GCSE ENGLISH LITERATURE
POETRY CLUSTER
POWER & CONFLICT
London

William Blake (1794)

I wander thro' each charter'd street,
Near where the charter'd 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-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning 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.
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
The lone and level sands stretch far away.”
The Prelude: Stealing the Boat  

William Wordsworth (1850)

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, 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**.
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 belessoned 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!
The Charge of the Light Brigade  Alfred Tennyson (1854)

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.

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

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.
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.

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.

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!
Exposure  
(Wilfred Owen 1917-18)

Our brains ache, in the merciless iced east winds that knife us ...  
Wearied 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.  
**What are we doing here?**  

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 nonchalence,  
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-dozed,
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.
Bayonet Charge
Ted Hughes (1957)

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.
We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
The wizened earth had never troubled us
With hay, so as you can 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 chorus in a gale
So that you can 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 by the empty air.
Strange, it is a huge nothing that we fear.
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**
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.
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.
Checking Out Me History  

John Agard (2007)

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

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**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_

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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
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
35 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
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.
Poppies

(Jane Weir 21st century)

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.
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.