

<i>Anthem For a Doomed Youth</i> by Wilfred Owen	<i>Who's for the Game</i> by Jessie Pope	<i>Suicide in the Trenches</i> by Siegfried Sassoon	Poetry Vocabulary	Subject vocabulary
Key Ideas: An angry at mournful poem at the way in which soldiers are treated and their lack of remembrance.	Key Ideas: A highly jingoistic poem which would have been published in the daily mail. Aimed at encouraging men to draft	Key Ideas: An angry and blunt tale of a suicide from 'a simple soldier boy' which could, perhaps, be any number of real soldiers.	Sonnet	Bleak
			Elegy	Patriotic
			Caesura	Nostalgic
Language : - Religious references add to sense of despair at lack of remembrance. - Personification of weapons, along with aggressive consonance. - Descriptions of sounds and language of death / mourning towards end	Language : • Constant euphemisms 'game/show' help romanticise and glorify war • Comparisons between weak and strong help persuade audience • Patriotism evoked through 'his country' and 'your country'.	Language : • First stanza introduces 'simple' whose sadness is hinted at by 'empty joy.' • Blunt and 'matter of fact tone 'put a bullet in his brain' • Final stanza hints at anger 'smug faced' and ignorance of the masses.	Metaphor	Blunt
			Euphemism	Melancholy
			Personification	Contemptuousness
			Enjambment	Bewilderment
Structure : • Traditional Sonnet structure, stanzas open with questions which poet answers. • Significant ending marking death and 'drawing down of blinds'. • 'Turn' significant (remembrance)	Structure : • Simple structure and regular rhythm like a song or call to arms. • Repetition of rhetorical questions add to pressure on reader. • Final stanza shifts from questioning (who) to more direct (you)	Structure : - Begins with almost nursery rhyme style story, with accompanying simple rhyming couplets, telling the story of the suicide - Final stanza is accusative, angry and direct, aimed at pro war civilians.	Alliteration	Exasperation
			Oxymoron	Polemic
			Juxtaposition	Naivety
			Consonance	Remembrance
<i>Dulce et Decorum est</i> by Wilfred Owen	<i>The Solider</i> by Rupert Brooke	<i>In Flanders Fields</i> by John McCrae	Assonance	Futile
Ideas: Directly addresses jingoistic poetry of Jessie Pope, exploring the 'sweet and fitting' lies told soldiers.	Ideas: A highly patriotic poem exploring the poet's ideals about his death as an Englishmen.	Ideas: The poet takes up the voice of the dead, urging others to 'take up' the quarrel and honour their passing.	Figurative vs. Literal	Conscription
			Quatrain	Mourning
			Volta	Jingoism
Language: - Soldiers described as weak 'beggars' 'coughing' who 'trudged' onwards. - Figurative language emphasises danger of gas (green sea) and 'ghostly' weapons. - Harsh and aggressive verbs throughout, emphasising pain.	Language: - England is connected to religious ideas like 'eternal' and 'heaven', as if England was closer to the deity. - Pleasant rural imagery of England - England also take the form of a mother who 'bore' the poet - 'richer' confirms superiority of England - Romantic language 'peace/love/hearts'	Language: - Romantic descriptions of Flanders fields with 'poppies' and 'larks' singing. - Second stanza emphasises the sacrifices and loss of those who have passed. - Final stanza urges those still living to 'take up the quarrel' and notes the passing of the torch from the dead to the living.	Desertion	Draft
			Emphasises	Conscientious Objector
			Exaggerates	Accusative
			Accentuates	Subordination
Structure: - Caesura and range of punctuation help highlight emotions of soldiers, from exhaustion to panic. - After telling the 'story' of the dying man, the poem ends significantly, addressing head on the 'old die' of the poems title.	Structure: - Sonnet form, opening with significant statement of poet's wishes about after his death, and the permanence of the 'English' identity - Romantic and idealist ending with 'English heaven.'	Structure: • Sonnet structure with rhyme scheme only broken by short lines 'In Flanders Fields' • Repetition of 'In Flanders fields' helps remind reader of the 'scene' of the sacrifice of the departed soldiers.	Implies	Desertion
			Connotes	Condemnation
			Depicts	Denounces
			Evokes / evocative	Defiance

Non Fiction

Douglas Haig's address to the troops

- How does Haig's use of language belittle and demean the enemy?
- How does he attempt to raise morale and encourage the British troops?
- How does his language persuade troops to keep fighting despite setbacks and difficulties?

David Lloyd George 1917 Speech

- How does his language choice help reassure people about the causes of the war?
- What do you notice about the language he uses to refer to the country?
- How does his use of language persuade people to disapprove of 'the enemy'?

Siegfried Sassoon's 'Declaration'

- How does Sassoon's language create a 'group' or bring people together?
- Why is he angry and defiant about the causes of the war?
- What is Sassoon accusing those with power of doing?

Captain Geoffrey Lawrence: Account of a Gas Attack

- What can you infer about the dangers of gas attacks?
- How does the language used create a sense of panic and confusion?
- How does this first hand account compare to 'Dulce et Decorum est'?

Wilfred Owen's Letters

- How do his letters compare to his poetry?
- What do you notice about the language he uses to describe fighting? Is this similar to his poems?
- What do you gather about the conditions in the trenches?
- How truthful do you consider this letter?

D H Lawrence: Subordination to the Cold Machine

- What does it mean to be subordinate? In what ways does the writer feel subordinate?
- What is unique about his point of view? How does this perspective affect the writer?
- What does the final paragraph tell us about the effects of warfare?

Literacy

Grammar knowledge and Reading

- Revision on recognising verbs and nouns and patterns of usage.
- Revision / links back to subject specific vocabulary.
- Recognising the difference between literal and figurative language.

Writing:

- Writing effective introductions
- Embedding quotations
- Language used to make and establish a point.
- Language used to continue and build on a point (accentuates / emphasises / exaggerates)
- Concise and clear comparisons
- Conventions for capitalising of poet names
- Conventions for naming a poet in an essay

Context

- WW1 was an incredibly brutal war, with heavy casualties on all sides.
- Trench warfare was a particular harsh way of life. With appalling conditions and little hope of advance, it was often more of a war of attrition.
- Devastating new technologies, including biochemical weapons like mustard gas were first used.
- Mental Illness was far from being recognised, and deserters were often shot.
- Conscientious Objectors were derided through propaganda and in the media
- Sassoon and Owen met in a mental institution during their rehabilitation.
- Not all the poems are distinctly unrelated, with Wilfred Owen's *Dulce* being a direct response to the jingoistic *Pope*.

When writing about poetry, we remember to...

Talking about people

Avoid using **vague pronouns** such as **'us,' 'them'** or **'you'**.

Instead, use specific terms like **'the audience'** or **'the poet'**.

Capital letters

Use **capital letters** for the **names** of **poets**, and capitals for the **lexical words** in a **poem's title** e.g.

Owen's 'Anthem for a Doomed Youth'

Using evidence

Use **precise evidence** to support our ideas, **avoiding** using the word **'quote'**

Try and **embed quotations** where possible.

Be as specific as possible about how the poetic choices affect readers. **These phrases are banned:**

'Gives the reader an image' 'Sticks in the reader's head' 'Has an effect on the reader' 'Helps them remember the message'

Specific language when zooming in

Break down longer quotes to explore **individual words** and **zoom in** on **specific techniques**.

- *This **noun/verb/adjective** implies...*
- *This **metaphor** gives the reader the impression that...*
- *The **use of repetition** creates a sense of...*

Tentative language when zooming out

Use modal verbs like **'might'** and **'may'** to explore a poet's choices when **zooming out**.

- *Perhaps, the writer is implying that...*
- *The poet might be attempting to...*
- *This choice may have been made so that..*

Building an argument

Look for evidence which **supports your argument**, or even evidence which **contrasts** it.

- *The effect is accentuated later by...*
- *Building on from this...*
- *However / On the other hand...*
- *In contrast to this...*