In your Literature Paper 2 Exam, you need to be able to explain all of these...

- Ozymandias
- London
- Prelude (Extract)
- My Last Duchess
- Charge of the Light Brigade
- Exposure
- Storm on the Island
- Bayonet Charge
- Remains
- Poppies
- War Photographer
- Tissue
- The Émigrée
- Checking Out Me History
- Kamikaze
I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare

How are these themes presented:

Power:

Loss:

Conflict:

What does the juxtaposition between “vast” and “trunkless” lead us to understand about power?

What does the adjective “shattered” suggest about Ozymandias - and more widely – power?

What does the use of imperative verb and exclamatory sentence suggest about Ozymandias?

Contextual information:

How could you compare to?

My Last Duchess –
The Storm on The Island –
Exposure –
Tissue –
London –

Key words to use when exploring this poem:
I wander through each chartered street
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forged manacles I hear:

How the Chimney-sweepers cry
Every black'ning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

Repetition is a striking feature of this poem and dominates the first two stanzas, what is the effect of this?

What does this metaphor suggest about the influence of those in power?

What does ‘manacles’ suggest about the lives of the poor?

What is Blake suggesting about the establishment through the use of emotive language?

How are these themes presented:
Power:
Loss:
Conflict:

Key words to use when exploring this poem:

Contextual information:

How could you compare to?
My Last Duchess –
The Storm on The Island –
Exposure –
Tissue –
Ozymandias –
We are prepared: we build our houses squat,  
Sink walls in rock and roof them with good slate.  
This wizened earth has never troubled us  
With hay, so, as you see, there are no stacks  
Or stooks that can be lost. Nor are there trees  
Which might prove company when it blows full  
Blast: you know what I mean - leaves and branches  
Can raise a tragic chorus in a gale  
So that you listen to the thing you fear  
Forgetting that it pummels your house too.  
But there are no trees, no natural shelter.  
You might think that the sea is company,  
Exploding comfortably down on the cliffs  
But no: when it begins, the flung spray hits  
The very windows, spits like a tame cat  
Turned savage. We just sit tight while wind dives  
And strafes invisibly. Space is a salvo,  
We are bombarded with the empty air.  
Strange, it is a huge nothing that we fear.

How do you think the verb “pummels” suggests about nature?

How does this simile reflect nature?

The writer uses an extended metaphor of war and uses a semantic field of weaponry. Why?

Contextual information:

How could you compare to?

My Last Duchess –  
Extract from the Prelude –  
Exposure –  
Tissue –  
Ozymandias –

Key words to use when exploring this poem:

How are these themes presented:

Power:

Loss:

Nature:

Conflict:
Suddenly he awoke and was running - raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
Bullets smacking the belly out of the air -
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest -

In bewilderment then he almost stopped -
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror’s touchy dynamite.

How are these themes presented:
War:
Power:
Loss:
Conflict:

What does the repetition of “raw” suggest about the soldier?

What does the personified bullets and the semantic body parts tell us about how conflict has affected both nature and the soldier?

What is the effect of the dismissive listing and use of ‘etcetera’? How does this present the consequences of conflict?

How could you compare to?

Charge of the Light Brigade—
Remains—
War Photographer—
Exposure—

Contextual information:
In his dark room he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a Mass. Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays beneath his hands, which did not tremble then though seem to now. Rural England. Home again to ordinary pain which simple weather can dispel, to fields which don’t explode beneath the feet of running children in a nightmare heat.

Something is happening. A stranger’s features faintly start to twist before his eyes, a half-formed ghost. He remembers the cries of this man’s wife, how he sought approval without words to do what someone must and how the blood stained into foreign dust.

A hundred agonies in black and white from which his editor will pick out five or six for Sunday’s supplement. The reader’s eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.

What does this juxtaposition demonstrate about our view on conflict?

What does this metaphor reflect about the scale of conflict and its effect on us?

How are these themes presented:

War:
Power:
Conflict:

How could you compare to?

Charge of the Light Brigade—
Remains—
Bayonet Charge—
Exposure—

Key words to use when exploring this poem:
Her father embarked at sunrise with a flask of water, a samurai sword in the cockpit, a shaven head full of powerful incantations and enough fuel for a one-way journey into history. But half way there, she thought, recounting it later to her children, he must have looked far down at the little fishing boats strung out like bunting on a green-blue translucent sea and beneath them, arcing in swathes like a huge flag waved first one way then the other in a figure of eight, the dark shoals of fishes flashing silver as their bellies swivelled towards the sun and remembered how he and his brothers waiting on the shore built cairns of pearl-grey pebbles to see whose withstood longest the turbulent inrush of breakers bringing their father’s boat safe.

Yes, grandfather’s boat – safe to the shore, salt-sodden, awash with cloud-marked mackerel, black crabs, feathery prawns, the loose silver of whitebait and once a tuna, the dark prince, muscular, dangerous. And though he came back my mother never spoke again in his presence, nor did she meet his eyes and the neighbours too, they treated him as though he no longer existed, only we children still chattered and laughed till gradually we too learned to be silent, to live as though he had never returned, that this was no longer the father we loved. And sometimes, she said, he must have wondered which had been the better way to die.
Exposure
By Wilfred Owen

Our brains ache, in the merciless iced east winds that knife us...
Weary we keep awake because the night is silent...
Low drooping flares confuse our memory of the salient...
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire.
Like twitching agonies of men among its brambles.
Northward incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.

The poignant misery of dawn begins to grow...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of gray,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause and renew,
We watch them wandering up and down the wind’s nonchalance,
But nothing happens.

Pale flakes with lingering stealth come feeling for our faces –
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dazed,
Littered with blossoms trickling where the blackbird fusses.
Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors all closed: on us the doors are closed –
We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God’s invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

To-night, His frost will fasten on this mud and us,
Shrivelling many hands and puckering foreheads crisp.
The burying-party, picks and shovels in their shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.
Three days before Armistice Sunday and poppies had already been placed on individual war graves. Before you left, I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer.

Sellotape bandaged around my hand, I rounded up as many white cat hairs as I could, smoothed down your shirt's upturned collar, steeled the softening of my face. I wanted to graze my nose across the tip of your nose, play at being Eskimos like we did when you were little. I resisted the impulse to run my fingers through the gelled blackthorns of your hair. All my words flattened, rolled, turned into felt, slowly melting. I was brave, as I walked with you, to the front door, threw it open, the world overflowing like a treasure chest. A split second and you were away, intoxicated.

After you'd gone I went into your bedroom, released a song bird from its cage. Later a single dove flew from the pear tree, and this is where it has led me, skirting the church yard walls, my stomach busy making tucks, darts, pleats, hat-less, without a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch, I listened, hoping to hear your playground voice catching on the wind.

What does this metaphor suggest about the persona’s emotions?

What does the metaphor ‘intoxicated’ suggest about the persona and her son’s different views towards war and conflict?

How are these themes presented:
Loss:
Conflict:
War:

What does this simile suggest about the consequence of conflict?

Contextual information:

How could you compare to?
Remains-
Bayonet Charge–
The Emigree–
War Photographer -
On another occasion, we got sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.

Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
I see broad daylight on the other side.
So we’ve hit this looter a dozen times
and he’s there on the ground, sort of inside out,
pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he’s carted off in the back of a lorry.

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
Then I’m home on leave. But I blink

and he bursts again through the doors of the bank.
Sleep, and he’s probably armed, and possibly not.
Dream, and he’s torn apart by a dozen rounds.
And the drink and the drugs won’t flush him out –

he’s here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned,
sand-smothered land
or six-feet-under in desert sand,
but near to the knuckle, here and now,
his bloody life in my bloody hands

What is the effect of the colloquial language?

What do these de-humanised words / phrases reflect about the victim?

What does the metaphor demonstrate about the power of the memory?

Contextual information:
I
Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
“Forward, the Light Brigade!
Charge for the guns!” he said.
Into the valley of Death
Rode the six hundred.

II
“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Contextual information:

How are these themes presented:
Power:
Conflict:
Loss:
War:

What does the allusion of the Biblical ‘Valley of Death’ demonstrate about the soldiers’ emotions?

What does the personification of death demonstrate about the soldiers?

What does the anaphora suggest about the war?

What does the imperative verb show about Tennyson’s message?

How could you compare to?
Remains–
Bayonet Charge–
Exposure–
War Photographer –
My Last Duchess

By Robert Browning

FERRARA

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Key words to use when exploring this poem:

What does the personal pronoun “my” suggest about power?

What does this euphemism suggest?

Contextual information:

How are these themes presented:

Power:

Conflict:

How could you compare to?

Ozymandias -

Checking Out Me History –

Tissue –

London -
Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to me own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L’Ouverture
no dem never tell me bout dat

Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish ran away with de spoon
but dem never tell me bout Nanny de maroon

Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying

Dem tell me
Dem tell me
wha dem want to tell me
But now I checking out me own history
I carving out me identity
There once was a country... I left it as a child but my memory of it is sunlight-clear for it seems I never saw it in that November which, I am told, comes to the mildest city.

The worst news I receive of it cannot break my original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants, but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes glow even clearer as time rolls its tanks and the frontiers rise between us, close like waves. That child's vocabulary I carried here like a hollow doll, opens and spills a grammar. Soon I shall have every coloured molecule of it.

It may by now be a lie, banned by the state but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all but my city comes to me in its own white plane. It lies down in front of me, docile as paper; I comb its hair and love its shining eyes. My city takes me dancing through the city of walls. They accuse me of absence, they circle me. They accuse me of being dark in their free city. My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight.

What does the metaphor demonstrate about the speakers' feelings for their home in their youth?

What does the blurring between the senses demonstrate about his memories?

What does the personification demonstrate about the power of memory?

Key words to use when exploring this poem:

Power:

Conflict:

Identity:

Loss:

Contextual information:

How could you compare to?

Ozymandias -

Poppies –

Tissue -
Paper that lets the light shine through, this is what could alter things. Paper thinned by age or touching, the kind you find in well-used books, the back of the Koran, where a hand has written in the names and histories, who was born to whom, the height and weight, who died where and how, on which sepia date, pages smoothed and stroked and turned transparent with attention.

If buildings were paper, I might feel their drift, see how easily they fall away on a sigh, a shift in the direction of the wind.

Maps too. The sun shines through their borderlines, the marks that rivers make, roads, railtracks, mountainfolds,

Fine slips from grocery shops that say how much was sold and what was paid by credit card might fly our lives like paper kites.

An architect could use all this, place layer over layer, luminous script over numbers over line, and never wish to build again with brick or block, but let the daylight break through capitals and monoliths, through the shapes that pride can make, find a way to trace a grand design with living tissue, raise a structure never meant to last, of paper smoothed and stroked and thinned to be transparent, turned into your skin.
One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again
And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,—
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

How are these themes presented:
Power:
Conflict:
Nature:

What does this imagery suggest about how nature is initially seen?

What does the repetition of dull and dark imagery suggest?

How have the persona's views towards nature changed and why?

Contextual information:

How could you compare to?
Ozymandias -
Storm on the Island –
Exposure –
London –