**(Old) The Last Laugh by Wilfred Owen**

- Poem deals with the death of three unnamed men

- It's unnerving because it reads/sounds like a nursery rhyme - structure of the three stanzas, half rhymes, personification of the weapons that killed these men > we hear more about them than the real men

- It's disorientating with all the voices that are weaving in and out

|  |
| --- |
| Caesura used a LOT  Other voices weaving in and out  Half rhymes e.g. the first two lines are not quite a couplet. This makes it a little bit sinister and ominous as couplets are normally quite a harmonious element to poetry  Personification ‘’machine guns chuckled’’. Tonally quite obscure. Almost nursery-rhyme like especially with the repetition ‘vain, vain, vain’. Onomatopoeia as well.  Aurally it’s a really vivid poem because of the onomatopoeia and plosive sounds.  ALSO SIBILANCE which is normally quite a soothing effect here is subverted to become quite a sinister end.  The personification is evil: ‘’And the Bayonets’ long teeth grinned;’’ |

**(Old) Strange Meeting by Wilfred Owen**

- Poem about a soldier meeting another soldier from the opposing army

- Unnerving because it is revealed that the speaker was the one who killed him

|  |
| --- |
| Another person speaking - the last stanza is his own imagination  Irregular structure - each stanza has different amount of lines.  ‘…’ to end. |

**(Old) Aftermath by Siegfried Sassoon**

- The rhetoric question "have you forgotten yet?" is repeated throughout the poem - unnerves the reader as it emphasises the fact that war is hard to forget because of the impact it has on people

- Don't think it's disorientating

|  |
| --- |
| Direct address used at the beginning. Involves us.  Structure isn’t as ordered. But there are certain moments of rhyme.  Colour imagery: the dawn is described as ‘dirty-white’  Do you remember/have you forgotten yet? The repetition creates a sense of desperation to connect with someone with shared experiences. (Anaphora) |

**(Modern) In Times of Peace by John Agard**

- Poem about a soldier who is so used to the war and isn't sure how he can cope with ordinary life

- It's disorientating because even though it deals with the theme of war, it has a semantic/romantic feel: soothing title, calming words like "warmth" "skin" "embrace" "bubble bath" "Valentine roses", "butterfly" etc.

- Shocking start about his finger being used to being on a trigger (contrasts with the soothing title)

|  |
| --- |
| Last stanza breaks the form. Sense of story not being over yet - does this bring a sense of hope or the opposite? Could link this ending to Strange Meeting by Wilfred Owen.  A lot of questions - are we so far away  Simile of valentine’s rose (could be quite significant because of connotations too)  Tonally warm because of the semantic fields/connotations surrounding such words as ‘embrace’ and ‘warmth’ ‘ bubble bath’ ‘valentine’s’ ‘soft dance’  ‘The death of weapons’ inversion of violence |

**(Modern) Descent by Alan Jenkins**

- We are made to feel how the soldiers feel on the battlefield

- It's disorientating because it has no stanzas or form of structure, frenetic pacing, voices drifting in and out (not sure who's speaking or what they're speaking about), no time to comprehend

- Broken punctuation, poem begins en medias res with an ellipsis and ends with a speech mark. This is also disorientating

- It's unnerving because the language is quite visceral and groteque, no pleasant details, sense of immediacy that is terrifying

|  |
| --- |
| Begins on ‘...’. ‘’En Medias Res’’ it literally means beginning in the middle and it’s taken from Epic Poetry like Homer’s Illiad. Straight action. The fact it ends with ellipses as well gives the reader the impression of it just being a glance into the world.  Very grotesque and violent opening… ‘rotted flesh’  ‘The slippery insides of bodies cut in two,’  There’s a lot of bodily function  A cacophony of unnamed voices. The fact it ends on speech marks is disorientating - new information for the reader which changes the whole thing. Could it emphasise how war, for us, can only ever be experienced through the lens of someone else? Of hear-say? It’s quite a twist for us as readers because the poem itself is very vivid, in real-time, and feels very close up to the action so then this distancing effect dilutes what we have experienced.  Fast pace, enjambment, all one stanza. Gives sense of real time and being in the present. |

**(Modern) Big Ask by Carol Ann Duffy**

- Poem tackles the failure of politicians to answer important questions

- There is a play between the two voices which is quite disorientating as it's not obvious that another voice is speaking until examining the poem further

- 1st speaker has an interrogatory tone, 2nd speaker is vague, arrogant, flippant, evasive etc.

|  |
| --- |
| The play between two voices. Does it create quite a disorientating and unnerving effect because we aren’t sure who is speaking, we aren’t even completely sure it is a distinct voice to the persona’s.  Interrogatory tone for one speaker, and a lack of responsibility in the other. The other speaker almost feels flippant. This is particularly accentuated through the latter voice rhyming and the former voice not. The former voice begins to catch onto the rhyming in the end.  Allusion to Sisyphus… Sisyphus (or Sisyphos) is a figure from Greek mythology who, as king of Corinth, became infamous for his general trickery and twice cheating death. He ultimately got his comeuppance when Zeus dealt him the eternal punishment of forever rolling a boulder up a hill in the depths of Hades.    Jumping around different parts of history. Is this depressing? How eternal and universal war feels. |

