw
come from 'the little gardens of little places' where the dead boys were b
memorial became mysteriously covered in wreaths and sprays of flower
Springs' before the war. Spring is traditionally the season of new life an
covering symbolic graves of those who lie 'with a thousand brothers', lo
meaning the one who is important to whoever lays 'the purple, the green
heartbreaking 'to see / such a brave gay coverlet to such a bed!' The low
associated with the earth where the dead men lie, just as the top is symb
Nike, and the figure of peace.

The poem then imagines a future when the war will be gradually forgot
goes on around the Cenotaph will become distanced from the spiritual li
their lives, 'God is not mocked and neither are the dead' in a future 'mar
for sale. The question of 'who'll sell, who'll buy' and who will lie 'with t
meaning in grace, which can mean 'holy' or 'artfully'. The terms 'whore
salesman) suggest the lowest kind of commerce and the poem finishes o
these transactions around the memorial 'is the Face / of God: and some y

'MAY 1915' by Charlotte Mew

The poem has nine lines of irregular length and a rhyme scheme of a-b-a poem unity. The theme is that even war cannot last forever and eventua new life and hope.

The poem opens with this idea, 'let us remember Spring will come again blackened woods' of the battlefields. The trees are shown as 'wounded' wisdom of nature as they wait 'for the heavenly rain'. The image of the baptismal force which is a certain thing, like 'the sky', the 'healing breez continuity of nature for which war is only an interruption.

The poet shows spring coming 'when God shall please' as being 'a divin remember their dead. Spring is thus associated with the end of war and those who sit 'hands in their hands, eyes in their eyes' which is a startlin identification with the dead. They are seen as 'at one with Love, at one v 'blind to the scattered things and changing skies' that promise a differen

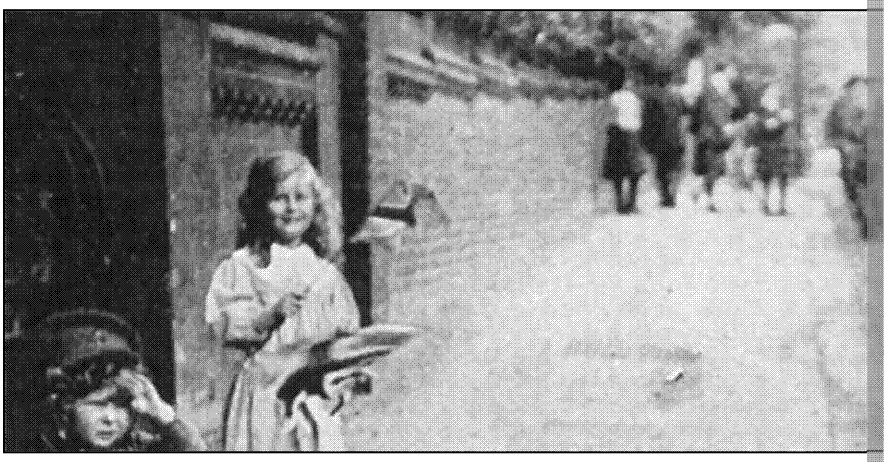
Photograph of the Road to Cumieres.
Retrieved from **http://www.firstworldwar.com/photos/graphics/cr**
Collier's New Photographic History of the World's War (N

'JUNE 1915' by Charlotte Mew

This poem is a single octet with irregular but alternately rhyming lines. where small things may once again seem important, as they do to the ch

The writer juxtaposes two points of view – the world at war with the chi around him. It begins with a question, 'Who thinks of June's first rose t with the idea of 'some child...with shining eyes and rough bright hair' r lane'. This is an image of pre-war innocence and it is 'to us almost as fa The writer's second question is, 'What's little June to a great broken wo much looking in the face of grief, the face of dread?' The world has left i of war can see only sadness and horror.

However, the writer then turns the question around, so that it reflects th broken world to June and him / of the small eager hand, the shining eye child is part of nature and for neither of them is the world outside as im moment. They are the future when the war is past and being forgotten.



Photograph of children saluting passing British
Retrieved from **http://www.firstworldwar.com/photos/graphics/n**
The Nations at War by Willis John Abbot (New Y

Group Work for Macdonald, Mastin

GROUP A

Consider the poem 'Sing a Song of War-Time'. Make notes on the themes, ideas, techniques, language and form. Then use your notes to create a PowerPoint presentation on the poem for the rest of the class. Find appropriate pictures from Project Gutenberg's copies of *Punch* magazine for 1914-1918 and music from **http://www.firstworldwar.com/audio/index.htm**

Consider the p
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http://www.first

GROUP C

Consider the poem 'The Cenotaph'. Make notes on the themes, ideas, techniques, language and form. Then use your notes to create a PowerPoint presentation on the poem for the rest of the class. Find appropriate pictures from Google images and photographs and music from **http://www.firstworldwar.com/audio/index.htm**

Consider th
notes on the
language and
to create a Pow
poem for t
appropriate p
http://www.first

GROUP E

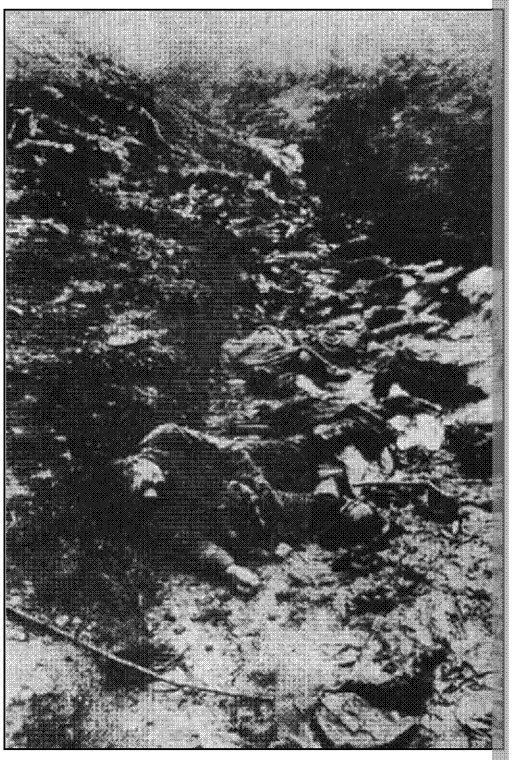
Consider the poem 'June 1915'. Make notes on the themes, ideas, techniques, language and form. Then use your notes to create a PowerPoint presentation on the poem for the rest of the class. Find appropriate pictures from Google images and photographs and music from **http://www.firstworldwar.com/audio/index.htm**

'LORD, I OWE THEE A DEATH' (*RICHARD HOOKER*) by

http://

The title is taken from a prayer by Richard Hooker when he was near d belief that Christ died on the cross to save mankind. To read more abou why Alice Meynell, herself a devout Catholic, is quoting him, please go **http://en.wikipedia.org/wiki/Richard_Hooker**

This very short poem is a quatrain with alternate rhyming lines. It is w appropriate to its solemn and philosophical content. The 'debt' to whic beings to Christ the Redeemer, a debt 'man pays...with new munificenc The word 'munificence' comes from French meaning 'generous' and th who died on the battlefields. The war is contrasted with 'not piecemeal are the usual people expected to die off gradually. The poet uses the sy metaphor of money, where the old are compared to 'effaced thin pence' young men dying in thousands pay 'greatly and in gold.' The depictio 'grudgingly' while golden youth is generous has found an echo in othe genders.



Photograph of soldiers killed at Caporet
Retrieved from **http://www.firstworldwar.com/photos/graphics/g**
The Great World War: A History edited by Frank A. Mumby (Gresham P 1915–1917)

'SUMMER IN ENGLAND 1914' by Alice Meynell

The poem consists of five stanzas with a break after the fourth. Each sta with alternate rhyming lines and a couplet. The metre is iambic tetrame forward towards the doubts of the fourth stanza and then the resolution of the pastoral tradition in English poetry to create a vision of England i what is happening on the front line, although at this stage in the war ev 'over by Christmas'.

The poet makes use of personification when referring to natural objects actions, 'caressing pencils', 'sky has walked', 'stroking the bread', 'rose are all examples of this technique.

In the first stanza London is seen as 'transfigured' by the sunlight, whos and made unattractive streets seem 'impearled' – an unusual verb whic lighter and richer. The stanza ends on the line, 'O what a sky has walke transformation continues into the countryside in stanza 2, where the fie and 'the silken harvest climbed the down' creating an impression of ripe moons follow, 'heavenly-sweet' and the image of 'the bread within the s will become later. The stanza ends on the picture of the moon 'looking which is another sign of the rich harvest.

There is a change of tone in the third stanza as the poet begins to contra harvest of death on the battlefields. While in England, 'this rose made r convulsed' shows nature creating fragile beauty while countries destroy the 'chaste young silver sun' (the symbol of the god Apollo) with 'a thou bodies become 'one wet corruption' which 'heaped the plain'. The 'leag refers to their painful advance – a league is a vague distance of about th poetically in England.

The fourth stanza again juxtaposes the fruitfulness of nature, 'flower fol birds, berries and 'flocks and herds' with 'men shot through the eyes' in that they will never see this English autumn. The final lines of this stanz line, are a single command to a personified love, 'Love hide thy face / fr However, despite this apparent reasoning, the final stanza uses the wor He said, 'Greater love hath no man than this; that he lay down his life fo **http://kingjbible.com/john/15.htm**). This has been used many times to justi seen by Meynell as showing 'so these have loved us all unto the end' an soldiers with Jesus, 'The soldier dying dies upon a kiss / the very kiss of

Nosheen Khan says *the poem implies that the war which has disrupted the be necessary for the preservation of this very beauty.* She also quotes Alice Mey saying, *to my parents, accepting the propaganda phrase of the time, it was 'the* Poetry of the First World War', page 50).

http://en.wikipedia.org/

The poem is an early anti-war protest, written in 1916, before Sassoon ar exposés from the front lines. It consists of six stanzas with a number of ‘there/there’, ‘it/it’, ‘all/all’ and ‘long/long’. The metre has the swing an which works as the men are cheered on their way in the first two stanza the remaining four. The refrain stresses how ordinary the boy is – we k Soldier Boy!’. Nosheen Khan comments that *the refrain also helps establish inveigled into war* (‘Women’s Poetry of the First World War’ page 15).

The metre is emphasised by the poet’s use of alliteration in the first stan sound to the core of him’, an image that is established as a contrast to w ‘fine, new flags that swung a-flying there’ which are symbolic of the opt ‘first volunteers’ set off to war. The fact that he is ‘blushing under the c with flowers shows his youth and naïveté. He is shown as being ‘not v about’ but is carried along by the music, which ‘drowned his doubt’. It ‘gay, bold tune’ on the drums, while the ‘boasting fifes’ (a kind of pipe) young soldiers along with it.

In the third stanza the mood changes as Billy realises what had been in from the past to the present tense to create the atmosphere for the reade and waving flags, he is ‘one with the blinding smoke’ while the martial and bone’ and ‘pain-crazed animals shrieking’ and the perfumed flowe blood stench that is a-reeking’. Billy the blushing, clean young recruit h like a rat in a corner.’

In the next two stanzas the poet describes ‘the Thing that was Billy’ – he mind an individual – ‘like a ghoulish score of him’ is a horrible echo of from the opening line. ‘The fine, brave sight’ of stanza two has become twisting and a-crying’ on ‘ground... smeared with the gore of him’. Eve by his fate: ‘even the leaves are red’ and ‘a sickening sun grins down on poignantly, ‘still not quite clear in the poor, wrung heart of him / what t dying for something he doesn’t even understand. The poet’s depiction horrible; she is trying to destroy any illusions about ‘the knightly joke of part of him’ while around him are the worms and ‘loathsome things he with carrion crows ‘eager for the foul feast spread for them’.

The final stanza is addressed directly to the reader and to those poets w knightly and honourable, those who ‘story it and glory it’. The reference Grindstone’ means those who aid the evil of war by sharpening the wea that help to prolong the war. As Nosheen Khan writes: *The declamatory poet’s distaste for the rhetoric and gestures of heroism, and the need for change which enable poets to dissemble* strike her as *‘braggart attitudes’ wrapped and*

'ON THE PORCH' by Harriet Monroe

http://en

Set against a backdrop of what could have been England on a Sunday afternoo with bronze bells ringing, a city all towers, gardens of lovers and flowers." Tho darkness. Broken images follow; "surges of thunder" interrupting one's peacef "armoured train" carrying troops to their final destination. "The glorious dead description of war's toll on man.

http://ezinearticles.com/?The-Effects-of-War---Poems-in-Contrast&id=2004550

The poem is in the imagist tradition, which Harriet Monroe encouraged it has conventional elements like the refrain and the rhyme. It depends c for its effects and it tells of the experience of women who are sheltered f affected by it.

The first image is of the female narrator who is 'roofed in, screened in' f war. The sounds are 'summer rain' and 'birds complain' which are link 'dry' – depicting someone in a safe haven. The gentle picture of summe on billow' and 'roar on roar' as the metaphorical 'seas of war' wash over into a nightmare world where vision is restricted to the violence of battl blind eye' which 'lunges and plunges' like a ship tossed in a storm, alon 'swooping out of the sky, / the aeroplane'. These images cover land, sea sweep of the conflict.

Further down is the picture of the young men 'proudly swinging / unde the front, a picture which is undercut by the bathos of 'the glorious dead rhyme links the flags with the rags of the dead men. The depiction of a medieval walled cities of Europe, where 'gardens of lovers and flowers' 'the light of the sun' creates warmth and dryness as opposed to the 'seas vision of peace, the poet shows it 'all broken, undone / all down – under drowned by the conflict which is repeated like the advances and retreats

The final stanza repeats the initial one as another refrain, but the reader will take a very different view of it, realising that what appears to be a safe haven is a fragile structure and no defence against the knowledge of what is happening at the front.

Group Work for Meynell, Mitchell a

GROUP A

Make notes on the attitudes to war shown in these four poems. What similarities and differences do you find? Give evidence to support your ideas. Present your findings to the class in any way you wish.

Make notes
four poe
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to support
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an

GROUP C

Make notes on the use of ideas about religion and nature shown in these four poems. What similarities and differences do you find? Give evidence to support your ideas. Present your findings to the class in any way you wish.

Make no
metaphor, s
these four po
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'THE FIELDS OF FLANDERS' by Edith Nesbit

The poem consists of five quatrains in rhyming couplets. The metre is b
with added feet in many lines to give a feminine effect. The title refers t
the ability of nature to regenerate after the worst upheaval, unlike the p

The first stanza describes the fields 'last year' before the war, covered in
adjectives like 'silver', 'gold' and 'stars' to show how precious these seer
The contrast of the second stanza shows the change brought about by co
'glad and gay' but 'trampled and brown' and the hedges that sheltered t
beaten down'. The passive verbs emphasise the violence being done to
the flowers 'are little black crosses set in a row'.

The idea of flowers comes in a metaphor in the third stanza, as 'the flow
dreams', together with all the other 'noble, fruitful, beautiful schemes' o
itself, 'are trampled down in the mud and blood' – the rhyme remindin
earth itself. The tree of life can stand for the tree of immortality in the G
concept of God in the Hebrew religion; or for Darwin's view of the inter
All these things are destroyed by this war.

The fourth stanza shows the renewal of nature through the spring, whic
to restore damaged and dead things to new life, in a resurrection of 'our
course to the dead men of the battlefields, 'though the spring be so green
the children's author apparent in this line), 'the crosses will still be black

The final stanza seems a little at odds with the rest of the poem as it call
may refer to Mars or perhaps the God of the Old Testament who 'shall ju
Central Powers, 'who trampled our country (Belgium) and laid her low'
God to 'hold our hands on the reckoning day' – to prevent unchristian r
we should repay'. The reckoning day could refer to the day of victory in
judgment.

Picture from *Punch* magazine.

'SPRING IN WAR-TIME' by Edith Nesbit

A short poem with only four quatrains and alternate rhyming lines, the
spring when she and her loved one were together. The metre is iambic
that cuts off the line, perhaps a reminder of the shortened life of the ma
used by the poet gives it a simplicity that makes the emotions more dir

The first stanza creates an image of 'sprinkled blackthorn snow' – the w
May tree, which symbolise fertility and weddings. It 'lies along the lov
they were together but 'where we shall not go again'. In the second sta
wood the violets peer' – a poignant reference to the way in which lover
been as 'ours'. Violets are a symbol of faithfulness and modesty and th
except 'they have no scent this year', almost as though the writer's sens
love.

The third stanza uses the age-old metaphor of nest-building of which 'e
the birds, last year 'we had heart to sing last spring, / but we never buil
died before they could think about their home together. The red roses
love and passion, but they are 'blown' meaning past their best although
' the ellipsis indicates a feeling too deep for words. The final stanza ref
fidelity and innocence, and have not yet 'grown / on your clay' which r
to his body. It may be irreverent here to think of the modern term 'pus
relevant!

Photograph of cemetery in Belgium.

'LAST LEAVE' by Eileen Newton

The poem consists of two-ten line stanzas divided by the rhyme scheme
rhyme scheme of the octet is interesting in that it is reversed, reading a-b
iambic pentameter, appropriate to the reflective and philosophical tone.
only be known in hindsight as a memory, but the writer tries to recall th

The poem begins with an exclamation, 'Let us forget tomorrow!' This ex
common feeling in wartime, when the future was uncertain. The poet is
of the time they have together 'with curtains drawn and driftwood piled
watching the firelight and feeling 'peace, and content, and soul-security'
idea of being at one with yourself. The weather outside reflects the storm
'the waste is wild' has connotations of countries and towns laid waste, w
'ceaseless beating' of the clouds and rain recall the civilian refugees and
battlefields.

The second stanza is gentler as the twilight grows towards night, 'the du
flames are low' and 'we do not heed the shadows, you and I' although th
gloom' can be a metaphor for the shadow of war that looms over them a
last gleam' before the war closes in again. The fire is explicitly compared
'our earthly fires must die' but the poet seems to derive consolation from
love's flame shall leap and glow'. She seems to be saying that, even if ho
night, with all it means to me' will kept as a wonderful memory.

'REVISION' *(FOR NOVEMBER 11TH)* by Eileen Newton

As the title suggests, this poem was written for Armistice Day and consi
in reverse a-b-c-d-d-c-b-a. The metre is iambic pentameter, which suits
philosophical tone of the text. The theme, naturally, is remembrance.

The poem opens with a reference to the two minutes' silence that was ob
'let the surging tide of memory fill / the mind's deep caverns with its mi
an effective image of the way in which emotional memory works. Altho
symbolic 'poppies dipped and dyed in human blood' and 'the rude cros
determined not to 'think again' of 'all the strife that which scarred that l
rather go back, in imagination, to 'the little, leafy wood where you and I
The memory of her beloved alive in the setting of an April evening is sti
ramparts' which recall an older kind of warfare and 'bars of gold betwe
implication of imprisonment, where the light is only seen through trees
scarred forests of Europe. 'Hesperus' is the evening star – the personific
goddess of love.

The final stanza shows the poet with her 'heart, at length set free / from
passion shed' so that she may remember 'the low caressing call' of her l
sad years ago'. Her memories of him will not be infused with hatred of
him to be killed; instead 'I shall know / that pain and parting matter not
risen from the dead / is crowned by love's immortal constancy'. Howev
second stanza suggests that she is not remembering that April evening u
the future and conditional verbs, 'may', 'shall' imply that this acceptanc

'IN A RESTAURANT' 1917 by Eleanour Norton

The poem consists of three quatrains which rhyme a-b-b-a and the metr
moves the narrative onwards towards the final line of each stanza. The
sophisticated to wistful as the narrator remembers a friend who was kil

The poem begins amid the social life of wartime London, as the title sug
of light'. At that time there would often be orchestras playing in the din
restaurants to entertain the guests, who here include 'the battle-jaded kh
leave, 'sleek and civilised once more' – although one wonders what they
trenches and finding themselves in these surroundings.

The second stanza goes from the general to the personal with 'one there
and the tears / of London ebb – of London flow'. The poet uses the meta
movements around the 'in places' of the capital and the emotions of the
seems an age '(three centuries or is it years?)' since the man was there –

He is described as 'one whose very presence gave / the common air an a
indeed, who has now left 'an empty place' in 'our hearts' – perhaps his f
early in the fighting and now lies 'far in France' in 'an unmarked grave'
between the London social scene and the unknown grave marks a chang
making the reader stop and think.

Picture from *Punch* magazine.

Worksheet for Nesbit, Newton an

1. How is nature presented in the poems of Nesbit and Newton? Give evidence to support your ideas.	
2. How is love and the idea of loss presented in these poems? Give evidence to support your ideas.	
3. What similarities and differences can you find in the way that imagery and symbolism are used in these poems? Give evidence to support your ideas.	
4. What is the attitude to war of each of these writers? Give evidence to support your ideas.	

Carola Oman, May O'Rourke and

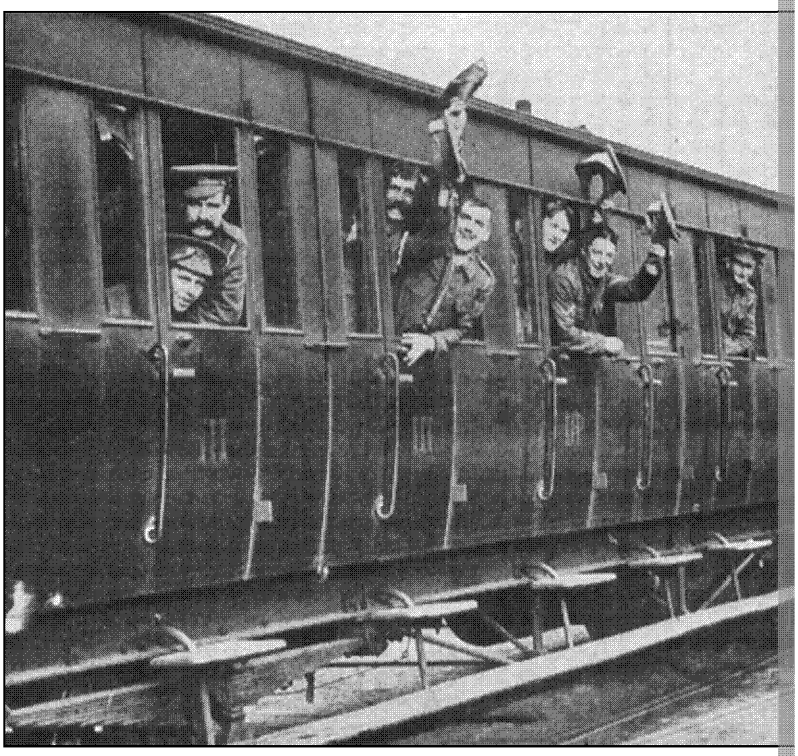
'AMBULANCE TRAIN 30' by Carola Oman

http://oldpoet

This poem, about an ambulance train that is being put to new use after t stanzas each beginning with the same line. The rest of the lines are rhyn irregular but the poem has a rhythm of its own through the use of soun

The first line has the internal rhyme of 'AT/30' and the assonance of 'lies followed by images that compare the train first with 'cold grey clouds' t gives the train a dreamlike air – an impression that is reinforced by the p and then with 'a great battleship that never saw defeat', a rather more su alliteration and assonance once again to create a rhythmic flow. The trai complete / and unimpassioned as the long grey sea'. The overall greynes blending with the clouds, the 'pale day' and the sea, like a camouflaged

In the second stanza the reader is told 'gone are her red crosses – the sic things that made this train stand out, from its background and from the around it. The next four lines are repeated, like a refrain and it is only ir learns that 'the Occupying Army boards her for Cologne'.



Photograph of British troops on train
Retrieved from **http://www.firstworldwar.com/photos**
The Nations at War by Willis John Abbot (New Y

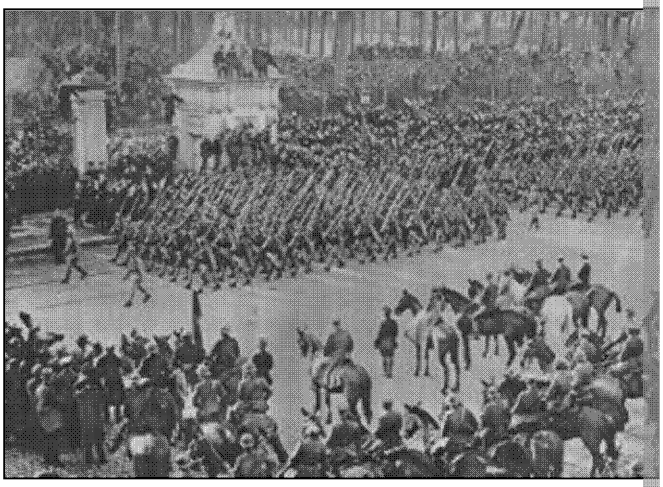
'BRUSSELS 1919' by Carola Oman

The poem consists of four-seven line stanzas. The first two stanzas have where the final line of each rhyme together. The last two stanzas have a This is in order to link different ideas as in 'homecoming/welcoming', 'sy indication of the extent of the slaughter and 'moon/dragoon/waterloo' w of the ghostly soldiers. The metre is iambic tetrameter which pushes the final lines. The mood is one of rejoicing, but also of remembrance.

The poem opens with a portrait of the city of Brussels, one of the first to return of its troops. The image of the city with its wide streets, 'driven c 'the lilac trees shoot silver green' while 'the boulevards sing with traffic' itself was rejoicing. The reference to 'the arches triumph' is taken from arches were built to celebrate an Emperor's victories. The use of the wo length of time the troops have been away at the front, unable to return t

The picture of rejoicing continues in the second stanza with 'the shops a tramcars ring and jangle by', echoing the clean colours and musical sou celebrate the fact that 'every day / brings home to her more exiled sons' now silent. Even the forests outside the city are 'warm with welcoming' more closely have 'pale leaves' that 'fall silver red' and are a reminder o underfoot, red overhead' the autumn leaves become a metaphor for the forests, plains and hills in Europe.

The final stanza is mysterious, linking the past to the present on the roa moon' and where just before dawn you may meet 'the strange dragoon' as smoke' on 'the road to Waterloo'. The battle of Waterloo in 1815 was and with very heavy casualties. It is left to the reader to decide whether historical battle or 'ghosts' of Belgian soldiers returning from the front. Waterloo go to **http://en.wikipedia.org/wiki/Battle_of_Waterloo**



Photograph of troops returning to Brusse

'THE MINORITY' by May O'Rourke

This poem seems to have been included as a representative of a type of v
judge others as less caring than themselves.

The poem consists of six quatrains, the last two run together into an octo
stanzas, the third line is split, making the final phrase stand apart from t
featuring a direct address. In the first instance this is to the troops; in th
herself. The metre is a basic iambic pentameter which can accommodate
address, but the fourth line in each stanza is iambic trimeter, which crea

The woman is portrayed as a vain, shallow creature, only interested in h
'She curls her darkened lashes; manicures / her scented hands; rubs crea
lines will gather' has a strong ring of disapproval which sounds odd to r
women are encouraged to enhance their appearance. At the time, howe
up was still considered 'fast' especially by older people. The sentence 'Sl
imply the soldiers' interest in her, or her interest in them, but either way
not much better than a prostitute. The writer wishes that those 'who we
eyes from dreadful scenes' could see her 'as she preens / bright thro' the

Some people might think this was precisely her appeal but the poet is re
'tinkling her silly mirth' while the men's families are shown as living in
dear feet / that will not come again.' The woman is addressed as 'fool' w
street / but ground made consecrate by their spilt lives'. The men who h
now dead, or blind or imprisoned or have lost a right hand or have gone
'*you* are hued / gay as a painted flower' and you can almost hear the ven
woman is merely 'filling our days with foolishness and noise / and wooi
arts'. She is finally accused of 'forgetting quite the thousand, thousand b
pierced hearts'. In this final phrase the poet is comparing the men with
pierced with a spear. Some could argue that maybe the boys died happi
our poet would not.

Nosheen Khan says of the poem that it *does not rise above the level of jingo*
see why ('Women's Poetry of the First World War', page 143).

Picture from *Punch* magazine.

'A RECRUIT FROM THE SLUMS' by Emily Orr

The poem consists of three six-line stanzas and one of five lines with a r
which rhymes the second and sixth/fifth lines and the third, fourth and
varies between iambic tetrameter and iambic trimeter, giving a rhythm
towards the shorter lines or final lines. The form of the poem is questio
stanzas posing questions about why the poorest people should bother t
answering them.

The first two lines seem to echo each other, asking what the country has
and 'can ask of you' together with a form of address that makes their so
slum', 'poor relation and friend' and 'dregs of the British race'. The poe
country that has treated these men like rubbish has no claim on their lo
being asked 'to man the gap and keep the wall / and hold the field thou
'some pitiful silver coins per week / and the thought of the 'house' at th
would earn about 1s a day (5p but worth a lot more). In four years a m
terraced house for under £200 – that is if he survived, of course.

The reply from the recruit agrees that 'she gave us little, she taught us less' but all the same the poet uses the quotation from Jesus: 'greater love hath no man than this / that a man should die for his friend' to stress their common humanity, so despite feeling they had had a raw deal, 'our bones were made from the English mould / and when all is said, she's our mother old / and we creep to her breast in the end'. This idea, that all men are equal in their ability to fight for England and in their feelings for the 'mother-country' gives dignity to the man's reply. Often the resilience and humour of such men carried their upper class officers through the horrors of the front and inspired a strong love in many of them.

Group Work for Oman, O'Rourke

GROUP A

Make notes on the poem 'Ambulance Train 30'. You should look at how the writer uses ideas, images and symbols, sound patterning, personification and rhyme. Give evidence to support your comments. Present your findings to the rest of the class in any way you wish.

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Make notes on the p
You should look at
ideas, images an
patterning, person
Give evidence
comments. Present
rest of the class in

GROUP C

Make notes on the poem 'The Minority: 1917'. You should look at how the writer uses ideas, images and comparisons, sound patterning, metre and rhyme. Give evidence to support your comments. Present your findings to the rest of the class in any way you wish.

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rest of the class in

'THE CALL' by Jessie Pope

http:/

This poem is often cited as an example of jingoism among women poets, time it is no different from many poems written by men. Nobody could happen and it is easy to judge with the benefit of hindsight. However it designed to stir up young men to enlist. It is written in three octets with of a set of questions to 'my laddie' to make him think about what he sho b-a-b-c-c-c-b and the metre is irregular with stresses on the pronouns an rather like Anne Robinson berating the unfortunate contestants on 'The

'Who's fretting to begin / Who's going out to win / And who wants to sa two 'right' ways to think and one 'wrong' way in each stanza. The direc alternating 'are you', 'will you', 'do you' and 'would you' as the questio the 'laddie' will 'follow French', a reference to Field Marshal Sir John Fr British Expeditionary Force which was deployed to France in 1914. To f go to **http://www.firstworldwar.com/bio/french.htm**

The second stanza emphasises the opportunity to 'charge and shoot' an who means to show his grit / and who'd rather wait a bit' with the impli keen to demonstrate their courage and fitness. The final stanza projects those who fought would 'earn the Empire's thanks' and depicts the 'lad march, 'when that procession comes / banners and rolling drums' or bei to 'stand and bite his thumbs' while the victors enjoy their triumph.

This poem and 'Who's For the Game?' which is similar in tone and style but the other poems in this collection show another side to the poet. For Pope, please see **http://greatwarfiction.wordpress.com/2009/07/07/poor-old-**

Propaganda poster retrieved from **http://www.firstworldwar**

'THE NUT'S BIRTHDAY' by Jessie Pope

This poem shows the contrast between pre-war life and life during the c
with alternate rhyming lines. The metre moves between iambic tetrame
is known as ballad metre. The ballad form is appropriate to a narrative
story of a young man who has everything and the results of his enlistm
stanza shows 'he nestled at his ease / upon the lap of Plenty' which mak
'what do you buy the man who has everything?' He doesn't want 'stock
presumably the brushes, scarves, socks and razors that are the predictab
rather spoilt young man for twenty-two.

He is depicted as not only wealthy and spoilt, but 'refined and dilettante
music and art'. In the end they decide on 'some ormolu, grotesquely cha
and 'chasing' is ornate decoration – it was very popular on items such as
century onwards. The 'little bronze Baccante' was a figure of one of the
Bacchus, usually depicted wearing vine leaves and very little else. To se
http://www.metmuseum.org/works_of_art/collection_database/american_pai
d_infant_faun_frederick_william_macmonnies/objectview.aspx?collID=2&OID=
The 'flagon of the Stuarts' reign' would have been a type of jug from wh
the kind of thing that would have been used go to
http://www.pewterbank.com/ENGLISH_LIDDED_TANKARDS_AND_FLAGONS..Ar
Corot was a French painter much sought after in the late nineteenth cent
inverted commas may indicate that the picture in question is one of the
his work. To find out more about him go to **http://en.wikipedia.org/wiki/**
one thing that all these gifts have in common was their very high price.

In the third stanza, the erstwhile dilettante is celebrating his twenty-thir
Flanders and his gifts are rather more humble and certainly inexpensive
welcome than those of his previous birthday and he regards them as 'un
men of his class he was probably a junior officer facing hardships he had
shows how possessions are relative to circumstances.

Picture from *Punch* magazine.

'SOCKS' by Jessie Pope

The poem concerns the everlasting job of knitting done by many women steady stream of socks, vests, mittens, balaclavas and other comforts, the miserable than they were, since the army issue was often poor quality; th hard on the feet. It has been said that the support network from home g advantage over the other combatant troops.

Here, Jessie Pope imagines a mother knitting away and trying to block o boy that remind her of the casualty lists. The poem consists of five quat from the knitting pattern being followed. The rhythm of the poem follo The first stanza sets the scene with the woman by the fireside using the a phrase which calls up the sight and sound of the knitting needles whil for the activity – it will 'check the thoughts that cluster thick' – wonderi ones and friends on the front line. Except that, of course, it doesn't. The patter are used as a refrain.

In the second and third stanzas, the reader is told something about the s We are told 'he was brave... / keen and merry but his lip /quivered when indicates that she is trying to control her feelings as she remembers their many others) he was 'never used to living rough / lots of things he'd got 'wonder if he's warm enough'.

In stanza four the paper boys are shouting the latest headlines and the n be suppressed' because it 'keeps one always on the strain' listening out f the loved one could have been involved. It is a line that brings home the of soldiers must have lived. She tries to imagine where her son is and w console herself that 'he'll come out on top somehow' – a sentiment that m must have clung to. If you are interested in learning about the different please go to **http://www.learn2knit.co.uk/knitting/basic-stitches.php**

The kind of conditions where knitted comforts might be welcome!

'WAR GIRLS' by Jessie Pope

It is hard for readers today to imagine the sheer boredom of the lives led
war. They had little independence or financial freedom and especially i
had servants to do all the household chores. No wonder they seized the
from the men and show what they could achieve. Some volunteered as
behind the front lines, many went into munitions factories but there was
girls in the country and in various different ways in the towns. Women
motorcycle dispatch riders as well as manning canteens for the troops.
of the jobs that women filled in the absence of the men, although not ev
papers were full of condemnations of women 'apeing men', particularly
other unfeminine garments.

The poem consists of two-ten line stanzas and has a jolly swinging rhyth
reflects the new freedom that the 'war girls' must have felt. It is mainly
women took over, together with a celebration of women's independenc
operators (in those days lifts were always operated by a trained attenda
delivery vans, bus conductors and commissionaires are all 'strong, sensi
their grit / and tackle jobs with energy and knack'.

The line 'no longer caged and penned up' suggests their previous situati
that men just might be afraid of finding women equal to (or better than)
careful to avoid the criticism that the girls have lost their femininity by s
beats a heart that's soft and warm' and referring to 'mother-wit'. The fi
as a reminder that this is only a temporary state of affairs, 'till the khaki
back'.

Two *Punch* cartoons that reflect the change in women's status. One sho
known, helping a man onto a bus; the other shows a girl with head un
chauffeur and a crowd of men stand watch

Group Work for Jessie Pop

GROUP A
Make notes on the poem 'The Call' and compare it with the poem 'England to Her Sons' at **http://myweb.tiscali.co.uk/sheena_charles/poemww2.htm** as an example of early war poetry. Present your findings to the rest of the class as a PowerPoint, using propaganda posters and appropriate music from **http://www.firstworldwar.com**

GROU
Make notes on the
Birthday' and com
poem 'Suicide in t
http://www.bartleby
as an example of '
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to the rest of t
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and appropriat
http://www.first

GROUP D
Make notes on the poem 'War Girls' and compare it with 'Glory of Women' **http://www.poetryfoundation.org/poem/248536** as two different views of women's roles. Present your findings to the class as a PowerPoint using suitable photographs and music from **http://www.firstworldwar.com**

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Inez Quilter, Dorothy Una Ratcliffe, Ur
Margaret Sackville

'SALL' (*IN AID OF THE WOUNDED HORSES*) by Inez Qui

Then, as now, children had a soft spot for wounded animals and this litt
to good effect. Although motor cars were becoming more common, they
worked alongside horse-drawn transport, especially in the front lines, w
mud. Inevitably many of them were killed or wounded. This little poem
with the second and fourth lines rhyming. The metre recalls a galloping
The horse is the narrator.

It is written in an accent intended to show the horse's lack of pretension
aristocratic horse intended to be ridden by upper class people in Hyde P
is a famous stretch of bridle path. At this time it was the place to be seen
riding a suitably thoroughbred horse. Sall, however is a shire horse, 'a f
the country.

She tells us not to expect any airs and graces as she is a plain working ho
the Row'. She is no show horse but plain 'Sall and Sall goes 'ard!' She is
implication is that she is of far more use than the racehorses or thorough

The British Army still used cavalry in WW
Retrieved from **http://www.firstworldwar.com/photos/graphics/**
Contributed by Malcolm Fairman in conjunction with *Clive Baker Postc*
http://www.ukoldpostcards.co.uk/

'REMEMBRANCE DAY IN THE DALES' by Dorothy Una R

http:/

The poem is narrated from the viewpoint of a mother whose two sons h buried in 'The Abbey' – there are several famous abbeys in the Yorkshi two seven-line stanzas – an unrhymed first line and three rhyming coup creates a rolling rhythm that moves the poem forward. The shortened f rather than stopping it. The repeated line 'God knows best!' is linked n Abbey but to the natural places the woman feels her boys should be.

The opening phrase 'It's a fine kind thought!' shows a Yorkshire caden burial in the most important church in the area. It is followed by 'and y because 'I know the Abbey's not where our Jack should lie'. The use of Jack' helps the sense of place. The young man had a 'sturdy love of a ro child' he wanted to be on the coast for 'he loved a sea that was grand a for open scenery and big skies which is where he 'should rest'.

The second stanza is about 'Willie our youngest born' who 'might be lo deep-voiced prayers' which the poet then compares with 'the hymns of pleasing to God. The narrator feels that the youngest son 'should sleep' the birds sing. The final line shows 'the years are long since the lads we that they have been dead for a while.

Two British Officers at their billet in Ital

'THE CENOTAPH' by Ursula Roberts

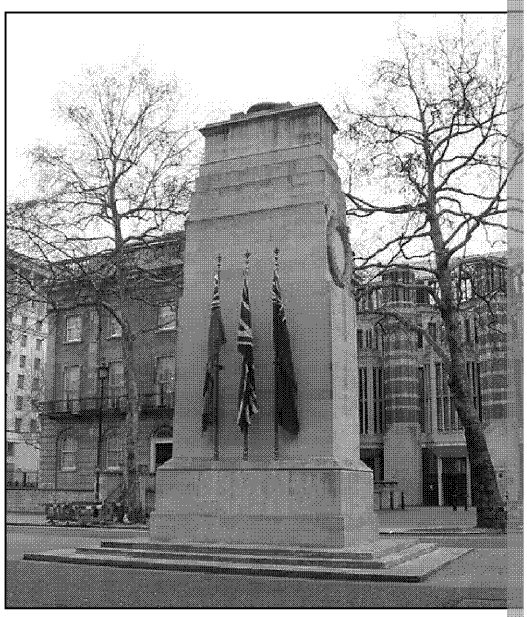
http://oldpoetry.

This poem was written in 1922, after the permanent memorial had been structure built for the first remembrance service. It is written in a free ve words and the line arrangements create a flow of their own.

The poem shows the distance that exists between the event for which th passengers on the bus. Their reluctance to show emotion is depicted as ' furtively shifted it' – rather than removing it as a sign of respect, while ' pushed his fists deeper into his pockets' presumably to avoid his urge to passengers are watching 'through the spattered windows of the omnibu and partial.

What they are watching is a procession of 'the relatives of dead heroes / remembrance has become several layers removed from the dead of the b event 'marshalled by careful policemen'. Even only four years after the spectacle stared at from the buses in Whitehall. 'Within the omnibus th although whether this indicates grief or disapproval is left to the reader.

The words of the plump woman make their mark on the narrator, 'I wou my feelings harrowed'. The word means to be distressed and the woma and distress associated with the mourning relatives was probably fairly lived through so much. However her parting injunction is towards toler but then again / there's some you see / as can'. Public mourning is not fo those who wish to do so to be free of others' scorn brings the narrator's tolerance / of human idiosyncrasy'. The narrator hopes that when she fe irritation' or her 'breath... break out in abuse' or when she wants to scor remember you'. It will become her mantra that she can utter at such tim virulence'.



Photograph of The Cenotaph.
Retrieved from http://commons.wikimedia.org/wiki/File:Cenotap

'A MEMORY' by Margaret Sackville

http://en.wikipedi

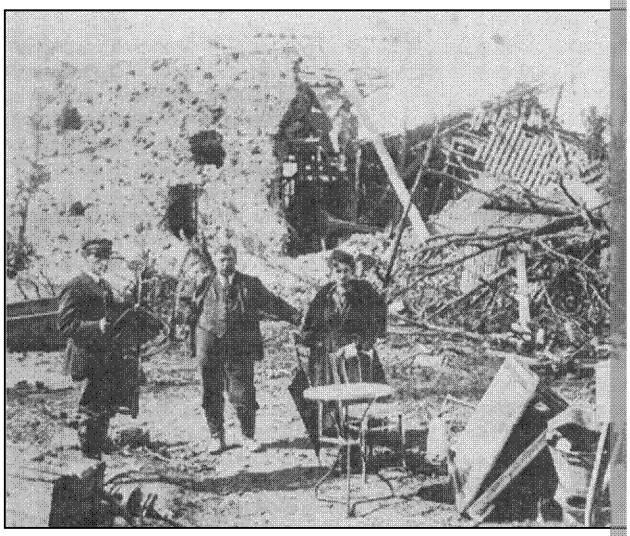
Noted for her pacifist stance and her anti-war poetry, Margaret Sackvill
and Siegfried Sassoon, whom she visited at Craiglockhart hospital. In h
of the complicity of women in the slaughter of the war because of their r
of things and their fear of being laughed at or scorned if they speak out.

This short and powerful poem consists of three quatrains with the secon
metre is irregular but strong, helped by the repetition and use of imagery
motif to Sackville's poetry which reflects her Roman Catholicism.

The subject of the poem is the destruction of a village on the front line fo
on the civilians caught up in the war. The first stanza uses sounds to cre
'the low sobbing of women' and 'the creaking of a door' – details which
participles, 'crying', 'sobbing', 'creaking' has a rhythmic effect while the
helps give vivid life to the scene. The repeated negatives, 'no' and 'noth
attack.

The repetition of similar phrases at the beginning of each stanza, 'no cry
silence', 'no pride of conquest', echo the lack of any kind of gain, while t
eerie after the noise of the shelling, as 'Horrible, soft like blood, down al
the level of shock felt by the people. The sights in the second stanza are
lie unburied' and 'a bayoneted woman stares in the market-place'. The
the 'market-place' show how the violence has come to ordinary folk, wa
shopping in their market.

In the final stanza she refers to them as 'Humble and ruined folk' for the
'no pride of conquest' as the soldiers might have, but want only to be lef
the phrase from the Lord's prayer, 'give us our daily bread'. The poem
will be remembered is not 'the battle fires' or 'the shrapnel' but 'the men



The photograph shows Belgian refugees returning to the
Retrieved from **http://www.firstworldwar.com/photos/graphics**
Liberty's Victorious Conflict: A Photographic History of the World War, (W

'SACRAMENT' by Margaret Sackville

The poem consists of five quatrains with alternate rhyming lines. The m
is suited to the big themes and the large philosophical mood. The first t
while the remaining three are a reflection on the tragedy and waste of th

A sacrament is a consecration – in this case the mysterious centre of the
Supper in its blessing of the bread and wine which symbolises the body
connotations of sacrificial death – originally the death of Christ on the cr
young men killed in the war. 'The Altar of the world in flower' signifies
time of new life and thus associated with the resurrection. The tradition
used, 'We do beseech Thee' and 'Grant us, O Lord, thy wine' but this is
phrase, 'But not this wine' – the blood of the world's youth.

The second stanza also uses the archaic form of address associated with
the creation of God including 'shimmering seas' and 'fields, whence (fro
linking the fields that produce the grain with the bread made from it. Th
clinging about Thy knees' is a reminder both of God as the father and of
children. The plea, 'Grant us, Lord, Thy bread!' is another reminder of C
from the Lord's prayer, which begins, 'Our Father', but again this is und
not this bread.' – the bodies of the world's youth.

The third stanza explicitly links the bread and wine to 'human lives' and
Lord!' ' This is taken from the Book of Revelations 14:19-20, where it sy
human race:
And the angel thrust in his sickle into the earth and gathered the vine of the ear
winepress of the wrath of God. And the winepress was trodden without the city
winepress, even unto the horse bridles, by the space of a thousand and six hund
200 metres).

The war has become an expression of God's anger against those who de
'stricken lands' of the battlefields in 'the green time of the year' are 'was
seen 'everywhere, everywhere' the emphasis of the repetition leading to
them from that blood'. The final stanza continues the imagery of catastr
'all too narrow for our dead' and the final lines return to the symbols of
poured out in an image of gratuitous waste.

Worksheet for Quilter, Ratcliffe, Roberts

1. These poems all have a theme of remembrance. How is this presented in each poem? Give evidence to support your ideas.	
2. How do the poems 'Remembrance Day in the Dales', 'A Memory' and 'Sacrament' use religious ideas and language? Give evidence to support your ideas.	
3. How do 'Sall' and 'The Cenotaph' express the views of ordinary working people in their ideas and language? Give evidence to support your ideas.	
4. Which of these poems did you prefer and why? Give evidence to support your ideas.	

Aimee Byng Scott, May Sinclair, Edith Sitwe
Marie Carmichael Stopes and Mur

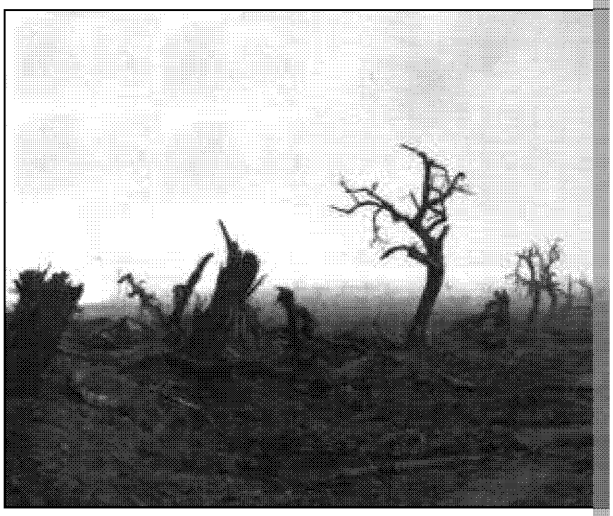
'JULY 1ST 1916' by Aimee Byng Scott

http://allpoetry.co

This short poem attempts to capture the horror of the first day of the So six-line stanzas with a rhyme scheme of a-b-c-a-b-c and lines one, four a shortened, almost like a footnote to the previous line. The metre alterna pentameter to capture the images of sight and sound. The first stanza is second after it to create a contrast.

In the first stanza the 'soft grey mist' is a background for the 'poppies fl corn' and the 'green grass dew kist' – images of nature in her prime. O pure notes' – a bird often used as a symbol of freedom and joy. Here it reference to the dawn attack that is about to begin.

In the second stanza, the morning has given way to 'a shuddering night' nature itself recoiling from the slaughter; the 'flames, not of poppies' bu blood which they symbolise, 'cleave the quivering air'. Nature is seen a words such as 'shuddering', 'quivering', 'razed', 'dead', 'prostrate' and War is active – 'War in his might / has passed'. The idea of war trampli in poetry of the time, but here it has a strangely distancing effect. As N *the image of the storm allows Scott summarily to convey the havoc and destruc euphemistic style fails to relate to the torture and agonies endured by the troop* World War', page 23).

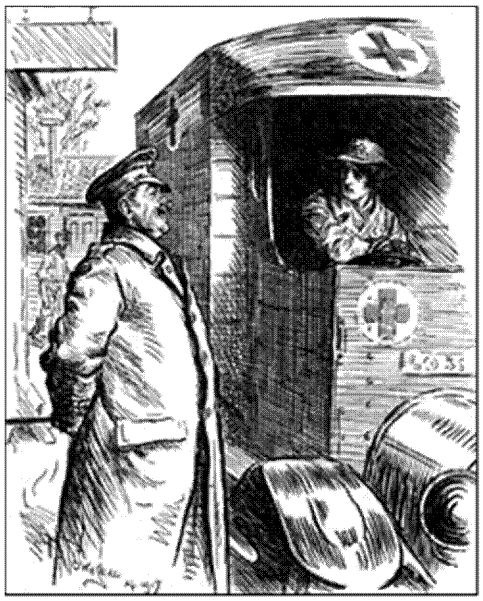


The results of bombardment on the Som
Photograph retrieved from **http://www.worldwar1.com/**

The 'Via Dolorosa' is a street in Jerusalem that runs along the route take where he was crucified. It is commemorated in churches by the Stations the most important street in Rome, running from the Capitol, through t was the road used for religious festivals and Roman triumphs after Emp poem it refers to the road from Ghent to Ostend, where the Munro ambu belonged at the time, joined the retreat before the German army. The sig show both the tragedy of armies in retreat and the victory of armies that poem consists of three parts, showing the road's uses in different times. relying on a series of images for its flow.

Part I describes the laying of the road which is 'a straight flagged road' a from beautiful city to city.' The countryside through which it runs is sho delicate trees', 'flat green land' and 'black canals / thick with heat.' In Pa road are depicted, 'the feet of the oxen and of the great Flemish horses' a piled with corn from the harvest'. The change is smoothly related with t by 'the long road loud with the passing of the guns, the rush of armoure on the march forward to battle'. Perhaps the most telling detail is that in dripping / ambulance carries home / its red and white harvest from the f

Part III shows the armies moving, not 'forward to battle' but 'driven bac approximately 5.5 kilometres and is a useful poetic measure. The poet si at trail, and standards wrapped in black funeral cloths,' to show their gr writer describes the way they smile at the Red Cross ambulance, '(you k desolation who have not seen / the smile of an army in retreat)'. Sinclair allowed to go out to the battle front with the ambulances, a feeling whic beckoning danger' and 'our joy in the harvests that we gathered in at nig gone leaving only 'an unloved hand laid on a beating heart' as 'our safet danger and excitement had its own appeal, as much to some women as t in her description of 'safety hard and strange; stranger and yet more har away from the battle zone with 'intolerable speed'.



Picture of female ambulance dr

This poem, surreal in its content, has a traditional form with three five-li and a metre of iambic tetrameter that pushes the narrative towards the f almost a refrain. The mood is rather manic, the tone bitter as Sitwell dep shown by many on the home front to the sufferings of the troops.

The opening line has an image of 'floors...slippery with blood' recalling of battlefields, while 'the world gyrates' – a phrase which suggests the tu motion of the earth itself and its upheaval through war. The caesura cre resumes with the ironic 'God is good'. The metaphor of the 'candles in t being snuffed out of 'those who hourly die for us' is juxtaposed with the 'still can dance, each night'.

The music is depicted as 'numb with death' – perhaps showing what ha commonplace. The dancers become monstrous, shown as willing to 'suc with the name of the sweetheart or mother that was their last word in or loud / that we may dance.' With the over-familiarity with death comes a perhaps the loudness of the music may drown the last whispers of the d

By the third stanza the dancers are seen as 'the dull blind carrion fly / th of flies around the bodies of the slaughtered is a deliberately horrific one grow and feed off the sacrifice of its young men. Once again the caesura this time there is no irony. The death of God, 'mad from the horror of th of the dancers – the light symbolising knowledge and understanding as 'The light is mad too, flecked with blood' shows that perhaps the madne the light of God, as well as those who ignore it and carry on, 'We dance,

The dance has an element of 'the dance of death' about it as well as an ai not to allow the distant battlefields to encroach on 'normal life'.

http://

Among women poets Smith's work most persistently embodies the Imperialist s
(Nosheen Khan, 'Women's Poetry of the First World War', page 17)

This is one of the poet's dramatic monologues, written as a wounded m only wants to go back home. It consists of seven quatrains in rhyming c each acting as a refrain. With the first three lines in iambic heptameter a pentameter, the rhythm has a rather jolly marching feel to it until it is sl narrator's 'home in Henry Street'. The poem is written in the man's wor

The first stanza tells the reader about the amenities the men enjoy – 'bill 'teas an' motor-rides' and 'concerts nearly every night' as well as 'eaps c all this we are told 'my 'eart's at 'ome in 'Enry Street'. It continues with when he can leave and in stanza three, the reader is told about 'my littl remembers fondly. He lists some of his possessions: 'The sheffoneer we wall, / the pictures an' the almanac, the china dogs an' all', give a pictur 'sheffoneer' would have been a chiffonier, similar to a sideboard. You c
http://en.wikipedia.org/wiki/Chiffonier

The fourth stanza tells the reader how thinking about his home ''elped m and ''elped me keep my pecker up in victory and defeat' – the phrase 'k for keeping up your spirits and contributes to the portrait of the cheerfu scout smiling and whistling under difficulties. His yearning for 'chippe tea' is presumably intended to reflect working class tastes.

The final two stanzas show the narrator imagining the welcome he will neighbours popping their heads out to greet him and the family hangin the 'parlour' (a small drawing room kept for visitors and special occasio about, the same as Christmas Day' – probably what we know as crêpe p including 'one I've never seen' are described in fairly standard terms – c climbing on his knee, etc. The new child is something that would be fa front for whatever reason, as they were away for long stretches of time.

Picture from *Punch* magazine.

The poem is divided into three sections, showing three different moods. which helps the narrative flow of the images and the changes in pace an

The language seems consciously poetic in its appeal to the senses. In th nature on a Northumberland beach, with descriptions of an owl, the mo The softness of the words echoes the silence of the shore in 'A dusky ow feathers spread on non-resistant air / wheels on silent wings, brushing m lines are the senses of sight, hearing and touch, all quietly and delicately onomatopoeic 'chuckling' to describe the sound of the seagulls is follow of 'wide white wings', while the poem, which starts with the small detai 'sweep down to settle on the bare-ribbed sand' and then returns to the o the soft air' and then 'perches beside me'. The reference to Minerva, Ro because her symbol was the owl.

The narrator is camping on the shore in 'my lowly tent', and she creates all the senses are heightened and 'the waves of cloud / which slowly bre a reflection of the 'little weary waves which slid away' from the beach. 'ethereal curve' and 'fairy mountains' suggest the transient nature of tho 'silvering', 'hard black shadows', 'green-haired rocks' and 'red anemone The final line in this part implies that she has been there for a month, 'a and the place has left a deep impression on her.

The second part of the poem in contrast depicts a scene of noise and bus moonbeams break on bayonets / sharpened and gleaming in hot eager h shattered 'by martial voices backed by gleaming steel'. The use of verbs 'drills', 'burning' and 'rends' show the violence of 'men who wait on wa of 'War' which 'insensate, drills its brutal way / through quivering hear lacking in senses – and sense – it is able to make 'men's pulses mad' so t young men 'strong and fair / if only they were born on other shores'. Th tranquillity of the shore in normal times and the loud disruption caused reflects the larger difference between peace and war.

The third part of the poem begins 'and yet...' a conditional phrase which aggression of part two as the poet sees the 'young men from the town' s arches of the stars'. They are as much 'within God's presence' as 'the cr So the writer attempts a reconciliation between the peace of nature and t the depiction of the soldiers under the stars.

The poem consists of four unequal stanzas with an irregular rhyme sche
pentameter appropriate to the descriptive narrative and philosophical m
elegiac as the subject is the unknown soldiers of the war, here crystallise

The setting of the poem is England in a spring dawn where it has 'flashe
though taking them unawares. The tricks of the light played by the daw
beneath the hill' and 'makes and unmakes... the magic that we call the r
rain' – that is 'the previous evening's rainfall' has been 'unfolded, traced
tips of frost' which has frozen the raindrops into ice. The activities of na
the birds building nests in the hawthorn trees and the hare lining its for
metaphor showing the wind as a knight jousting. 'The moon has waxed
to the phases of the moon over a month, growing as it becomes full and
unknown dead 'knew the beauty of all those / last year', but the stanza c
remembers him?' The soldier's memories of home have gone with him
home lies in doubt.

The second stanza begins with the personification of 'Love sometimes w
implication is that it is undaunted by the war; and also of 'Laughter thro
even in the grim times of war people can find room for these. 'Utterly b
clumsy construction, meaning that beauty has not totally gone and 'wor
that people can still find time to wonder at and admire beauty and natu
The idea of blood as wine (dealt with in 'Sacrament') is alluded to here w
overflowing from the world's 'beakers', including the unknown soldier'
these' – and the stanza finishes on the same question as before, 'who rem

The third stanza answers the question directly and bleakly, 'None remer
that 'he lies / in earth of some strange-sounding place / nameless beneath
associated with the skies than the earth in which he is buried. Instead of
only chant, the rain / the only tears upon his face' – only nature mourns
forgotten utterly / by living man' implies his complete extinction from th
out that other people are able to continue their lives because he lost his
eyes / because his heart beats not again'. His early death has helped to c
other men'.

The final stanza compares the unknown dead with Christ as 'the great sa
strangers'. He is seen as nobly venturing 'into the night alone', 'his body
divinely shed', now 'in the earth lie lost and dim'. The poet calls upon th
in their meals, similar to the Last Supper, 'Eat, drink and often as you do
him'. The theme of the forgotten and the need for remembrance is assoc
universe which the dead man used to share with the living.

Group Work for Scott, Sinclair, Sitwell and Stuart

Class Display Work

GROUP A

Look at the poem 'July 1st 1916'. Enlarge a copy of the poem and cu
and phrases that you think represent it well. Find pictures that you t
the images and ideas presented in the poem and make a collage of
images on a piece of sugar paper.

GROUP B

Look at the poem 'Field Ambulance in Retreat'. En
cut out words and phrases that you think represent
think express the images and ideas presented in the
words and images on a piece of s

GROUP C

Look at the poem 'The Dancers'. Enlarge a copy of the poem and cu
and phrases that you think represent it well. Find pictures that you t
the images and ideas presented in the poem and make a collage of
images on a piece of sugar paper.

GROUP D

Look at the poem 'The Convalescent'. Enlarge a c
words and phrases that you think represent it well
express the images and ideas presented in the poem
and images on a piece of suga

GROUP E

Look at the poem 'Night on the Shore'. Enlarge a copy of the poem
words and phrases that you think represent it well. Find pictures th
express the images and ideas presented in the poem and make a coll
and images on a piece of sugar paper.

GROUP F

Look at the poem 'Forgotten Dead, I Salute You'. En
cut out words and phrases that you think represent
think express the images and ideas presented in the
words and images on a piece of s

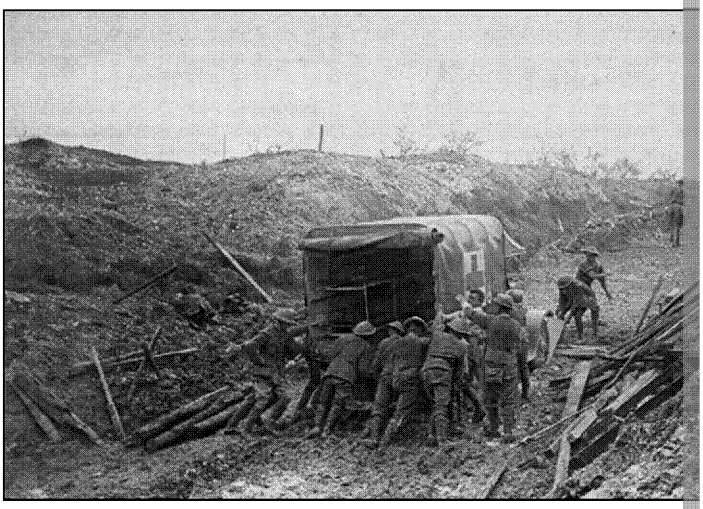
'ONE NIGHT' by Millicent Sutherland

http://en.wikipedia.org/wiki/Millicent_Sutherland-Leve

Written while she was running her 'Sutherland Ambulance' hospital on consists of eighteen rhyming couplets, giving a fanciful conversation bet The metre is iambic pentameter suitable for a descriptive narrative.

The first three couplets tell of the writer walking into the moonlight on t between 'a moon of gold' and 'grey sands' and the sea is described as 'c reference both to the moon's reflection in it and to its influence on the ti the battle zones she crossed 'she had seen good, or only poor things' bo Couplets four to eight tell of the moon's observations over the sea, whe men' who have left 'struggling horror' behind, 'sinking ships... and floa men calling out and choking. She then speaks of how 'the dead die brav that were important in the mortal world 'to find the Fount / where angel not for broken hearts, but thirsty souls'. This refers to the elixir of life, i

The writer then asks 'And what on shore... where rivers run, and trench moon describes the snow and frost on the ground and 'red pools of gore deep dug corners' so, unable to bear the sight, she 'let misty cloudlets sw earth'. This conceit of the moon veiling her face against the terrible sigh by the 'eager breath / of great Adventurers, released from death / and sh and hair'. The description of the dead soldiers seems to owe something t mythology heading for Valhalla with the moon having 'lighted these ac reach the garden of Life's aftermath', although the garden is a reminder hordes of souls 'in troops' and 'dark hordes' implies their numbers as th 'more snow fell and shrouded all the land' – as though the entire countr The symbol of the moon here is of guide as well as observer. The final c thought returning 'to our House of Pain'.



Photograph of soldiers helping an ambulance throu
Retrieved from **http://www.firstworldwar.com/photos/graphics/m**
Contributed by Malcolm Fairman in conjunction with *Clive Baker Post*

'YMCA' by C.A.L.T.

The Young Men's Christian Association ran canteens for the troops and
poem is written by one such volunteer. It consists of six stanzas with an
written in rhyming couplets. The metre is iambic tetrameter, which the
jaunty rhythm that bounces along, reflecting the poet's excitement at her

Her enjoyment is evident from the start in 'Oh Monday night's the night
revealing the name of the camp where she is going 'For Zepps our where
bombs come dropping in the urn'. Her excitement is both naïve and end
'we stand and wait behind the bar: / You've no idea how smart we are' a
and how they understand the jokes about 'coffin nails' for cigarettes. 'W
popular as they were cheap.

She takes a motherly attitude towards the troops, 'Some call me 'Mother
looks at them 'I see them through a mist of years: / I see them in a thousa
mothers' little lambs... ' – the ellipsis implies the unspoken connotations
briskly returns to her sales of chocolate, scones and teas for fivepence. F
would be just under 5p today, although the value of the purchases woul
Apparently the system was to purchase a ticket at the cash desk and use
presumably so that the volunteers would not have to handle the money.

The writer wonders if the 'Tommies' – a term for a soldier that comes fro
Atkins who became representative of the British soldier – realise how m
and shake their hands for what they do. She says 'thank you' when they
is much more meaning behind it. Each Monday night before she goes to
the British Tommies.

Picture of a canteen from *Punch* magazin

The poem is set during the winter although it looks forward to the adve
five-line stanzas with a rhyme scheme of a-b-c-b-b. The first three lines
what will happen in nature are written in iambic tetrameter, while the t
the lives of the fighting men. The mood is sorrowful and the tone questi

The use of the first person addressing the reader directly creates an intin
questions being asked. The use of alliteration in 'feel... far off, far off... fa
the spring. The question 'how can Spring can take heart to come / to a w
personification that attributes feelings to the season. Because spring is a
fertility it is ironic that it should want to come to a world in mourning fo
both echoes and reinforces the feeling of grief.

In the second stanza it is the later sunset that is being questioned – sunse
have connotations of age and death. The question is asked 'How can the
fight?' The personification of daylight depicts it as enabling the fighting
resulting loss of life. The final line, with its use of 'still fight' reflects the
long the war has continued.

In the third stanza the grass is shown as active and personified. Verbs su
'blow' and 'sway' are all future actions that poet imagines will come wit
the grass is 'How can it have the heart to sway / over the graves?' The fi
previous one but adds the qualifier 'new' to show the increasing numbe

The last stanza uses the image of 'the boughs where lovers walked', a po
spring blossom that recalls weddings and fertility ceremonies, made all
question is 'what of all the lovers now / parted by death?' The use of the
describe the perfume of the blossoms can also refer to the dead lovers ar
line is in contrast with the delicate colour of the 'apple-blooms'.

Photograph of French troops fighting among th
War of the Nations, New York Times Co., New Y

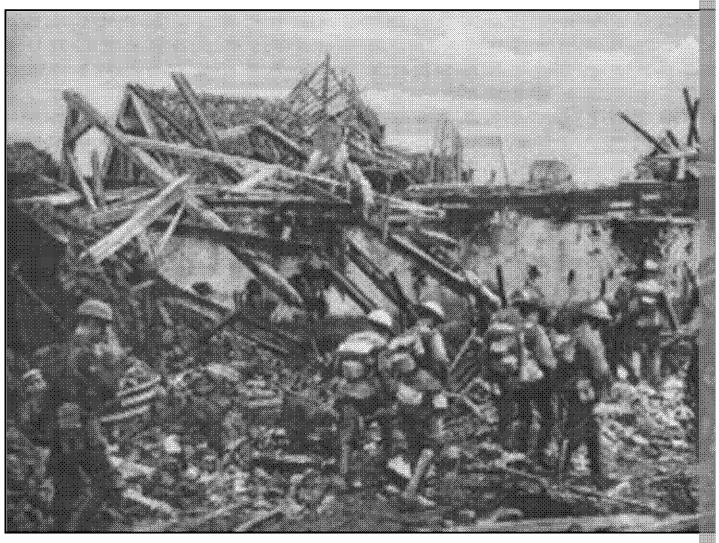
'THERE WILL COME SOFT RAINS' by Sarah Teasdale

The poem consists of six rhyming couplets with an irregular metre. Eac
within the overall theme of the poem. Like her previous poem, 'Spring
future arrival of spring, but the mood here celebrates nature and its ind
humans.

The 'soft rains' of the spring are those which stir the earth to new life an
representatives of summer. The unusual use of 'shimmering' to describ
effective, as it also brings to mind the sight of their colours as they dart
'singing' probably refers to their mating calls which are a sign of the fer
while the 'wild-plum trees in tremulous white' show the beauty of the s
fall at any moment, but also has connotations of weddings.

'Robins' are birds associated with winter in the UK but with spring in th
describes both their red breasts and the warmth of their feathers, as wel
passion and of blood. The alliteration of 'whistling their whims' is onom
that the bird is free to do what it wishes.

The final three couplets show how indifferent they are to the war: 'not o
/ will care at last when it is done'. The use of enjambment emphasises th
repeated again at the start of the fifth couplet. Nature would continue t
perished utterly', which is extending the common image of nature re-tak
The phrase 'woke at dawn' in the penultimate line reflects the idea of th
most attacks took place in the war. The final stanza shows the personifi
with the natural world in the reflection that she 'would scarcely know th
implication is that human beings with their destructive ways would cer
annihilated the race.



Photograph of British troops in a ruined village i
War of the Nations, New York Times Co., New Y

'IN TIME OF WAR' by Lesbia Thanet

This short poem is about the dreams of childhood becoming the hard re
six-line stanzas rhyming as a quatrain and a couplet. The metre is iambi
couplet to create enjambment as line 5 is a trimeter and line 6 a pentame
these two lines. The mood is anxious and the tone both loving and fearf

In the first stanza the verb 'dreamed' is qualified by the parentheses '(G
they need protecting from their childhood fantasies. The poet remembe
love past all romance' in a manner that is quite unrealistic and how she
heroes – perhaps in adventure stories – who encouraged their beloved '
(the drums of military service) by telling them 'Go forth: do gloriously f
romances, however, the hero always returns victorious.

Now she is an adult and in love with a real person, she thinks very diffe
'render' to mean picture and the man she sees is 'no lover made of drea
stressed by the capital letter, despite the description of him as 'so comm
knit with all I am or do' a metaphor that shows him enmeshed in her lif
brings, not elevated and noble words, 'braver thought I lack', but a sinc

Picture from *Punch* magazine.

GROUP A
Re-read the poem 'One Night'. Select three essential images from the poem. Find pictures that show these images and put the words and pictures together to create a PowerPoint presentation. You should include appropriate music if possible.

Re-read the
dialogue in t
of your own
play script.
volunteers an
a sh

GROUP C
Re-read the poem 'Spring in War-Time'. Select three essential images from the poem. Find pictures that show these images and put the words and pictures together to create a PowerPoint presentation. You should include appropriate music if possible.

G
Re-read the po
Soft Rains'. S
images from th
that show thes
words and pictu
a PowerPoint
should include
p

GROUP E
Re-read the poem 'In Time of War'. Create a five-minute drama script with two scenes – one reflecting the child in stanza 1 and one reflecting the woman in stanza 2. Add characters and dialogue as you wish.

'INVITATION AU FESTIN' (INVITATION TO THE FEAST)

http://en.

Tillyard's poems have an attractive humour to them and this one, which propaganda messages about saving food in wartime, is a parody of Chri pastoral, *The Passionate Shepherd to His Love* which you can read at **http://www.rjgeib.com/thoughts/shepherd/shepherd.html** The third line of e rhyme which adds to the facetious tone. Stanza 2 details the soup, stanz the main course and stanza 6 the dessert.

The comment in stanza 1 'who eats the least at this our feast / shall mak wartime food shortages into a competition to see who can starve the fas personification of England and you can read more about him at **http://e**

The meals presented are designed to make fun of wartime recipes – cabb minnows and sticklebacks (both tiny and inedible), sparrow pie and slic than serious suggestions for eking out the rations. To read more about f to **http://www.historylearningsite.co.uk/rationing_and_world_war_one.htm**

The only meaning I could find for 'a slice of jack' was either an Americ for nothing, so you may take your pick! Sugar, bread and meat were all gather from stanza 4. When dessert is offered it is 'glucose stewed with used as a sugar-substitute, while sloes are wild berries that taste very so sloe gin. The poet's farewell to her guest includes the hope 'your dream (perhaps they will – who knows?). They are likely to include all the foo

Propaganda poster retrieved from **http://www.firstworldwar**

The station was originally built in 1838. To see a photograph of it in 191
http://www.ltmcollection.org/images/webmax/68/9889168.jpg

The poem is written in irregular stanzas in rhyming couplets – perhaps
poem. The metre is iambic tetrameter which, like the train lines, moves
mock-heroic as the writer imitates the idea of sentries in the trenches, ke
conversations about home.

The opening creates atmosphere: 'Night. Fog. Tall through the murky gl
signals loom'. This setting is dark and rather mysterious, with the signal
poet is walking up the line as she describes the 'long recumbent lines of
boot'. It is hardly a glamorous occupation being damp and cold and ha
taking care to challenge and be answered because it 'would be a foolish
German spy' – apparently something that might happen in wartime par
front, she finds the hardest part of the job is just keeping awake, but the
illustrated, 'Stand back! With loud metallic crash / and lighted windows
past me booms'.

Also like the men at the front she tries to keep awake by thinking about
Newnham College, Cambridge (an all female college) – 'Who has got my
colleagues and the conversations they had while enjoying a cigarette tog
talk is typical of academics and is emphasised with capitals, 'Friendship
well as the more prosaic subjects of food, (not good) and walking holida
next vac.' She also remembers the students she taught, 'I'll spare them
way she passes most of the night until 'An hour to dawn!'

The final part of the poem shows the writer thinking about the photogra
Antwerp all ablaze' and feels some kinship with the terrified women 'or
The final thought of the poem is 'I'd like to feel that I was helping / to se
and if she can help Belgium by 'guarding Ealing Broadway station / I'll
There is a slight tone of facetiousness about this as the possibility of a tra
arriving there is unlikely. The final line shows the traditional sentry's gr
goodnight; the dawn is here.'

Picture from *Punch* magazine, sho
by female volunteers.

You can see a photograph of Iris Tree at
http://www.npg.org.uk/collections/search/person.php?LinkID=mp64121

This is a poem about love and loss and consists of seven quatrains with
metre is iambic pentameter which is able to support the weight of meta

The first stanza speaks 'of all who died in silence far away' and uses iro
they died 'sympathy was busy with other things'. The personification o
concerned with 'inventing how to slay' and worrying about 'rights and
kings' shows politics being more important than the killing of young m

The second stanza opens with the contrast of 'little dead who knew so l
the metaphor of them as shepherds of their lives, 'a shepherding / of ho
drove' – this last word continuing the metaphor – 'over the hills of time
The image of hills and graves recalls the photographs of doomed attack
while the notion of 'time' allied to 'burying' shows the shortness of thei

The third stanza refers to the dead men's mothers and 'the tenderness t
milky way streaming from their mother's breast' – an image of babyhoo
writers in this anthology. The analogy of the men as 'stars ...to her nigh
followed by another metaphor of the mother as a 'stem / from which the
left unblessed'. This picture of the mother bereft of her sons and of her
common image from the time. The fourth stanza speaks of the love give
again to show the 'sparkling kisses' of life becoming a 'kiss of loneliness
they used to embrace are now in 'death's embracing bands', their 'secre
darkness of a grave'.

Stanzas five and six are concerned with the women left behind to mour
that folds our hearts in secrecy of pain'. Presumably this was to help th
return to the front. Instead they 'must don purple and bright standards
a bloody train'. The choice of purple and vermilion (a bright red) is sym
the women trying to keep an appearance of cheerfulness for the sake of
echoed by 'dare not weep' in stanza 6 and the reference to those 'who m
be true for both genders. The rhythmic tripling of 'another death – anot
reflects the slow progress of the battle front while this line and the one t
cheering and the ghost drums rattle... ', are enclosed in speech marks as
what other people say. It is undercut by the alliterative line 'the dead ar
understand... ', the ellipses indicating that things are left unsaid.

The final stanza asserts the triumph of love, capitalised to show the imp
who is shown 'his arms held crosswise' an allusion to the love of Christ
his brow' symbolic both of love and the blood of sacrifice.

This is written in the form of a Petrarchan sonnet, with the octet rhymin
rhyming alternate lines. The metre is iambic pentameter which is appro
metaphorical content. The mood is sombre and the tone questioning

The sestet asks what will happen 'afterwards, when honour has made g
notion is what the war is about, an idea reinforced by the phrase 'all you
suggests that the reality may well be different since it will bring 'a late re
figures of the bulldog and the eagle are symbols of Britain and Germany
shown as in victory its 'teeth relax and snap for food'; the latter in defeat
within the ravaged nest'. The poet writes ironically that this will only ha
spread a blush across the haggard face / of anxious Pride'. The personifi
deadly sins) reveals the writer's opinion of those who made the war – it
abstract notions which are 'flushed with blood'.

The sestet consists of two interrogative sentences. The first personifies '
language of battle: 'conquered', 'stuck... with a bayonet', 'battered down
defeated by the war. The 'hideous prison gate' refers to the idea of freed
supposedly fought. The question has only one logical answer and the re
has done none of these things. The final sentence presents the alternativ
be gloried yet / glutted with gold and dust and empty state / the incense
The metaphor of the worship of the gods of war is presented in terms lik
and 'incense' while the terrible sacrifices they demand is implicit in the
the expression 'kill the fatted calf'(an animal reared for slaughter) and 'g
overload.

Photograph of dead British stretcher bear
War of the Nations, New York Times Co., New Y

The poem is narrated by the Hospital Visitor of the title and is about the who lived with pain and mutilation as a result of the war. Trotter's son, Trotter of the Battalion of the Royal Scots, was killed early in the war in visited may well have reminded her of him. The poem consists of two P rhymes a-b-b-a-a-b-a-b, while the sestet has alternate rhyming lines. Th which works well for a narrative. The mood is sympathetic and the ton

The first sonnet stanza is a single sentence. It begins with a general view writer refers to as 'my friends' and tells the reader how she would like t The DSO is the Distinguished Service Order, a medal awarded to senior gallantry under fire. She takes with her things she knows will be welcor and ends'. These are an acceptable way to show that she cares because know / that nothing I can do may make amends'. The necessity for keep mentioned in other poems – is shown here by 'I must not grieve or tell th

In the sestet the poet focuses on one particular boy, 'a pale-faced Iniskill two years'. The Royal Inniskilling Fusiliers lost a number of men on the Somme and this reference shows the scandal of underage recruiting. Th recounts the detail of a gift he showed her, 'where the leg had been / a ti him'.

The second sonnet stanza tells of the men's bravery. They have 'learned lips have quivered when they spoke / they've said brave words, or tried compared their sufferings in hospital with those in the trenches, with th on top of the tension as they 'wait for 'Fritz's master stroke'. 'Fritz' was Germans who could make unexpected moves. The sestet shows the pati these wounded men who hardly mention 'their bad luck' and retain thei noted by male poets in the trenches). Their 'fighting pluck' and 'grit' are blows for England struck'. They 'only yearn to get about a bit' and the r

Picture from

Group Work for Tillyard, Tree an

GROUP A

Look at the poem 'Au Festin', then draw a concept map to show the ideas, attitudes, language and techniques used by the writer. You should include appropriate quotations in each part. Ideally it should be clear enough to photocopy for the whole class – or be done on a computer and printed out.

Look at the p
Broadway Statio
show the ide
techniques us
include approp
Ideally it should
for the whole cla
a

GROUP C

Look at the poem 'Of all who died in silence far away', then draw a concept map to show the ideas, attitudes, language and techniques used by the writer. You should include appropriate quotations in each part. Ideally it should be clear enough to photocopy for the whole class – or be done on a computer and printed out.

Look at the poem
has made good'
show the ide
techniques us
include approp
Ideally it should
for the whole cla
a

GROUP E

Look at the poem 'The Hospital Visitor', then draw a concept map to show the ideas, attitudes, language and techniques used by the writer. You should include appropriate quotations in each part. Ideally it should be clear enough to photocopy for the whole class – or be done on a computer and printed out.

'THE BROKEN SOLDIER' by Katharine Tynan

http://en.

Nosheen Khan says of this poet, *The war verse of the Irish writer Katharine conventional and the sentimental... Her poetry and sentimental verses met the chiefly consolatory, but what strikes the reader is her capacity for advocating th in the later years of the war* ('Women's Poetry of the First World War', pag

The poem consists of four quatrains with alternate rhyming lines. The n creates a long flowing line echoing the music that the soldier of the title joyful for such a subject and the tone is optimistic.

The poem opens with the sound of his voice as he 'sings and whistles' a evidence of an inner being that is not, like the physical shell, 'maimed a further explained in stanza 2 as 'one hand is but a stump and his face a p 'the incarnate Joy that will not be confined' is taken from Lord Byron – *unconfined* (Childe Harold's Pilgrimage) but the soldier is seen as the inc stanza describes how he has been given 'a light task' by the 'Lady at the one of her tenants towards whom she felt a responsibility.

The contrast between the man's broken body and his soul is made in ter lark', 'singing like a bird set free', 'singing like a linnet on wings', 'singi 'hopping like Robin on the grass' and these comparisons culminate in th the metaphor of 'the bird caught in the cage' which still 'whistles its joy third stanza of the other men, 'whole men and comely', stopping work a reminder of an inner beauty which the poet makes explicit in stanza 4 is beautiful and brave'.

Photograph of stretcher bearers bringing in the w
Retrieved from **http://www.firstworldwar.com/photos/graphics/h**
History of the World War by Francis A. March (Philad

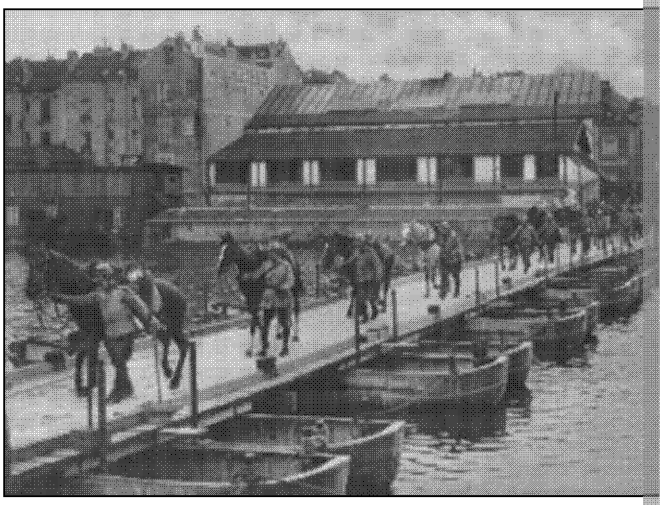
'A GIRL'S SONG' by Katharine Tynan

The poem consists of six quatrains with alternate rhyming lines. The m
flows to the rhythm of the two rivers. Both of them formed part of majo
Here the poet takes a pastoral view, imagining the two young lovers as
elegiac and the tone mournful. The motif of the rivers forms a refrain t
providing continuity as background to the passing slaughter.

The first stanza shows the 'little waves' rippling along the two rivers wh
them lean'. Poplar trees are a familiar sight along the roads and rivers o
resurrection and endurance. The poet depicts them as protective, foreca
forget the graves / that give the grass its living green'. The grass is new
men and is thus associated with the poplars in the idea of re-birth.

This idea is continued in the second stanza with the 'brown French girl'
flourishes over 'his' grave. Her hair is described as 'russet', a reddish br
rose has connotations of blood and of passion. In this way the girl of the
in nature: 'his blood is in the rose's veins / his hair is in the yellow corn'.
fallacy widely, especially to show the narrator saying 'My grief is in the
keening wind forlorn'. The word 'keening' comes from the Irish verb fo
is a lament for her lost love.

In the fourth stanza the narrator is shown commanding the different par
around her love's grave. The rivers should 'flow softly', the sheep 'treac
tenderly' so that the natural world can participate in her mourning. She
ground: 'The earth is on his sealed eyes / the beauty marred that was my
could join him, 'sleeping sweetly by his side', a conventional romantic c
the girl as 'I heap the stones to make a cairn'. A cairn (a Gaelic word) is
marking a burial place, as here. The spring, the season of new life, refer
poem but it finishes on the reminder 'where many sleep as sound as he'.



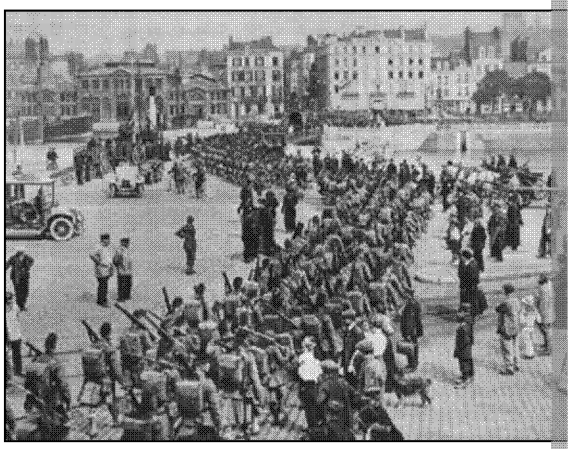
Photograph of French cavalry crossing the Marne on a
War of the Nations, New York Times Co., New Y

The poem was written at the start of the war, when patriotic fervour gri
felt in Ireland too, although to a lesser extent. The poem shows the exci
to war and the women who wave them goodbye. It consists of four qua
lines. The metre of the first three lines is iambic pentameter, while the fi
has the effect of emphasising the short end line of each stanza.

The poem opens with the colloquial phrase 'There they go' giving the vi
watching crowd. The men are seen as happy, 'marching in step so gay!'
contrast between the 'smooth-cheeked and golden' boys and what they
guns'. The simile of 'a wedding day' shows them leaving their homes a
manner and mood as if they were being married, but the poet has remin
mothers will be grieving for a different kind of loss.

The personification of 'the drab street stares' shows the seductive naturo
provided by the military procession as they sit 'on the high tram-tops, si
describes them as 'too careless-gay for courage' which suggests that the
about fighting and death, only the glory and excitement of the moment.
they go / into the dark' shows not only their lack of knowledge of what
which await most of them at the front.

The sounds they make are on simple, inexpensive instruments, 'tin whis
they can find that will make a noise to attract attention. The line 'they p
grave' is based on a quotation from Gray's 'Elegy in a Country Churchy
the grave. Gray's meaning was that however much eminence you achiev
Tynan is using it to show the tragic consequences for these carefree you
will find only graves. She refers to them as 'foolish and young, the gay
save'. The images of the beautiful young men who will not give in to th
carried into the final stanza where 'the poor girls they kissed / run with
shall kiss no more, alas!' The final image is that of the youths coming ou
brief parade of heroism before 'into the mist / singing they pass'.



British Highland Regiments marching through E
War of the Nations, New York Times Co., New Y

'KENSINGTON GARDENS' *(1915)* by Viviane Verne

Kensington Gardens is a London Park, near the Albert Hall. It is famous
read about the gardens and take a virtual tour, go to **https://www.royalpa
gardens/things-to-see-and-do**The poem consists of nine quatrains with alte
is iambic but hovers between tetrameter and pentameter varying betwe
poem is to create a scene of carefree enjoyment of beauty in the first six s
power of men to destroy similar scenes with war.

The writer uses a number of participles to create a flowing and descripti
Kensington Gardens, 'dappling', 'laughing', 'playing', 'gilding', 'grappli
'talking', 'smiling'. All these are verbs that suggest the various activities
nature, people, animals and children. The gardens are populated by a w
creatures, 'lovers', 'sparrows', 'children', 'ducks', 'dogs', 'lonely ladies',
nannies), 'patrols' of Park Keepers, while even the trees are seen as activ
means green) and the clouds are 'smiling down with tender mien'.

The first hint of the war is introduced in the final line of the fourth stanz
soldier lovers' feats'. The 'medall'd patrols' also hint at the military alth
place 'over radiant rose and ever-greens / gold-flecked finery and velvet
garden of dead queens' – a reminder that this is a royal garden. As the v
simple, honest, true, / in this simple open scene'.

The last three stanzas are a reflection on how the same sky that looks do
described as a 'vault benign / God's last area free from vice' could also b
aerial mine / with babes below as sacrifice'. This is presumably a referen
makes the allusion more explicit with 'Who could dream that sky was to
spray.' The final stanza ponders how 'Nature's lurement' – i.e. the beau
– for our retrievement'. While people ignore the simple pleasures of nat
endurement / deeming this life's great achievement'. While the wording
something to be desired, the sentiment, that people should be appreciati
given instead of trying to destroy it, is unarguable.

Group Work for Tynan and V

GROUP A

Consider the poem 'The Broken Soldier'. Find three quotations fro man himself. Then find two quotations that show others' attitudes find a picture of the man. Stick it in the middle of a sheet of sugar pa chosen quotations, your own comments and other appropria

GROUP B

Consider the poem 'A Girl's Song'. Find three quotations from th narrator associates her dead lover with nature. Then find two or th narrator's reactions to his death. Draw or find a picture of the girl. S of sugar paper and surround it with your chosen quotations, you appropriate images if you wish.

GROUP C

Consider the poem 'Joining the Colours'. Find three quotations from young men look and behave. Then find two or three quotations tha to their enlistment. Draw or find a picture of the boys. Stick it in th paper and surround it with your chosen quotations, your own com images if you wish.

GROUP D

Consider the poem 'Kensington Gardens'. Find three quotations fro poet describes nature. Then find two or three quotations that show t Find one quotation that contrasts the scene with the war. Draw or fin them in the middle of a sheet of sugar paper and surround it with y own comments and other appropriate images if y

INDIVIDUAL TASK

Choose one of these poems and write a critical appreciation of it, us previous tasks. Remember to include your own response to the poem to support your ideas.

'IN A VAD PANTRY' by Alberta Vickridge

http://www.brad.ac.uk/admin/

This unusual poem takes the perspective of the pantry used by the VAD Detachment. To read about the formation of the VAD. please go to **http://www.spartacus.schoolnet.co.uk/FWWnurses.htm**

The poem consists of three octets written in two quatrains with different alternate rhyming lines, the second is written in rhyming couplets. The tetrameter but with a shortened masculine ending to the line, which has final syllable. In fact it has the same rhythm as William Blake's famous animal to reflect on the nature of creation. Here the writer uses the croc reflect upon the suffering of the young men injured in the war. The first up the dishes, the second describes the making and selling of the crocke the use to which the dishes are being put.

The 'pots in piles of blue and white' suggest that it could be Cornish wa those days considered serviceable and cheaply priced. It is 'cracked and the poet depicts the VAD girls washing up 'with trivial-lipped / mirth a and who don't spare the very ordinary dishes a second glance. The writ 'pots in piles,' 'cracked and chipped' and onomatopoeia, 'giggling chatte both rhythm and atmosphere.

The second stanza refers to the potter and the clay, sometimes used as a Here the potter shaped the 'sodden mass to his desire' and then 'washe clarified by fire'. The word 'viscid' means sticky and the connotations o metaphor of the potter and the clay. The human potter 'sold your sort i common pots' so the crockery is sold cheaply in sets, because it is every whether the potter 'did not at times foresee / sorrow in your destiny?' T wonder if his crockery would be associated with death and suffering is of God knowing that man would suffer.

In the final stanza, the poet remembers the 'lips of fever, parched for dri these 'pots'. So many men that, for the narrator, they are now symbolic common to many of these writers, 'Many a sad Last Supper's grief / hau crockery as the 'Grail' around which 'a nimbus strange and pale' has be men, 'in man's quarrel crucified'. The Grail was the legendary cup used and the subject of a famous quest by King Arthur's knights.

Her Shropshire roots are embedded in Mary Webb's writing, which has of its sentiment. Stella Gibbons mocked it in 'Cold Comfort Farm' by gr with asterisks. In the Preface to this book it is referred to as a 'bejewelle to the lushness of the writing. The poem itself is irregular in form conta stanzas which are of different lengths. Stanza 1 has six lines in rhyming with alternate rhyming lines; stanza 3 another quatrain rhyming a-b-b-a couplet and the final stanza is six lines with the rhyme scheme a-b-b-c-c impression of excess which is continued with a metre, which while base in extra syllables most of the time. The mood is dark and the tone mour

The poem opens with the words of a tree – 'the scarlet-jewelled ashtree' mysterious, 'He cometh / for whom no wine is poured and no bee humn verbs add to the mystery and solemnity of the words and it is only whe that we realise they are referring to the men who have joined up. The fi the countryside where the bean sheaves are described as 'huddled...und seeking protection – and compared with 'black tents'. The days become are gone from the clover'. The shortening of the line that refers to time, ending of summer as 'days are dark, and as cold as sorrow.' This unusu stanza which tells of 'her man, so good with his hands / in the harvest fi farming matters which mean living close to nature and the land. Instea 'now he marches among the dead.' The phrase 'straight ran his share' t ploughshare – the blade that ploughs up the land.' The writer makes us beyond any benefit the army may have had from his presence.

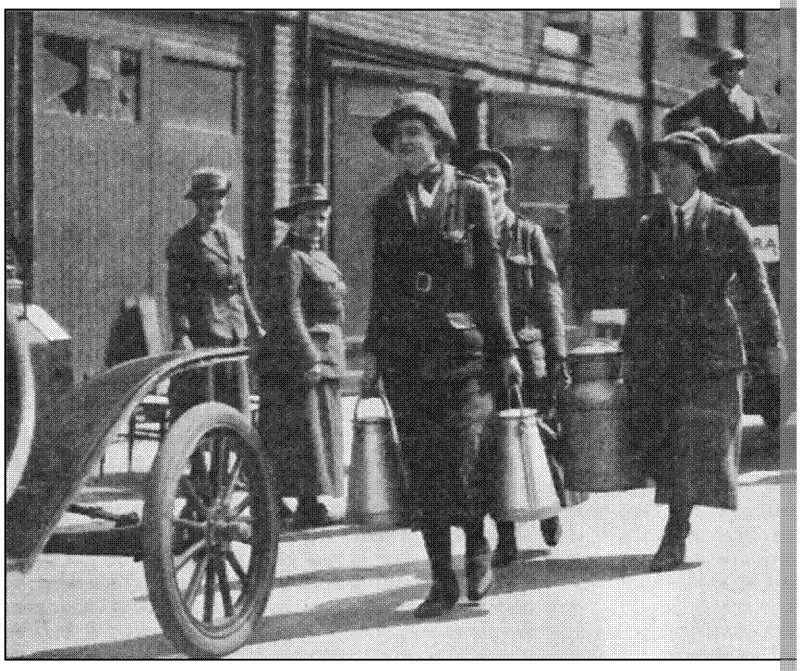
The second refrain sees the 'ash let fall her gems' with the coming of aut as sharing her sorrow, 'and moaned'. The woman is shown as a mother 'come in from your soldier-play'. The war-games played by the childre ironically show their lack of understanding about the war that has killed presented as a time of horror where the owl's cry is 'shuddering' and th The little boy is given a couplet of his own showing him as already 'a gh next big war' – a rather prophetic comment.

The final stanza is a plea to the world (of men, presumably) to 'come in cold' – the word 'leasowe' is from the Anglo Saxon for meadow or pastu countryside of the battle fronts, 'where swaths of men are lying / and ho crying!' The shortened line that says simply 'Come home' is an effective that they should listen 'To the wisdom of those who till the loam (earth) working-day'. The writer pleads with those who are destroying the ear the earth to produce food. The final refrain shows 'the white-blossomed wedding colour singing for now 'He cometh / for whom the loving-cup hummeth'. Finally the men are coming home to make the world produc barren desert of bodies.

'THE VAD SCULLERY-MAID'S SONG' by M Winifred W

All that is generally known about this author is that she worked as a hos
Voluntary Aid Detachment – something that is fairly obvious from her t
washing up – a 'scullery' was a small room where the chores took place.
unpleasant job without the benefit of modern washing up liquid. The di
with steel wool and detergent, then rinsed clean and dried before being
hands very sore and rough and it was hard physical work when you ca
nurses and doctors being catered for.

The poem consists of five quatrains in a rather jolly, singing rhythm wit
rhyming. The mood seems cheerful and the tone remarkably happy. It
performed by the narrator, who accepts her role in the war is 'washing u
everybody hates' and 'scouring out the buckets / cleaning down the stov
duration (i.e. for the duration of the war & the military hospital) / That's
us she has 'no head-piece' / for the cooking too', meaning that she isn't i
to be a cook. She seems to accept that 'others are much smarter / more c
that she finds the job tough is the comment 'Guess I'm going to stick it /
Nevertheless, 'Still I go on charing / singing cheerfully' – a charlady was
person who did the basic household tasks, which is what the writer is do
her morale. While hardly on a par with facing the enemy in the trenches
perseverance.



One of the VAD's more pleasant chores – bringing in th
Retrieved from **http://www.firstworldwar.com/photos/graphics**
History of the World War by Francis A. March (Philad

This, the second of Wedgwood's poems in the collection, also consists of
and fourth lines rhyming. The irregular metre bounces along with optim
which tells of the cancellation of Christmas holidays for the VAD worke
kitchens. The mood is determinedly cheerful and while there is a list of
the narrator points to their cause as her reason to be happy.

The first two lines give a hint about her feelings, 'There's no Xmas leave
workers) / we've got to keep on with the grind', but because they are 'co
tells us 'we don't really mind.' Her tasks include peeling 'scores and sco
preparing 'cabbages...and onions and turnips and what not' to make an
traditionally made from lamb with potatoes, onions and any other veget
kept busy, 'baking and frying and boiling / from morning until night' an
comes in sight'.

Other tasks involve 'cutting the thin bread and butter / for the men who
because 'they've fought old Kaiser Bill'. It is fairly common for people t
Kaiser, rather than the German people, as he was blamed for starting the
seen as engaged in a common cause in the final stanza, holding on 'Till w
knees' – Hun was a slang term for Germans, taken from the supposed ba
his followers which the Kaiser ordered his men to follow in order to mak
the day of victory arrives, the narrator will say 'Good-bye to the kitchen
cheese' – and she doesn't sound too sad about the idea, although when t
later on, she might have appreciated these things more.

Food was precious and this i
propaganda posters urging p

Poster retrieved from
http://www.firstworldwar.com/p

Group Work for Vickridge, Webb and

GROUP A

Make notes on the poem 'In a VAD Pantry'. You should look at how the writer uses ideas, images and symbols, sound patterning, personification and rhyme. Give evidence to support your comments. Present your findings to the rest of the class in any way you wish.

GR

Make notes on
1914'. You shou
writer uses ideas,
sound patterning
rhyme. Give evid
comments. Presen
rest of the class i

GROUP C

Make notes on the poem 'The VAD. Scullery-Maid's Song'. You should look at how the writer uses ideas, images and symbols, sound patterning, personification and rhyme. Give evidence to support your comments. Present your findings to the rest of the class in any way you wish.

GR

Make notes on t
1916'. You shou
writer uses ideas,
sound patterning
rhyme. Give evid
comments. Presen
rest of the class i

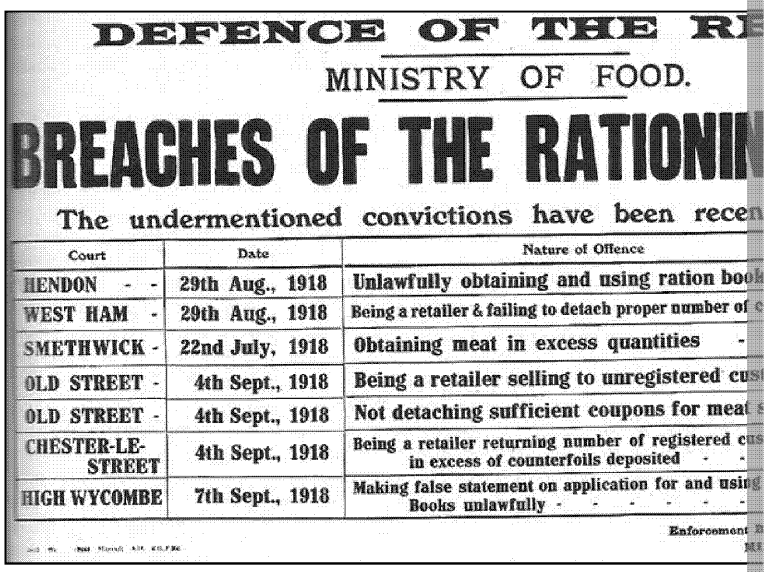
Catherine Durning Whetham, Lucy Whitmel Wilson and Marjorie Wils

'THE POET AND THE BUTCHER' by Catherine Durning

This poem is a parody of Wordsworth's sonnet, 'Milton, thou shouldst b can read at **http://www.readbookonline.net/read/3394/13208/** John Milton poets whose most famous work is his epic 'Paradise Lost'. This is a son bathos for effect. Whereas Wordsworth was invoking Milton's presence greatness again, Whetham is merely requesting that he should use his g rationing.

The first two lines are the same except that 'fen' becomes 'den' and from from the original, describing England as 'a den of sugar cards and meat their wonted pageantry'. Sugar was imported from the West Indies and commodities to need ration cards. Ideas such as 'meatless days' were p order to make supplies go further and people were certainly not encour national holidays. The writer uses the word 'yclept' to mean 'stripped o Saxon verb meaning 'to be called'.

Whetham jokes that Milton, 'the organ voice of England' would able to ration 'coupons vile' (they would not stretch to such luxuries, allowing person) and 'fright the butcher from penurious ways' – although the wr butchers were not responsible for rationing as she comments 'provoked crew'. Lord Rhondda was Food Controller following the introduction o proposes the idea that the 'good cateress' Nature 'means her provisions therefore the small pieces of meat 'reposing doleful on our platter blue' bad, and 'quite unworthy, Milton, John, of you'. She uses this excuse to plea to Milton 'to let the matter drop'. At least the war had not deprive humour.



DEFENCE OF THE R

MINISTRY OF FOOD.

BREACHES OF THE RATIONIN

The undermentioned convictions have been recen

Court	Date	Nature of Offence
HENDON - -	29th Aug., 1918	Unlawfully obtaining and using ration book
WEST HAM -	29th Aug., 1918	Being a retailer & failing to detach proper number of c
SMETHWICK -	22nd July, 1918	Obtaining meat in excess quantities -
OLD STREET -	4th Sept., 1918	Being a retailer selling to unregistered cus
OLD STREET -	4th Sept., 1918	Not detaching sufficient coupons for meat
CHESTER-LE-STREET	4th Sept., 1918	Being a retailer returning number of registered cus in excess of counterfoils deposited - -
HIGH WYCOMBE	7th Sept., 1918	Making false statement on application for and using Books unlawfully - - - - - -

Enforcement

Some details of convictions related to rationing
Photograph retrieved from
http://en.wikipedia.org/wiki/File:%27Breaches_of_the_Rationing

'CHRIST IN FLANDERS' by Lucy Whitmell

The attributing to war of the power of spiritual ennoblement also manifes
Christ by man; it is an expression of a conviction, widespread at the time,
had been near-forgotten in the safe days of peace, was being discovered a
days of war (Nosheen Khan: 'Women's Poetry of the First World W

The poem consists of seven six-line stanzas with an unusual rhyme sche
lines four and five are double rhyme couplets and lines three and six rh
rhythmic, almost hypnotic effect that is very like a prayer. The metre is
with an extra syllable in the repeated lines, contributing to the feeling of

The poem is addressed to 'You', the capital denoting Christ by 'we', the
purportedly the soldiers at the front. The first three stanzas are concern
and people's attitudes to religion in peacetime, when 'we had forgotten
course we thought about You now and then; / especially in any time of t
even people without faith when faced by the unexpected or terrible will
common expression that in modern communications it has become abbr
thinking that they are probably uttering a prayer for help. The 'very ord
narrators try to justify their neglect with excuses in stanza 2. 'And there
think of... work, his home, his pleasure and his wife' (notice who comes
observance was still very strong at this time, although even then there is
perhaps, not even on a Sunday – / because there's always lots to fill one'

In the third stanza the writer uses the image of Christ walking unseen a
lane, in city street or byway' waiting to be recognised. His feet are show
pierced them on the cross but the question 'How did we miss your footp
designed to make the reader think – maybe about their own blindness.

The final four stanzas are concerned with the narrators' change in attitu
trenches of Flanders. 'Now we remember; over here in Flanders... this hi
things clear'. This links with the idea from the first stanza perhaps, 'We
time of trouble' although the scale is clearly different. The soldiers are s
all sides in a war are sure that God is on their side; 'We have no doubts,
Christ is seen as one of the men who 'helped us pass the jest along the tr
'our weakness / somehow it seems to help us not to whine'. The poet in
Gethsemane. The night before his death Christ took his apostles to pray
upon himself all the sins of the world for which he was going to atone by
burden caused his agony. 'We know you prayed for us upon the cross'.
words spoken by Jesus about those who mocked him which are taken to
forgive them, for they know not what they do' (Luke 23 verse 34). The n
that 'You willed to bear it / Pain – death – the uttermost of human loss'.

The final stanza is overtly a prayer: 'You will not forget us' maintains th
soldiers where the war is referred to as 'this dream' – it was sometimes
which the world would awaken renewed and purified. The narrators' p
and pardon – / especially, I think, we ask for pardon' – this is the only pl
singular is used and it seems to suggest this is one narrator speaking for
Christ to 'stand beside us at the last'. That this poem actually did give c
trenches is attested by its amazing popularity. Not only did the Bishop

sermons, but Nosheen Khan writes that a soldier was moved to write a s
Writer of 'Christ in Flanders', which begins 'On the battlefields of Flanc
their pain: / For you told us Who was with us and your words were not
Whitmell, who was the wife of a clergyman, would have been greatly pl
view of the poem comes from Vicky Simpson:

The juxtapositions of 'then' and 'now', and 'we' and 'you' in this poem play up the rediscovery of God, in the wake of the war. Whitmell's poem argues that the way of life for granted until such ideals needed to be defended; like God, she call the war, and the English values that it represents. There can be no uncertainty Whitmell's poem he appears in Flanders, in the trenches with the men, telling th sympathetically to the men's complaints. The end of Whitmell's poem asks for '– / Especially, I think, we ask for pardon' (ed. Reilly, 1982, p.128, ll.40–41), not existence of God but also for unmentioned sins committed in the name of war.

Scars Upon My Heart and Soul: Religious Belief in Women's Poetry of V
Vicky Simpson (University of New Brunswick)
http://www.gla.ac.uk/media/media_41199_en.pdf

British troops resting in a support trench
War of the Nations, New York Times Co., New Y

'GERVAIS' (*KILLED AT THE DARDANELLES*) by Margaret

This short poem has only two quatrains with alternate rhyming lines. T
iambic hexameter perhaps to give a feel of the Greek epic style to match
comparing the stories from Homer's Iliad that the boy of the title was st
of battle.

The first line sets the scene of a public school where the boy, Gervais, is
Outside 'bees hummed and the rooks called coarsely' – the alliterative d
cries. He is in a classroom having a Greek lesson, but is 'fretting the wh
studying Homer, the author of the Iliad – the famous account of the Tro
hero of the wars, killed in battle, and a close friend of Achilles, another
reference to the 'flower of youth a-dying by far-off windy Troy' had gre
especially for the troops who went to the Dardanelles in Turkey (close t
city of Troy go to **https://en.wikipedia.org/wiki/Troy**

The poet wonders if the stories from the Iliad 'come back to haunt him
older than a schoolboy when he enlisted, 'putting boyhood by' to join 'E
bitter because the Dardanelles campaign ended in defeat for the allies.
'Greek beauty on the brow / that frowns with dying wonder up to Hissa
with Patroclus and his last sight is that of the sky over Troy – Hissarlik

British troops landing in the Dardanelle
Retrieved from **http://www.firstworldwar.com/photos/graphics/**
The Nations at War by Willis John Abbot (New Y

'TO TONY (AGED 3)' (*IN MEMORY TPCW)* by Marjorie

The writer is the aunt of the child in the title, whose father, T P Cameron initials. The poem consists of six quatrains, divided into four which tell which enjoin remembrance of him on the little boy. This must have been and aunts during and after the war. The second and fourth lines are rhy pentameter, which carries the narrative tone and the elegiac mood equal

The first two lines depict the child in a 'great green world' which is 'gen way a small child might see it. The second two lines introduce 'a little so is telling him at bedtime, 'whisper to your dreams'. The following three seems almost too good to be true. He is shown as someone who loved n wrongs done to others, kept a childlike wonder, was 'a dreamer and a po of the old' and a 'friend / to every little laughing child like you'. This ma child to remember his father in this way, as 'great / with greatness all too 'brave / to face and hold what he alone found true' – and thus had mora

The final two stanzas tell the boy that at twilight, when 'the light is grow for the father's life fading – when he remembers all those who have died remember him'. The child, 'you who bear his name' should know that it gave' and it was in order to leave the children of the land 'that heritage o up 'his love of quiet fields, his youth , his life'.

Worksheet for Whetham, Whitmell a

1. Comment on the humour shown in the presentation of rationing in 'The Poet and the Butcher'. Give evidence to support your ideas.	
2. Comment on the way in which religion is presented in 'Christ in Flanders'. Give evidence to support your ideas.	
3. Comment on the way in which classical education is used in the presentation of the young man in 'Gervais'. Give evidence to support your ideas.	
4. Comment on the way in which his father is presented to the child in 'To Tony (Aged 3)'. Give evidence to support your ideas.	

Grouping the Poems

Imperialism and Nationalism
This deals with the types of imperialism and nationalism that were still
There was a strong train of thought that British values and endeavour w
values were shown to be very much hollow. 'Leave in 1917' is about per
between England collectively, and the England that is home; nationalism
town. 'Lamplight' provides an interesting sense of the expectant imperia
before the war. 'Anniversary' employs nationalism at its finest, making
that were fallen.

'Leave in 1917' by Lilian M Anderson
'Lamplight' by May Wedderburn Cannan
'Anniversary of the Great Retreat' by Isabel C Clarke
'The Three Lads' by Elizabeth Chandler Forman
'For Valour' by May Herschel-Clarke
'The Lost Army' by Margery Lawrence

Recruitment and Propaganda
This grouping features poetry that either echoes the rhetoric of recruitm
addresses the processes in some way, positively or negatively.

'Drafts' by Nora Bomford
'Love 1916' by May Wedderburn Cannan
'Pierrot Goes to War' by Gabrielle Elliot
'A War Film' by Teresa Hooley
'At the Movies' by Florence Ripley Mastin
'A Recruit from the Slums' by Emily Orr
'The Call' by Jessie Pope
'The Nut's Birthday' by Jessie Pope
'Joining the Colours' (West Kents, Dublin, August 1914) by Kathari

Life on the Front Line
This grouping details the descriptions and imaginings of poets that wan
life on the front line was like for the men at war. The poets aimed to des
the experience at the front.

'From a Trench' by Maud Anna Bell
'Over the Top' by Sybil Bristowe
'The Lark above the Trenches' by Muriel Elsie Graham
'The Battle of the Swamps' by Muriel Elsie Graham
'July 1st 1916' by Aimee Byng Scott
'Field Ambulance in Retreat' (Via Dolorosa, Via Sacra) by May Sinc

Responses on the Home Front
This includes poems that show any way that the war reached Britain, an
to it. Many are to do with a sense of loss and/or duty.

'Munition Wages' by Madeline Ida Bedford
'Zeppelins' by Nancy Cunard
'Now That You Too' by Eleanor Farjeon
'The Ghouls' by Helen Hamilton
'Reported Missing' by Anna Gordon Keown
'Picnic' July 1917 by Rose Macaulay
'The Shadow' by Rose Macaulay
'Sing a Song of War-Time' by Nina Macdonald
'On the Porch' by Harriet Monroe
'Summer in England 1914' by Alice Meynell
'Socks' by Jessie Pope
'The Dancers' (During a Great Battle 1916) by Edith Sitwell
'YMCA' by C.A.L.T.

Pacifism
These poems present an outlook that is clearly against war, and the poet
the effects that it wreaks on both nature and humans.

'Education' by Pauline Barrington
'Afterwards' by Margaret Postgate Cole
'The Veteran' by Margaret Postgate Cole
'A Fight to a Finish' by S Gertrude Ford
'The Jingo-Woman' by Helen Hamilton
'May 1915' by Charlotte Mew
'He Went For a Soldier' by Ruth Comfort Mitchell
'A Memory' by Margaret Sackville
'Sacrament' by Margaret Sackville
'Kensington Gardens' (1915) by Viviane Verne

Slaughter and Heroism
These poems represent the slaughter and heroism of war, which can be
Heroism is shown in the forms of selfless soldiers, brave and grand sacri
home of those that remained positive, no matter what.

'The Raiders' by Marian Allen
'To My Brother' (In memory of July 1st 1916) by Vera Brittain
'For A Survivor of the Mesopotamian Campaign' by Elizabeth Dary
'Unknown Warrior' by Elizabeth Daryush
'New Year 1916' by Ada M Harrison
'The Lost Army' by Margery Lawrence
'The Shadow' by Rose Macaulay
'Lord, I owe Thee a Death' (Richard Hooker) by Alice Meynell
'Last Leave' by Eileen Newton
'Ambulance Train 30' by Carola Oman
'Sall' (In aid of the Wounded Horses) by Inez Quilter (aged 11 years
'One Night' by Millicent Sutherland

Generals, Soldiers, and Recovery from the War

The poems in this section reflect the experiences of those that took an ac
poems include themes of death, injury, recovery, and the attitudes of th
uniforms.

'To My Brother' (In memory of July 1st 1916) by Vera Brittain
'After Bourlon Wood' by Helen Dircks
'Pluck' by Eva Dobell
'Gramophone Tunes' by Eva Dobell
'Night Duty' by Eva Dobell
'Convalescence' by Amy Lowell
'Remembrance Day in the Dales' by Dorothy Una Ratcliffe
'The Convalescent' by Cicely Fox Smith
'Night on the Shore' (Northumberland, August 6th 1914) by Marie
'The Hospital Visitor' by Alys Fane Trotter
'The Broken Soldier' by Katharine Tynan
'Christ in Flanders' by Lucy Whitmell
'Gervais' (Killed at the Dardanelles) by Margaret Adelaide Wilson

Peace and Memorials

These poems are dedicated specifically to the loss of life, either of loved
they extend to the sense of loss after the war.

'The Wind on the Downs' by Marian Allen
'Perhaps' (To RAL Died of Wounds in France, December 23rd, 1915
'Lamplight' by May Wedderburn Cannan
'The Falling Leaves' by Margaret Postgate Cole
'Flanders Fields' by Elizabeth Daryush
'Easter Monday' (In Memoriam E.T.) by Eleanor Farjeon
'The Tenth Armistice Day' by S Gertrude Ford
'The Wykehamist' by Nora Griffiths
'The Fallen' by Diana Gurney
'For Valour' by May Herschel-Clarke
'The Lost Army' by Margery Lawrence
'Casualty' by Winifred M Letts
'Revision' (For November 11th) by Eileen Newton
'Remembrance Day in the Dales' by Dorothy Una Ratcliffe
'Of All Who Died in Silence Far Away' by Iris Tree
'A Girl's Song' by Katharine Tynan
'To Tony (Aged 3)' (In memory TPCW) by Marjorie Wilson

Writers in Action and Writers Looking Back
This section contains poems that involve poets looking back, as well as t
action in some way, or using a narrative that is focalised by a person in a

'Rouen' by May Wedderburn Cannan
'Fallen' by Alice Corbin
'Airman, RFC' by Agnes Grozier Herbertson
'Screens' (In a Hospital) by Winifred M Letts
'Despair' by Olive E Lindsay
'Revision' (For November 11th) by Eileen Newton
'Brussels 1919' by Carola Oman
'Forgotten Dead, I Salute You' by Muriel Stuart
'A Letter from Ealing Broadway Station' by Aelfrida Tillyard
'And Afterwards, When Honour Has Made Good' by Iris Tree

The Political and Social Aftermath
This selection of poems deals with the consequences of war in terms of p
particularly in the poet's perception of those in power, changes in the ro
effects of the war from a religious point of view.

'The Parson's Job' by Madeline Ida Bedford
'Peace' by Eleanor Farjeon
'Nothing to Report' by May Herschel-Clarke
'What Reward?' by Winifred M Letts
'Spring in War-Time' by Edith Nesbit
'In a Restaurant' 1917 by Eleanour Norton

Different and Changing Attitudes to the Conflict
This grouping includes poems that have an uncommon view of the conf
of combat was not what was first popularly thought.

'The Lament of the Demobilised' by Vera Brittain
'A Volunteer' by Helen Parry Eden
'The Romancing Poet' by Helen Hamilton
'Nothing to Report' by May Herschel-Clarke
'Women at Munition Making' by Mary Gabrielle Collins
'Dulce et Decorum?' by Elinor Jenkins
'The Minority' by May O'Rourke
'The Cenotaph' by Ursula Roberts
'There Will Come Soft Rains' by Sarah Teasdale
'In Time of War' by Lesbia Thanet
'Joining the Colours' (West Kents, Dublin, August 1914) by Katharin
'In a VAD Pantry' by Alberta Vickridge

Impact on Combatants, Non-combatants and Subsequent Generations
This selection of poems reveals the various impacts the war had on thos
the children that grew up and lived beyond it.

'Since They Have Died' by May Wedderburn Cannan
'The Minority' by May O'Rourke
'Praematuri' by Margaret Postgate Cole
'Subalterns' by Elizabeth Daryush
'London in War' by Helen Dircks
'Her "Allowance"!' by Lillian Gard
'Non-Combatant' by Cicely Hamilton
'The Shadow' by Rose Macauley
'Sing a Song of War-Time' by Nina Macdonald
'June 1915' by Charlotte Mew
'Invitation Au Festin' (Invitation to the Feast) by Aelfrida Tillyard
'The Broken Soldier' by Katharine Tynan
'Autumn 1914' by Mary Webb124
'The Poet and the Butcher' by Catherine Durning Whetham

Social, Political, Personal and Literary Legacies
This section reflects the permanent changes the war made, such as the r
perception of those in power, the religious legacies, and the conversion
replenishing and bountiful to something that is vulnerable to the machi

'Drafts' by Nora Bomford (in relation to the feminist sentiments exp
'Women at Munition Making' by Mary Gabrielle Collins
'Nature in War-Time' by S Gertrude Ford
'An Incident' by Mary H J Henderson
'The Seed-Merchant's Son' by Agnes Grozier Herbertson
'Transport of Wounded in Mesopotamia 1917' By Margery Lawren
'The Cenotaph' by Charlotte Mew (could also be considered under
'The Fields of Flanders' by Edith Nesbit
'War Girls' by Jessie Pope
'Spring in War-Time' by Sarah Teasdale
'The VAD Scullery-Maid's Song' by M Winifred Wedgwood
'Christmas 1916' Thoughts in a VAD Hospital Kitchen by M Winifr

Worksheet on the Whole Collection

GROUP A

Go through the poems in the collection and group them under the heading of 'Subject Matter'. You should include such things as 'Time', 'Religion', 'Motherhood', 'Uniformed Services', 'Imaginary Battlefields', 'Domestic Upset' and any others that occur to you. Give evidence to support your grouping. Present your findings to the rest of the class in any suitable way.

GR

Go through
collection and g
heading of 'Att
include
'Bereavement
'Fear for Sol
'Encouragemen
to Remember
others that
evidence to sup
Present your fi
the class in

GROUP C

Go through the poems in the collection and group them under the heading of 'Style'. You should include such things as 'Elegy', 'Lyric Poems', 'Romantic and Sentimental', 'Sonnets, 'Dramatic Monologues', 'Free verse' and any others that occur to you. Give evidence to support your grouping. Present your findings to the rest of the class in any suitable way.

The Historicist Perspective

It is important to bear in mind that these texts were an integral part of the cult art, their seeds are rooted in the contemporary socio-political culture.
Argha Banerjee: Women's Poetry and the First World War pub. Atlantic

The experiences of the women whose poetry is represented in this collec personalities. While it would be wrong to judge these poems purely as h necessary to look at them in context. Those writers who engaged in activ home front will have a different perspective from those who stayed at h who tried to make ends meet after being widowed. Some view things fr others from an anti-war stance. As with the men's poetry the viewpoint in its aftermath.

Britain in 1914 was a profoundly Christian country and the Anglican Ch the war. God was associated with patriotism and many priests joined th comfort to the men on active service.

For the women left behind while the men went to fight in Europe and el that their grief and their courage should be so little recognised and that t experience of war was ignored for so long. No wonder they turned to jo that they tried to imagine themselves in the male world of the trenches.

The Religious Dimension: Group Discussion Work

Most of the poems in this collection have some reference to God or religi
more overt religious associations. Work in pairs or small groups to discu
following:

1. Find ways of grouping them; for example:
   - those that use religion as a comforter;
   - those that compare the soldiers to Christ;
   - those that imagine God mourning at mankind's behaviour;
   - those that question the sacrifice made in the name of religion;
   - any other grouping you think is appropriate.

Madeline Ida Bedford	'The Parson's Job'
Sybil Bristowe	'Over the Top'
Mary Gabrielle Collins	'Women at Munition Making'
Mary H. J. Henderson	'An Incident'
Elinor Jenkins	'Dulce et Decorum?'
Olive E. Lindsay	'Despair'
Alice Meynell	'Summer in England, 1914'
Edith Nesbit	'The Fields of Flanders'
Emily Orr	'A Recruit from the Slums'
Dorothy Una Ratcliffe	'Remembrance Day in the Dales'
Margaret Sackville	'Sacrament'
Muriel Stuart	'Forgotten Dead, I Salute You'
Lucy Whitmell	'Christ in Flanders'

2. Read the article **http://www.bl.uk/world-war-one/articles/faith-belief-and-**
following:

Choose one of these poems where religion is implied and compare it wi
collection that makes overt religious references. What differences do yo
Which poem do you think works better and why?

Use your findings to prepare a presentation for other students on how r
poems from this anthology.

Female Occupations: Group Discussion Work

The following writers were involved in working with the men as nurses

Vera Brittain
May Wedderburn Cannan
Eva Dobell
Cicely Hamilton
Winifred M. Letts
May Sinclair
Millicent Sutherland
Katharine Tynan
Alberta Vickridge
M. Winifred Wedgwood
Marjorie Wilson

Work in pairs or small groups to do the following:
Discuss any differences in tone and content you notice between the poe
first-hand experience and others without it. Support your ideas with re

Write the script for part of a radio programme aimed at the general liste
First World War, and your extract, which should be between 5 and 10 m
experience as shown through poetry of the time.

You may use a single narrator or dramatized readings with a commenta
You could include appropriate music to introduce your part of the prog

War Experience: Group Discussion Work

The Following writers all wrote poems imagining themselves in the situ

Maud Anna Bell	From A Trench
Sybil Bristowe	Over the Top
Alice Corbin	Fallen
Muriel Elsie Graham	The Lark Above The Trenches / Battle of t
May Herschel Clarke	Nothing to Report
Olive E. Lindsay	Despair
Ruth Comfort Mitchell	He Went For A Soldier
Lucy Whitmell	Christ in Flanders

Work in pairs or small groups to do the following:

1. Discuss how convincing you find these attempts to write from the sol
justified are these female poets to try and articulate a situation they can

2. How far would you agree with Judith Kazantzis in her preface to the
work, others not' and describes the impulse as 'half romantic, half altrui
accusation of sentimentality? Which of these poems work, in your view,

Choose one of these poems to present as a short film for YouTube. Decic
whether you will have printed words, narration, or both. Choose suitabl
accompany your film. Make sure you include your own commentary as

Changing Views: Group Discussion Work

Look at the following poems in pairs or small groups:

'A Letter From Ealing Broadway Station'	Aelfrida Tillyard
'Rouen'	May Wedderburn
'Anniversary of The Great Retreat'	Isabel C Clarke
'Her "Allowance"'	Lillian Gard
'The Lark Above the Trenches'	Muriel Elsie Graha
'The Wykehamist'	Nora Griffiths
'The Call'	Jessie Pope
'One Night'	Millicent Sutherla

Discuss and make notes on the attitudes to war and to soldiers you find

Consider whether there is any bitterness, blame or anti-war feeling show

Then read the following poems from the collection:

'The Lament of the Demobilised'	Vera Brittain
'The Veteran'	Margaret Postgate
'The Deserter'	Winifred M. Letts
'He Went For A Soldier'	Ruth Comfort Mit
'A Memory'	Margaret Sackville
'Poem Untitled'	Iris Tree
'Education'	Pauline Barrington
'The Ghouls'	Helen Hamilton

Discuss and make notes on the attitudes to war and soldiers you find in

Consider whether there is any bitterness, blame or anti-war feeling show

The first set of poems was written in 1914–1915 and the second set from

It is noticeable that anti-war sentiment in the poems is muted in those w
1914–1915 – and reaches its peak between 1916 and 1917.

Discuss the possible reasons for this trend, bearing in mind the growth
methods of communicating the figures for those dead or missing in act

Write an article for a student magazine showing what you consider to
women poets as the Great War continued. Remember to support your
quotations.

Bibliography and Further Rea

Cover Photograph
Photograph retrieved from **http://www.firstworldwar.com**
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Unattributed Pictures
These come from Hemera graphics desk.

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Good collection of contemporary documents – magazines, photos, artic

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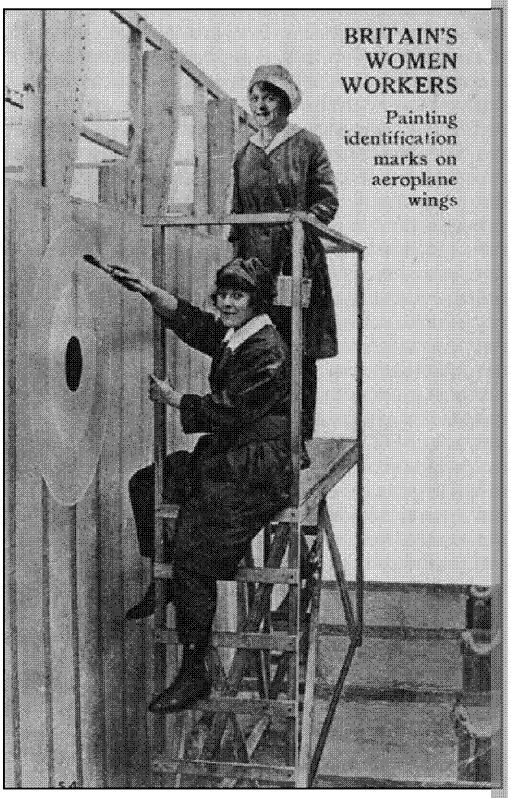

Women doing work hitherto reserved for m
Retrieved from **http://www.firstworldwar.com/photos/graphics/mf_**
Contributed by Malcolm Fairman in conjunction with *Clive Baker Postcards, Phot*

Answers

Allen, Anderson and Barrington

1. • Anderson focuses more on something missing for the airmen – Cupid's damaged wings, and secondly the value of home, whic thirstily absorbed in all its forms.
   • Allen on the other hand constructs a more glamorous, heroic sc leave, but will do so bravely in spite of danger, and drawn on b

2. • Both writers use nature in relation to love. Allen in the idyllic sc her fiancé, while 'The Wind on the Downs' can be read as a spi
   • Anderson speaks of flowers, ferns and lambs, evoking memorie a marriage, before the poem is set.
   • They differ, however, in how love might be affected by war. An fragility of love, and how quickly it could be forever lost, while rather more stoic in refusing to forget, nor grieve for the loss of

3. • Barrington's poem focuses on a mother overlooking the realitie represent women who are very much aware of the war itself.
   • However, while Barrington desires an end to conflict, Allen gla images of adventure and heroism that she conjures.
   • Although Allen addresses the war and the loss of her lover, it c represents the type of onlooker that Barrington criticises – for sl and lives in a state of reverie where her lover still lives in her im
   • Anderson, however, is wholly aware of the implications, living possibility of her husband's death, and his long periods of abse

4. • Allen is aware of its dangers, and suffers for the loss of a fiancé, positively, addressing it in terms of bravery and adventure.
   • Anderson is largely anxious of the conflict, and speaks more ro is to lose.
   • Barrington is very clearly anti-war, and seeks to prevent any po being nurtured in the future.

5. • 'Education' is critical of the lack of awareness shown by many v
   • 'Leave in 1917' evokes a sense of worry for the well-being of lov existed for women for the men they knew at war.
   • 'The Raiders' details the admiration that women felt for the her at war.
   • 'The Wind on the Downs' combines the difficulty for women of with the sense that due to the sacrifice made by so many men, s

6. • In 'The Raiders', 'battle-bound' and 'war-stained' both draw att connection between war and that which you see, and the poem furnishes the conflict with a sense of valour and heroism.
   • 'Leave in 1917' makes use of 'milk-white' which uses a hyphen connection, but here between the innocence (through connotati communities, through their relative isolation from the realities

7. • 'Education' includes the repetition of rhyming verbs 'slipping, which eventually turns to 'blood'.
   • The implication is that the clues are always there to prevent the produce soldiers, but by too many they are overlooked.
   • In 'Leave in 1917' repetitions of 'beyond' to 'beyond' to 'behind movements of planes.
   • As the words progress it gives a sense of waiting and watching

8. • Allen uses time as something excitedly yet to come in 'The Raid breath'.
   • 'The Wind on the Downs' struggles somewhat with time as the yet continues as the speaker says to the man that 'you are roun

9. • Barrington sees it as something avoidable, and pleads against it not pay attention to who is being chosen by fate to die, as the sp The Gods sift'. Barrington sees this as pivotal to the problem of does not correctly educate future generations.
   • Allen contrasts the life and vigour with which they leave ('tall', with the cold matter-of-fact nature of the news of death ('Becau are dead').

Bedford, Bell, Bomford and Bristowe

1. • Bedford and Bomford converge somewhat in their approach to perform during war.
   • In 'Munition Wages', Bedford's speaker talks of the work she d in terms of support for the front, but in support for her own life
   • However, she considers herself a part of the war effort, admitti the risk involved in her 'good life'.
   • In 'Drafts', Bomford's speaker underlines the unfairness of gen while women stay and enjoy the sun.
   • Bomford shows a woman in danger, and thus part of the war, w why this is generally not the case.
   • The poems differ, however, in regards to those in service. Bedf concerning themselves about their own existences – while Bom what the men must face alone.

2. • Both Bell and Bristowe make use of the Shakespearean phrase ' to the inconsequential treatment of those in the trenches, where charge into certain death.
   • 'Over the Top' is driven by the trench environment, and concer of the impending doom of the narrator.
   • 'From a Trench', though it is itself concerned with the 'hell' of t interlaced as it is with contrasts born from the speaker's longing

3. • Bedford's narrator initially feels wrath at the unfairness of war, offered by a parson. Her attitude implicitly criticises a God that although come the end of the poem, her faith is reaffirmed.
   • Bristowe's poem does not use the same dynamic. The presence throughout, as men read bibles and say prayers in the face of th anxiety could be read from the silence into which the men ultim

4.
- Both raise valid points. Bell uses nostalgic images of home to c
place that the soldier can't be. Her narrator has no desire to be
realities cause the speaker to despair at the thoughts of those w
imagine themselves as part of it.
- This could be applied to Bomford's speaker who criticises the g
women from directly joining the combat.
- However, Bomford's narrator does not herself explicitly wish t
resents the ideology that means that only men should die on th
that is hard to argue with.

5.
- 'The Parson's Job' makes use of an uncultured working-class sp
pedagogical function of reconciling a widow to religion follow
for direction is reflected in the statement 'Teach me – ow – to p
- Bristowe uses colloquial language to endow her speaker with a
sympathy from their need to reveal why they aren't ashamed o
but futile thoughts of how the star they look upon also saw 'Bli

6.
- Bell uses 'fields' to reflect how war changes man: at home, whe
support life, while at war, they see battles, and host mass slaug
- Nature is used by Bomford to reflect that something is amiss – t
and music which imply positivity and patriotism, while the 'se
sound, the harshness of their 'cries' an opposition to the sounds

7.
- Bristowe uses repetitions of numbers counting down, building
final moment where the reader knows that death will await.
- The sounds of marching and drumming are repeated to show th
over time. At the end of the poem, the sound dies away, and th

8.
- 'Over the Top' uses trochaic tetrameter to give the narrative im
impending doom.
- 'From a Trench' uses iambic feet in tetrameter and trimester for
place stress on the shorter lines to produce a stronger contrast b
and the 'crocuses' of home.
- 'Drafts' uses alternative rhyming lines to underpin its conversa
- 'Munitions Wages' uses anapaestic dimeter to raise its pace and
own life, which has risen significantly since war began and she
work.
- 'The Parson's Job' begins in free verse, and the metre varies to r
class woman. By the end the rhyming begins to alternate, which
understand each other, allowing the parson to reaffirm the wor
- 'Leave in 1917' is written in iambic pentameter, which enables t
conversational tone, and make use of figurative language.

1.
- The poem draws attention to the insurmountable division that s
those who saw the worst of the war, and those who did not.
- It explores the underwhelming aftermath, where returning figh
normality. Ideas such as heroism and patriotism melted away,
for them once their service had been extracted.
- The changing attitudes to the conflict are reflected as the men b
been fooled, while injustice overarches in the form of those tha
the absence of the war's recruits.

2.
- Both poems address a loved one of Brittain's, in her brother an
both is the impact of the passage of time.
- Her brother was injured on duty, and received the military cros
Brittain. Yet, after a year of sick leave, his recovery only enable
carrying the war scars which Brittain wears 'upon [her] heart'.
enough to fully heal such wounds.
- This idea is echoed as Brittain herself relies on the passage of 'k
death of her fiancé. Its passage, she states, can 'many joys rene
carries can never be fully healed, nor forgotten.
- The poems differ, however, in that 'Perhaps' functions as an el
uses language that produces a sense of hopelessness.
- 'To My Brother', on the other hand, is addressed to a man still f
and thus bears a more fretful, but admiring and hopeful tone.

3.
- 'Perhaps' and 'The Lament of the Demobilised' both engage wi
'Perhaps' dwells mainly on loss, and does not address the war
aware that the death is the result of the conflict, and clues are le
caused.
- There is no reference to heroism, nor is there any sense that the
and the use of 'bereft' bears connotations of something having
- 'The Lament' approaches the war as something misrepresented
to something that was gilded by propaganda, but as the speake
has been used, 'no-one talked of heroics' any more.
- Unlike the other poems, 'To My Brother' makes an effort to be
fighters, through Brittain's brother, whose medal 'glow[s]' as a
Lament' represents, British understatement could enable a retic
and 'To My Brother' takes issue with this British tendency, brar
'tragic'.

4.
- 'Perhaps' uses depictions of nature to produce emotive contrast
readily be seen, and a loved one that, because of death, cannot.
- 'To My Brother' shows love as an empathetic cause of pain. The
to her brother, and wears those injuries as 'scars [upon] her hea
- Love is both shown to be something that lives (often painfully)
physical absence.
- In 'The Lament' the poet builds upon a sense of injustice that is
contrast between the lofty rhetoric that draws men to war, and
return.

5. • The speaker says 'no-one talked heroics now, and we / must jus
more'.
• It reflects how lofty sentiments surrounded the idea of fighting
proclaimed as heroes for doing so, until they came home.
• The nation lost interest in its heroes when nothing more was at
though they had been duped.

6. • 'To My Brother' uses repetition of the line 'two years ago'. It po
as a significant moment, and one that cannot be undone.
• For the speaker it marked an irrevocable change in the woundi
• 'Perhaps' uses the repetition of 'and' to make days merge togeth
of her life.

7. • 'The Lament' records the contrast that exists between those wh
and those that did not. 'It must have been / a very fine experien
level of misunderstanding that people had about the realities of
types of account of the front line that we are accustomed to reac
• 'Perhaps some day the sun will shine again' says the speaker in
immediate contrast between what life is actually like, and what
not been killed. The contrast serves to heighten the sense of loss

8. • Nature is used in 'Perhaps' to contrast to the unnatural deaths t
blossoms' with their connotations of weddings, recall the speak
seasons come to life, the man to whom she speaks is never there

May Wedderburn Cannan

A) • A tone is produced of grief. The two entities that are the lovers
and heavy use of pronouns underpins a sense of personalised e
• The implied capacity and greatness of their love is carried by th
prosperous future that the couple saw together.
• States of dreaming are also employed to draw attention to the p
the two lovers had for each other.

B) • Love is presented as something that is owed as a result of the en
the soldiers.
• The soldiers give their lives, and, therefore, the narrator states t
something too – and love is suggested.

C) • The speaker tries to pinpoint the nature of love, and uses religio
presenting her thoughts as a trinity.
• She comes to the conclusion that love 'is christened sacrifice', re
the sacrifice of the men fighting at war, both in the love women
which they show in their selfless actions.

D) • The speaker presents unusually long lines to produce an impres
appearing together.
• Multiple images are connected by the repeated 'and the' to add

Margaret Postgate Cole

A)
- 'The Falling Leaves' uses leaf fall as a symbolic vehicle for the fa uniforms. In the poem it is presented as unnatural; however, as soldiers, the leaves have no wind to whip them round – unmov lay'.
- In 'Afterwards' the trees that are cut down to be used as pit pro soldiers cut down in the service of warfare, wherein the props, reborn as they ought in a natural order.
- In 'The Veteran' the man's blindness can be seen to be symbolic many, nothing could be seen the same way again.

B)
- Assonance is employed in 'Afterwards' to link images of a picn 'eating', 'cream', that cannot be in the future.
- Again a sense of a past divorced from the future exists in the all there's a train to town' where time goes by unnoticed, even tho produced by the repeating 't' sounds.
- In 'The Veteran' the alliteration of 'sitting in the sun' is used to pleasant activity, only for a contrast to undermine the effect as h blind, and the nation has no use for him.

C)
- 'The Falling Leaves' is a single thought, and so is written in one rhythm mimic the pattern of falling leaves and snowflakes.
- In 'The Veteran', iambic pentameter is employed to help with th poem, with only the second and fourth lines rhymed, which ref that something is being held back.

D)
- 'Afterwards' uses language to mark a movement from what wa picnics in the first stanza give way to 'slew' and 'dead' to produ the two time frames.
- 'Praematuri' compares the death of the young to the death of th less affected by it, having 'only a little while to be alone'. Their a run 'slow'. However, the implication that youthful buoyancy co Though the elderly have 'a little while to be alone', the young h plays on the thought that the young have greater capacity to re disadvantage. The concept of being 'alone' concludes that they to suffer.

E)
- 'The Falling Leaves' portrays war as unnatural and wasteful. Th ensures that the leaves that fall (representing soldiers) should n
- 'The Veteran' starkly reminds the reader of the realities of war, that the blinded 'veteran' is in fact a 19-year-old adolescent. Ho theme of war in terms of propaganda – the man distorts the rea protect the new soldiers' minds, but in so doing he preserves th

Collins, Corbin and Cunard

A

1. Death is presented as a darkly inverted product of women's care. T transformed from guardians whose 'fingers guide / the rosy teat' to within weapons factories; their hands, and by synecdoche their pers work.

2. • 'Fallen' presents the process of death, as a series of thoughts an
the reader a moving sense of confusion.
• Past and present merge, 'hoarse shouting' gives way to sounds
enhances the sense of confusion and disorientation in death.
• Running water provides a baptismal symbolism, signalling his
implies a spiritual salvation in his death.

3. • Death is personified as a being that watches over the zeppelin a
• It seems pleased as the numbers of dead rise, as it has 'proud fe
• Come the end, however, the death of war is shown to be too mu
death, who follows 'in bitter pain'.

B

1. Women are portrayed as givers of death, in contrast to an implied ic
They are shown to be going against their nature – as is evidenced by
thoughts, which the poet suggests 'should fly / like bees among the
following words 'Kill, kill'.

2. The spirit of femininity and that of Mother Earth are combined in 'F
'breast', and the introduction of the female figure, therefore, signifie
dying man.

C • 'Women at Munition Making' and 'Fallen' both make use of wo
represent innocence and comfort, and in 'Munition Making' as
and pure, but with descriptors such as 'bruised' and 'defacing',
the needs of war.
• 'Zeppelins' describes the terrible presence of the airships throug
personified and moving with the zeppelins, 'stamp[ing] his feet
lives that are lost to the raids.

Elizabeth Daryush

• Students should make their own judgment on the appropriateness o
quoting the criticism, and by using examples from the poems to bac

Dircks and Dobell

A) • General's description of the battle at Bourlon Wood as a 'picnic'
• Public school slang in the major's first speech, e.g. 'blighters'.
• First stanza relates to London's social life – 'Mistress Ration' ref
everywhere.

B) • 'Helpless petals on a stream' produces an image of soldiers not
• There is an antithesis between the 'tripping melody' of the popu
rattles' of war.
• Theme of unnaturalness of war continued by contrasts between
nature, 'green trees branch / from palaces of stone'.

C) • Uses symbolic figure of a boy of 'seventeen' – emphasises sense
getting into in conscripting.
• 'Pluck' of the boy represents all the soldiers, with 'heart-sick fea
world regardless despite their experiences.

D)
- Soldiers' injuries vary – represent many types of battle wounds
- Listen to music, sing – and if they can't hear it, 'smile'. Cope by
- Gramophone represents source of collective pleasure, and soun

E)
- Men presented differently to 'Gramophone Tunes'. 'Hushed' re locked inside their dreams.
- 'Cries' and 'sobbing' show how these dreams are not pleasurab torments from the war.
- 'The star' watches over, gives a sense of metaphysical care, whi which move out on the 'depth of sky'. This free movement cont

Eden, Elliot and Farjeon

A)
- The speaker presents war as a profiteering venture, and uses di 'flagrant ends' to support this.
- The viewpoint is an antithesis to the propaganda of war – as th for war', eyeing it critically instead.

B)
- Language such as 'pale' paints an appearance of weak and unse imagery of their white costumes 'beneath the moon' provides a innocence of many soldiers going to war.
- The contrast between the pale moon and the 'golden moon' rec encouraged young men to sign up, and anticipates the jarring a will encounter.

C)
- References to the 'silver Easter egg' and 'the apple-bud' conjur optimistic thoughts.
- This optimism becomes ironic, however, as the man addressed Monday.
- The poem is made emotive by contrast between stanzas – one o optimism is destroyed, and the letters sent will not be received.

D)
- The spirit of peace is presented as a 'vulture', which undermin redefines peace as something that can be unsavoury, and unple
- War and peace are likened in terms of intensity of experience, l more worthy in the last stanza.
- It is an unusual viewpoint, where instead of something positive must be 'paid'.

E)
- Language of the senses is employed – 'sight', 'hearing', touch o isn't there in absence.
- Viewpoint turns to focus on 'eternal love' which cannot be lost, optimistic because that is never in danger.

Ford, Forman and Gard

A)
- 'Nature in War Time' shows nature personified through verbs s winds 'sweep[ing]'.
- 'The Tenth Armistice Day' uses 'doves' to symbolise peace, and of fallen men.
- 'The Three Lads' employs nature to foreshadow the fate of thos and 'murk and fog' contribute to this.

B)
- 'A Fight to a Finish' examines different viewpoints of the reaso
'War Lords' who want to win at all costs and happily sacrifice
the war to financial advantage, and it remarks on 'the Jingo-kin
want the war to endure.
- 'Her "Allowance"!' remarks on the selflessness of many wome
small allowance that her husband sends back in case he was in

C)
- 'The Three Lads' shows boys singing in elated tones, with 'blit
manners. It contrasts to the coldness of nature, which knows w
Wartime' also uses language to combine nature and war – with
while 'The Tenth Armistice Day' uses doves, olive branches, a
celebrate peace.
- Money is important in 'A Fight to a Finish' where one reason p
profiteering, and the theme recurs in 'Her "Allowance!"' where
injured and not being cared for that the 'Allowance' must be sa

The individual task should be carried out by the students alone. Eviden
to support the students' opinions and ideas.

Graham, Griffiths, Gurney and C Hamilton

A)
- 'The Battle of the Swamps' admires men's courage, who 'each n
- 'The Wykehamist' uses impressions through a window to creat
feet. By the end, it addresses a boy who has been killed in comb
down the twilit street', recalling the sound of feet. It unites the i
regarding the deaths of men.
- 'The Fallen' sees all men as 'sleeping' or 'weeping'; that is, eith
the war.
- 'Non-Combatant' deals with the men that didn't fight, expressi
participation, but also sympathy for those that wanted to but c

B)
- 'The Lark above the Trenches' describes 'sobbing' men, 'gasp[i
shortness of breath reflects not only death, but the ever-heighte
experience.
- 'The Battle of the Swamps' echoes this through the 'suffocating
- 'The Fallen' chooses to euphemise death through the use of 'sle
Wykehamist' through the sound of feet on 'the twilit street'.

C)
- 'Non-Combatant' uses iambic pentameter which works well fo
enabling their representations.
- 'The Wykehamist' uses the flexibility of iambic pentameter to p
variety of impressions provided.
- 'The Fallen' uses iambic tetrameter which allows for an extra sy
and 'weeping', the two key ideas of the poem.

D)
- 'The Battle of the Swamps' (swamps that are 'hungry' and swal
the Trenches' ('sterile furrows', 'bitter seed', describing men bu
nature to represent death and the life-sapping effects of war.
- 'The Wykehamist' moves from sight ('yellow sunset') to sound
car'), and then 'marching feet' transports the senses with mover
pass on to the death of a young man in combat.

The individual task should be carried out by the students alone. Eviden
to support the students' opinions and ideas.

Helen Hamilton

Students should make their own judgment on the appropriateness of th
the criticism, and by using examples from the poems to back up their op

Harrison, Henderson, Herbertson, Herschel-Clarke and Hooley

A)
- 'New Year 1916' sees war as something enormous and clamoro
the sights of men – though for those and among those that have
significant praise.
- 'An Incident' presents a soldier as suffering like Christ, likenin
- 'Airman, RFC' shows a retired airman wondering where plane
the pilots, and regretting the war. He hopes it doesn't claim the
for them to see it end.
- 'The Seed-Merchant's Son' provides a parable of new life: he lo
that the cycle of life continues.
- 'For Valour' reflects on the complete lack of recompense a med
valour is not worth a life in her eyes.
- 'Nothing to Report' uses satire to draw attention to the sudden
at war.
- 'A War Film' shows how a propaganda film puts terror in to a
war, inspired by her care for her 'little son' before her. It draws
consequence of every death at war.

B)
- Personification is attributed to the 'grave turf' which 'is not we
men did not have a known grave, so their bodies could not be
- 'Empires fall' draws attention to warring throughout history, a
remembered for death, but for political loss or gain.
- 'Nothing to Report' produces irony by presenting the death of
are wholly unfitting – but reflects the indifference with which

C)
- 'An Incident' compares the soldier to 'Christ stretched on his c
experience of both.
- Senses are shown to represent how war stays with people – in
'heard the guns crack' and 'felt the bombs fall'.
- There is a contrast between the old and young, and natural ord
whose 'lives hung on a thread', rather than the old.

D)
- 'A War Film' shows a mother who seems physically untouched
imagining her son 'torn' like the other soldiers.
- 'For Valour' depicts a mother who has lost her son, and has onl
of herself is implied to die with him, as she says it's 'my blood

E)
- The father and son form a symbolic consolation for all loss of li
as a godlike figure that distributes and enables life, and a son b
thus gives value to the son's sacrifice, and so the father utters '
that he has.

The individual task should be carried out by the students alone. Eviden
to support the students' opinions and ideas.

Jenkins, Gordon, Keown and Lawrence

1.
- 'Dulce et Decorum?' sees the loss of life as something enabling kindness… lies slain'.
- 'The Lost Army' deals with death as something heroic – for to r country is 'all we need know'.
- 'Transport of Wounded in Mesopotamia 1917' sees death as sor and holds wrath for those that 'sat safe at home' on whose 'han
- 'Reported Missing' approaches death as something that could h but ultimately should be pushed from the mind while doubt en be that you are dead', the speaker states.

2) a)
- Nature describes different feelings of death – combining the 'ro a beautiful blossom 'shroud'.

b)
- A fragile optimism is presented by 'ever living', wherein somet extinguish.

3)
- 'Transport' portrays soldiers as men that are cruelly neglected,
- 'The Lost Army' deals with soldiers that may have died in vain, glorifies them regardless.

Winifred M Letts

1.
- *'The Deserter' draws attention to and normalises the natural state of* 'any frightened child'.
- 'Screens' again reflects the youth of so many soldiers, the 'white young man's innocence even on his deathbed.
- 'What Reward?' shows how men are injured at war – mortally, psychologically, without. The poem supports men who give up did not.
- 'Casualty' uses a name to personalise all men who died withou stresses that all these men, though relatively normal, deserve a

2.
- Writing about individuals personalises the account. 'When our care?' the speaker asks. This collective ignores the single soldier avoid.

3.
- 'Casualty' is written simply, with consistent stanza lengths and aims to produce a sense of normality around the man, which a
- 'What Reward?' mixes up its rhythm and pace, which helps to and experience that shell-shock victims suffered from.

4.
- 'Casualty' (lying 'stark and silent') 'screens' ('I'm sorry that he's sensitive to the tragedy of war, and the price that individuals pa
- 'What Reward?' ('what reward for him?') and 'The Deserter' ('v poet's sympathy for those that war forgets, or unfairly mistreat

5)
- This question should be answered using the students' own thou examples that they have gathered are used in the task.

Lindsay, Lowell and Macaulay

A)
- 'Convalescence' uses the metaphor of trying to reach the seash tangled in seaweed to describe illness and convalescence.
- 'Despair' portrays how wounding can do more damage than is how the spiritual 'half of' the narrator 'died at Bapaume'.

B)
- 'Picnic' depicts how civilians at first 'peered dizzily / through th resort to building 'garden walls' around their feelings.
- 'The Shadow' presents civilians with a dual awareness, firstly o zeppelins, that bomb towns, and then how that itself is a 'pale s the world's young men'.

C)
- 'Despair' uses dactylic trimester which produces a sense of jour such movement in the narrative. The sense of movement, coupl echoes a sense of something lacking.
- 'Convalescence' uses its iambic pentameter to aid in the descrip metaphors.

D)
- The breaking up of rhythm in 'Picnic' caused by the shortened l such lines as 'the great guns beat', where the abrupt metric beat description of the image.
- 'The Shadow' uses iambic octameter, and contrasts it to signific to the war. It implies that the two experiences are markedly diff

The final question should be answered using the students' own thought that they have gathered are used in the task.

Macdonald, Mastin and Mew

A)
- 'Sing a song of War-time' reads like a child's rhyme. The mood pair comfortably.
- The child represents a future, and what they see is maids 'gone 'doing things / they've never done before'. It shows how the fut
- It shows an innocence through which war can be enjoyed – 'the fun, while a lack of 'toys' is the worst consequence.
- The short lines omit connectives to imitate the sound of childre
- The naivety shows innocence, but also anticipates how the horr or forgotten by future generations.

B)
- 'Long British columns' gives an impression of strength.
- The image then 'quivers into ghostly white', which reminds the
- Her 'heart grows cold', mirroring the deaths of many men, as h before the image.
- The shortness of the poem reinforces the pace with which propa misery, fear, and death.

C)
- The caesura after 'cenotaph' puts emphasis on it, marking its im
- Poet shows the cenotaph as a symbol of remembrance, standing lost in action.
- The death of 'wild sweet blood of wonderful youth' is contraste of those at home, who watched at 'lonely hearths'.
- The symbolism of the flowers – 'violets' (faithfulness and loyalt awaited them at home), 'roses' (for love), and the 'laurel' (for vi
- The flowers are also reminiscent of the 'twinkling country thing childhood homes.
- Flowers lead to imagery of spring, which should represent new out by the fact that for these soldiers there will be no life.
- The narrator then feels concerned that the war will be forgotten unhallowed presence of a 'market-place', subtly hinting perhap nature – during war, or after.

D)
- Lines of irregular length reflect the difficulty of war, while a sta support the sense in the narrative that the war must end.
- 'Spring' again is used as a trope, here in real hope for a new pos
- Trees are 'wounded', as the sense of nature's intermingling with employed.
- The common image of God and spring providing consolation to used.

E)
- Seasons, optimism, and new life are again important in this poe for those that have faced it, but a child sees 'June's first rose'.
- Inversely, the narrator suggests that 'little June' cannot mean m
- The two perspectives are counterbalanced – the one acknowled the other finding small reasons for optimism.

Meynell, Mitchell and Monroe

A)
- 'On the Porch' presents a view from home that initially seems to end of the poem, violent images of 'huge gun[s]', 'armoured tra that view a fragile one, of little practical worth.
- 'He Went For a Soldier' criticises those who wrote of glory in w writers as operators of 'the Devil's grindstone'.
- 'Summer in England 1914' compares images of nature to 'men s that they will never see it. It represents the war as an antithesis and of bodies are compared.

B)
- 'On the Porch' contrasts home life to the grand scale of war to em
- 'Lord I Owe Thee a Death' uses money to symbolise the scale of de and in gold'.
- 'He Went for a Soldier' represents the scale of the politics of warf wasn't 'quite clear… / what the fuss was about', meaning that he he gave his life for.

C)
- The title of 'Lord, I Owe Thee a Death' is contrasted to the valu old man's life, to reason that they are not worth the same, and i does not suffice for the loss.
- 'He Went For a Soldier' employs imagery of nature to reflect th crazed animals' and flowers that let off a 'blood stench'.
- 'On the Porch' remembers the past by combining symbols of pa sun', but compares it to the 'seas of war', where hellish 'black s Nature and religious imagery are combined.

D)
- Nature affected by the fates of men – in 'Summer in 1914', Lond is garnished with value, as munitions factories made fortunes fr
- In 'He Went for a Soldier', on the front line 'a sickening sun gri something associated with happiness – is sickening because of t shines – its traditional connotations produce a sickening juxtap
- 'On the Porch', like other poems, makes reference to 'seas of wa conflict, for like the war, the sea can be violent, unforgiving, risi deadly to those that fall into its swells.

Nesbit, Newton and Norton

1.
- 'Spring in War-Time' uses a past spring to draw out a contrast b through blossom in 'sprinkled blackthorn snow', and its loss th 'blown'.
- 'Last Leave' uses weather to reflect the raging war, through 'th waste of war, and 'furious flight', reminiscent of planes or bulle
- 'Revision' shows the difficulty of purging war and loss from th assumes 'flaming ramparts' and 'black stems', which is an imag forests of Europe.

2.
- 'Revision' refers to the altering effects of war on the memories o passion shed' the poet does not hold on to hatred, but with 'pop blood' they show that they still cannot forget.
- 'In a Restaurant' uses contrast to emphasise the effect of loss. A 'music' and 'light' in the first stanza, while the second shows ho restaurant is now gone, leaving an 'empty place'. Even scenes o loss.

3.
- 'Spring in War Time' uses flowers to symbolise the growth of a and modesty, then 'roses' of love. The symbolism builds so that represents a painful loss.
- 'Revision' too uses flowers as symbols, but rather than a relatio bloodshed.

4.
- 'Last Leave' sees the poet state 'let us forget tomorrow!' The app acceptance – it can't be changed, so enjoy the moment, and 'do
- In 'In a Restaurant' the contrast between the busy restaurant an attention to how those at home can forget the war and its reality consider that this should not be the case.
- 'The Fields of Flanders' shows how war destroys much, but use how hopes and dreams are able to grow again.

Oman, O'Rourke and Orr

A)
- The sound pattern caused by shortening sentences and assonan and alliteration such as 'day dies down' produces a sense of ga train, or the approaching official end of war.
- The colourless 'grey clouds' and 'pale day' are symbolic of the though its colour camouflaged it, the train remains 'beautiful, c
- The idea is that even with the horror of the war, some good thi
- Those things helped in victory, as the train conveys the 'Occup

B)
- The rhyme scheme (a-b-a-c-c-b-d and a-b-a-b-c-c-b) pairs certai the war through 'homecoming' and 'welcoming', and contrasts with 'spread', 'red', 'red overhead'.
- 'Pale leaves fall silver red' uses an autumnal scene to symbolis

C)
- The lady 'manicures / her scented hands' which shows just how
- The poet looks to shame such people, and the judgment is aide pentameter to tetrameter, such as 'Ah fool! You tread / no mere emphasised.
- Her body parts, 'hands', 'eyes', etc. symbolically stand for thos while the 'pierced hearts' of the boys form an ironic contrast be such ladies think about, and the reality of fighting and dying at

D)
- The metre fluctuates between iambic tetrameter and trimeter, w helps to make the arguments of the poem sound more convinci
- The repeating rhymes in each stanza ('friend', 'cold', 'mould', ' to produce an effect of all questions being answered as 'cold', ' the sense of a sound judgment is achieved with 'end' returning
- 'Pitiful silver coins' symbolise the limited reward the country p love of the English earth are shown to be more important.

Jessie Pope

A)
- A procession of questions is asked, closed by 'will you, my Lad
- The questions build urgency, while appealing to young soldier veterans.
- Verbs such as 'longs' and 'means' create a sense of needing to appeal to a public schoolboy mindset, while 'who'll stand and that don't go will miss out.
- The pace and confidence is untarnished by the reality of war.

B)
- 'Untold riches' is used to describe birthday presents that are far went to war.
- War is presented as a reforming experience, which is 'hard-wor that fact.

C)
- Positive language is employed – 'shining pins' sound healthy, a at the front.
- Saddening thoughts such as 'wonder if he's warm enough' are through the repetitive act of sewing. The concentration banishe
- 'He'll come out on top somehow' says the poet in the final stan the overall poem – so long as the hands keep knitting.

D)
- Inconsistent line length, but rhythmic, often trochaic metre give
purpose that reflects the new-found freedom and workload of
- Women are shown to be as capable as men – women drive the 'h
'like a man'.
- Suggests women aren't changing nature with the work, as their

Quilter, Ratcliffe, Roberts and Sackville

1.
- 'Sall' remembers the wounded horses, and draws attention to t
horse is 'none of yer London gentry' but a 'farmer's plough hor
- 'I'm Sall, plain Sall, and Sall goes 'ard!' is the longest line of the
speed and courage. In this it recalls all animals, and by extensio
- 'Remembrance Day in the Dales' uses a sense of regional dialec
'our Jack' to similar effect. The regional aspect helps bring hom
effect.
- This is built upon by the given names, 'Willie' and 'Jack', and th
through in where they'd like to be buried.
- In 'A Memory' the use of past continuous verbs such as 'crying'
enduring and painful 'the memory of these dead' is.

2.
- 'Remembrance Day in the Dales' shows how an abbey is not ne
'Deep-voiced prayers' are contrasted to the chirping 'hymns of
- The image is relevant to the speaker's sons, but also provides a
unknown graves of lost soldiers, for the sounds of nature are hy
- 'Sacrament' uses prayer forms such as 'we do beseech thee' in a
- 'Wine' and 'bread' are compared to the blood and bodies of the
regrets so great a sacrifice.
- There is religious wrath in the 'flood', and the war is read as a f
humanity.

3.
- 'Sall' valorises the average individual using horses as represent
suggests, which is by comparison marked out to be more favou
or having 'graces'.
- 'The Cenotaph' mixes a working-class woman's speech with a p
'There's some as can't, / But then again, / There's some, you see
presented in elevated terms, but the truth of it is undeniable – a
is a positive thing after the war.

4.
- This question requires a personal response from the students. T
points with examples.

Scott, Sinclair, Sitwell, Smith, Stopes and Stuart

These tasks require personal responses form the students.
- Things students might think about:
- Descriptions of nature
- Personification
- Use of colour and light
- Contrast
- Symbolism
- Imagery and metaphor
- Depiction of religion
- Grief and loss
- Thoughts of home and war

Sutherland, C.A.L.T., Teasdale and Thanet

These tasks require personal responses from the students.

Tillyard, Tree and Trotter

A) Students might think about:
- Satire
- Expectations of rationing
- The actual importance of the individual
- The choice of foods
- What you would expect to eat those foods
- How double rhyming on third lines doubles up measly portion
- Self-deception of propaganda

B) Students might think about:
- Epic conventions of rhyme scheme vs underwhelming task at h
- Shock, and paranoia
- Main sources of danger
- Thoughts of past
- Parody of war and being a soldier

C) Students might think about:
- Politics
- Futility of war
- Contrasts
- Emotive language
- Effects at home
- Blood and sacrifice

D) Things students might think about:
- Violent/bleak/scornful language
- Poets' choice of animals
- Religious themes
- Profit in war
- Futility of war

E) Things students might think about:
- Loss
- Inadequacy of words or things
- The young at war
- Symbolism and metaphor of body parts (and fragility of glass)
- Descriptions of bravery
- Selflessness/heroism

Tynan and Verne

A)
- Descriptions of the 'soul' and the 'whistling' like a 'bird set free himself.
- The descriptions of his 'broken' body are others' attitudes.

B)
- 'Meuse' and 'Marne' are rivers under 'poplars' which symbolis connection to death and rebirth.
- The 'rose' picked is impressively red through blood and passio
- Death and the writer's reaction to it appear in stanza 3 – 'blood is in the weeping rains'.
- The 'earth' on 'his sealed eyes' shows how the dead man and n 'the spring will come' balances the anticipation of new life with order not to forget the man's death.

C)
- Contrast between the excitement of heading to war, 'golden' an to glory', and what it will entail, as the narrator adds, 'and the
- The narrator describes them as 'too careless-gay for courage', ' 'into the dark'.

D)
- Images of 'summer grass' and 'vernal trees' and 'sparrows laug far removed from war, the 'placid lake' reflecting this.
- 'Children playing', and 'lovers smiling' add to this sense, while war has reached this place.
- The reality of the war cannot be held at bay, as the 'vault benig 'initiates the aerial mine', in reference to the bombings from zep

The final task in this section requires a personal response from the stude back up their points.

Vickridge, Webb and Wedgwood

A) Students might think about:
- The symbolic use of crockery – easily damaged, easily discarde
- The (contextual) low cost of 'blue and white' colours
- Alliteration and onomatopoeia, produces a sense of bustle that soldiers
- Religious themes of moulding clay, and questions of God, but a
- Reference to soldiers as figures of Christ

B) Students might think about:
- Use of metre and syllables to produce excess in relation to war
- Descriptions of nature
- Seasons reflecting worsening warfare, and symbolising death
- Waste of war – the loss of farmers, the implication of the loss of
- Use of archaic language – sense of wisdom

C) Students might think about:
- Use of metre and rhythm giving sense of light-heartedness
- Repetition of 'washing' to emphasise tedium of the task
- Contrasts self to others, and determination to stick at it to teach what you can (whatever your 'head-piece')

D) Students might think about:

- Up-tempo, cheerful metre. Sense of celebration despite the wor
- Presence of propagandised thought – the 'grind' for 'heroes' un
- The sense of national collective effort – help in the kitchen shou 'his knees'
- Contrast between 'us' – the kitchen workers, and them – the sol
- The contrast between the subject of the poem and the reason th it's used to make menial tasks seem more important – the ingre symbolic of the work of the nation, all to support the soldiers

Whetham, Whitmell and Wilson

1.
- Humour is produced through bathos. It is achieved through th sonnet to Milton that for his greatness he should live. The poet that he might oppose food rationing.
- A joke is made on Milton's words that nature only caters for th must be bad, O very bad'.
- There is a comic contrast between the original, doleful poem, ar ridiculous plea for Milton to return to help in the matter of rati

2.
- Religion is shown as something that was partly forgotten befor always other things to think of'.
- With the war arrived though, Christ has significant importance doubts' as to his presence.
- The image of Christ is invoked to lend support – 'you stood bes earlier lack of prayer, and perhaps the 'cold blood[ed] horrors men – 'we ask for pardon'.

3.
- The boy's education is recalled in the war. He is compared to 'P dying' by 'far-off windy Troy'.
- The comparison centres on his age, and that of many other you bitter Iliad'.
- He is further likened to Patroclus through his 'Greek beauty on
- 'The old tales, half-remembered' suddenly become relevant aga on not learning from the past, and harbours anxieties in the sam

4.
- Father presented heroically.
- Father likened to the boy by 'like you'.
- Through 'birds' songs' and 'forests' and 'hills' he is shown to ca her sunlight' connected by a family bond. This connects the boy
- A 'poet' and 'brave' and also a 'friend' he is portrayed as an ide fathers would be to their children.
- Concludes by telling the child that his father's enormous sacrifi of peace'. The loss of the child is, therefore, alternatively presen – gift.