

# Year 9 Term 1: Conflict S

Conflict is an undeniable part of the human experience. Whether it be personal conflict, conflict between individuals or conflict on a global scale.

Many of the poems you will study this term deal with the perspectives of those involved in war and the effect this intense conflict has on them as individuals. Conflict may be inevitable in society, however many of these poets question whether war or violence should be.

War and poetry have always gone hand in hand. The first great work of poetry that has come down to us, *the Iliad*, is about nations in conflict. No war however, has produced a greater wealth of English poetry than the First World War.

Context	Themes		
<p>WWI began on <b>28 July 1914 and ended on 11 November 1918</b>. It was one of the deadliest conflicts in history; an estimated 9 million people were killed in combat, while over 5 million civilians died from military occupation, bombardment, hunger, and disease.</p> <p>As a group, <b>war poets wrote poems which were often violent and realistic, challenging earlier poetry which largely glorified war</b>. The first-hand experience of war is maybe one reason why there is such a shift in the attitude of poets towards war.</p> <p>The poets of WWI tend to question the reason for war, document the horrors of trench warfare and lament the mass death of their fellow soldiers.</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><b>Aspects of Early War Poetry:</b></p> <ul style="list-style-type: none"> <li>• Glorification of war</li> <li>• Idealised imagery</li> <li>• Limited focus on suffering</li> </ul> </td> <td style="vertical-align: top;"> <p><b>Aspects of Later War Poetry</b></p> <ul style="list-style-type: none"> <li>• Exposure to trench warfare</li> <li>• Rejection of idealism</li> <li>• Use of graphic imagery</li> <li>• Themes of pity and waste</li> <li>• Exploration of psychological trauma</li> </ul> </td> </tr> </table>	<p><b>Aspects of Early War Poetry:</b></p> <ul style="list-style-type: none"> <li>• Glorification of war</li> <li>• Idealised imagery</li> <li>• Limited focus on suffering</li> </ul>	<p><b>Aspects of Later War Poetry</b></p> <ul style="list-style-type: none"> <li>• Exposure to trench warfare</li> <li>• Rejection of idealism</li> <li>• Use of graphic imagery</li> <li>• Themes of pity and waste</li> <li>• Exploration of psychological trauma</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Horror of war</b></li> <li>• <b>Patriotism</b></li> <li>• <b>Heroism</b></li> <li>• <b>Death</b></li> <li>• <b>Sacrifice</b></li> <li>• <b>Remembrance</b></li> <li>• <b>Nationhood</b></li> <li>• <b>Nature</b></li> <li>• <b>Loss</b></li> <li>• <b>Duty and honour</b></li> <li>• <b>Criticism of leadership</b></li> <li>• <b>Violence and brutality</b></li> <li>• <b>Evil</b></li> <li>• <b>Love</b></li> <li>• <b>Identity</b></li> </ul>
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## WWI Letters – Non-Fiction

During the First World War, **letter writing was the main form of communication between soldiers and their loved ones**, helping to ease the pain of separation. Soldiers wrote letters in spare moments, sometimes from front line trenches or in the calmer surroundings behind the lines.

**Censorship dictated what servicemen were permitted to disclose in their letters.** However, in practice, men often found ways to impart information, and their letters offer a **powerful and highly personal insight into the experience of war**. Receiving letters from family and friends was also **vital to morale**.

## Poems

**Who's for the Game - Jessie Pope**  
A call-to-arms, a targeted address to young men with the aim of getting them to enlist in the British Army.

**The Soldier - Rupert Brooke**  
Deeply patriotic and idealistic poem that expresses a soldier's love for his homeland—in this case England, which is portrayed as a kind of nurturing paradise.

**In Flanders Fields - John McCrae**  
The poem describes the tragedy of the soldiers' deaths, as well as the ongoing natural beauty that surrounds their graves. It also addresses the question of the next generation's responsibility to carry on the soldiers' battle in war.

**The General - Siegfried Sassoon**  
Sassoon critiques those in charge within this anti-war poem.

**Attack - Siegfried Sassoon**  
The poem offers a bleak and unflinching look at the horrors of combat, making no attempt to mythologise its subject or create a sense of heroism. It describes the moment when soldiers, following the order to "attack," go over the trenches and into the line of enemy fire.

**Anthem for Doomed Youth – Wilfred Owen**  
Written when Owen was in the hospital recovering from injuries and trauma resulting from his military service during World War I. The poem laments the loss of young life in war and describes the sensory horrors of combat. It takes particular issue with the official pomp and ceremony that surrounds war.

**Dulce et Decorum Est - Wilfred Owen**  
He illustrates the brutal everyday struggle of a company of soldiers, focuses on the story of one soldier's agonizing death, and discusses the trauma that this event left behind.

**The Falling Leaves – Margaret Postgate Cole**  
Cole, in her poem, highlights the mass loss of life due to war whilst still trying to honour those who fought.

**Vultures - Chinua Achebe**  
The poem is an extended metaphor on the nature of evil. It portrays a picture of a concentration camp commander, but begins with an analogy; a description of a pair of vultures.

**Belfast Confetti - Ciaran Carson**  
In the poem, an unnamed speaker appears to be caught up in a bomb blast and tries to escape. The poem then explores the relationship between violence and language itself.

**Out of the Blue – Simon Armitage**  
Told from the point of view of an English trader working in the North Tower of the World Trade Centre on 9/11, it charts the conflict the speaker feels about jumping from the burning building.

**Home – Warsan Shire**  
Warsan Shire's "Home," though never formally published in a collection of poetry, has reached millions of readers. The poem, which captures the pain and trauma of the refugee experience, is a response to the global refugee crises of the 21st century.

**We Lived Happily During the War - Ilya Kaminsky**  
The poem explores how people can ignore suffering and injustice around them in order to protect their own comfort and happiness.

**The Last Post - Carol Ann Duffy**  
It imagines what would happen if time ran backwards and those killed in the war came back to life; their lives would still be full of possibilities and filled with "love, work, children, talent, English beer, good food."

## Prose

**Catch 22 – Joseph Heller**  
This 1961 satirical novel follows Captain John Yossarian, an American bombardier in World War II, as he desperately tries to survive what he sees as a war waged personally against him. Trapped in a surreal world of bureaucracy and violence, Yossarian and his fellow soldiers are treated as expendable by their power-hungry superiors, highlighting the absurdity and dehumanisation of war.

**All Quiet on the Western Front - Erich Maria Remarque**  
Set during World War I, this antiwar novel follows 20-year-old Paul Baumer and a group of young Germans who enlist after being inspired by patriotic slogans. They quickly discover the grim reality of war, far from its romanticised image. The novel captures the era's disillusionment and the brutal daily horrors of combat, standing in stark contrast to the patriotic rhetoric common in Germany at the time by refusing to take an explicit stance on war.

**The Things They Carried - Tim O'Brien**  
A collection of twenty-two stories, Tim O'Brien's *The Things They Carried* blends war autobiography, writer's memoir, and fiction to recount his experiences as a Vietnam War soldier. More than a war narrative, the work explores storytelling as a means of memory and catharsis, with many characters seeking resolution through the act of telling their stories.

**Birdsong – Sebastian Faulks**  
Follows two main characters: Stephen Wraysford, a British soldier in WWI Amiens, and his granddaughter, Elizabeth Benson, who in the 1970s tries to uncover his wartime experiences. Faulks wrote the novel to raise awareness of WWI veterans' experiences, focusing on how trauma shapes individuals.

Recap Y7-8	Writing Rules	Y9 Sentences & Grammar
<p><b>Subject:</b> Does the action in a sentence or clause</p> <p><b>Noun types:</b></p> <ul style="list-style-type: none"> <li>• <b>Concrete</b> – A noun we can see, hear, touch, smell or taste</li> <li>• <b>Abstract</b> – A noun which we cannot experience with any of the 5 senses e.g. happiness, tension</li> </ul> <p><b>Verb:</b> a word used to describe an action or state. E.g. Action: The girl was <u>jumping</u>. State: The girl <u>knew</u> the answers.</p> <p><b>Main clause</b> – A clause which makes sense on its own as a sentence</p> <p><b>Subordinate clause</b> – A clause which does not make sense on its own as a sentence – it needs a main clause to make it make sense – it starts with a subordinating conjunction.</p> <p><b>Coordinating conjunction</b> – A conjunction which joins 2 main clauses <b>FANBOYS</b> – for, and, nor, but, or, yet and so</p> <p><b>Subordinating conjunction</b> – A conjunction which joins a subordinate clause to a main one – e.g. while, as, because, since, if (<b>ISAWAWABUB</b>)</p> <p><b>Pronouns:</b> words that replace a noun. E.g. he, him, them, us, I</p> <p><b>Adjectives:</b> a word that describes a noun or pronoun: E.g. "big", "boring", "purple", and "obvious"</p> <p><b>Adverbs:</b> a word that describes or gives more information about a verb, adjective, adverb, or phrase. E.g. 'cheerfully', 'quickly', 'next week', 'extremely'</p>	<p><b>Description:</b> <b>PPOSSAM</b></p> <ul style="list-style-type: none"> <li>• <b>Pathetic fallacy</b></li> <li>• <b>Paragraphs</b></li> <li>• <b>Onomatopoeia</b></li> <li>• <b>Senses</b></li> <li>• <b>Sentences</b></li> <li>• <b>Alliteration</b></li> <li>• <b>Metaphors &amp; similes</b></li> </ul> <p><b>Letters:</b></p> <ul style="list-style-type: none"> <li>• Addresses</li> <li>• Date</li> <li>• Greeting</li> <li>• Paragraphs</li> <li>• Sign off</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Past participle start (-ed)</b> <i>Covered with the darkness of the forest itself, the bear seemed to carry the weight of the trees on its back.</i></li> <li>• <b>Present participle start (-ing)</b> <i>Having no possibility of getting back to where I came from, the way ahead seemed suddenly less daunting.</i></li> <li>• <b>Prepositional Push Off</b> <i>Beneath the thirty or forty feet of the trees' rise, the world seemed to have come to an end.</i></li> <li>• <b>Lightning List</b> <i>The forest gave me <b>silence, shade, secrets, solitude.</b></i></li> <li>• <b>Relentless Rhythm</b> <i>I ran through the trees <b>and</b> over the roots <b>and</b> past the shadows <b>and</b> into the unknown.</i></li> </ul> <p>❖ <b>Asyndetic listing:</b> A list without conjunctions e.g. 'old, decaying, broken, scratched'</p> <p>❖ <b>Polysyndetic listing:</b> A list using consistent conjunctions e.g. 'old and decaying and broken and scratched'</p> <p>❖ <b>Prepositions:</b> A preposition is a word or group of words that is used to show direction, location, time, or to introduce an object.</p>
	<p style="text-align: center;"><b>Perfect Paragraph</b></p> <ul style="list-style-type: none"> <li>• Answer sentence</li> <li>• Embedded evidence</li> <li>• Inferences</li> <li>• Techniques (language, structure, form)</li> <li>• Effect of techniques</li> <li>• Reader response</li> <li>• Writer's intention</li> <li>• Context</li> <li>• Comparison</li> </ul>	<p style="text-align: center;"><b>Poetry Terms</b></p> <p><b>Speaker/Persona:</b> the character who tells the story in the poem</p> <p><b>Stanza:</b> a paragraph in a poem</p> <p><b>Elegy:</b> a form of poetry in which the speaker expresses grief, sadness, or loss</p> <p><b>Sonnet:</b> a 14 line poem written in iambic pentameter, rhyming couplet at the end</p> <p><b>Assonance:</b> repetition of vowel sounds within a tight group of words</p> <p><b>Plosives:</b> repetition of the p/b/g/d/m sound in words next to each other</p> <p><b>Fricatives:</b> repetition of the f/th sound in words next to each other</p> <p><b>Sibilance:</b> repetition of the S sound in words next to each other</p> <p><b>Enjambment:</b> a run on line in poetry</p> <p><b>Caesura:</b> punctuation in the middle of a line of poetry</p> <p><b>Rhyme scheme:</b> pattern of rhyme in a poem</p> <p><b>Free verse:</b> poem with no regular rhyme scheme</p> <p><b>Extended metaphor:</b> extends over the course of multiple lines, paragraphs, or stanzas</p> <p><b>Imagery:</b> visually descriptive or figurative language</p> <p><b>Iambic pentameter:</b> a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable</p> <p><b>Meter:</b> the rhythm produced by the arrangement of syllables according to the number and type of beats in each line</p> <p><b>Rhythm:</b> the beat and pace of a poem</p>