



'POPPIES' BY JANE WEIR AND 'CHARGE OF THE LIGHT BRIGADE' BY ALFRED LORD TENNYSON

⚠ YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! ⚠



⚠ COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA ⚠

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

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'POPPIES' BY JANE WEIR

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.





'CHARGE OF THE LIGHT BRIGADE' BY ALFRED LORD TENNYSON

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

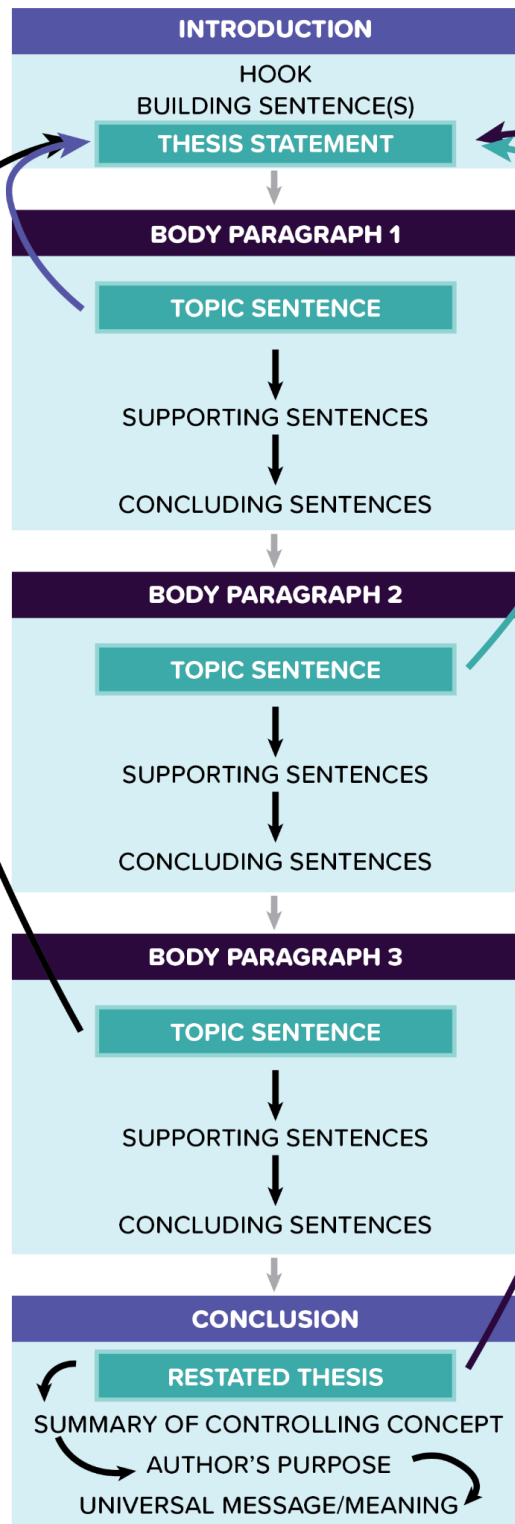
When can their glory fade?
O the wild charge they made!
 All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
 Noble six hundred!





100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

1. Introduction

- Briefly introduce the context of both poems
- Thesis statement: Explore the methods Alfred Lord Tennyson and Jane Weir use to portray the effects of war and memory.

2. Poetic Forms

- Discuss Weir's use of the dramatic monologue form in 'Poppies'
 - First-person perspective
 - Silent interlocutor
 - Examples from the poem
- Discuss Tennyson's use of the ballad form in 'Charge of the Light Brigade'
 - Musical refrains
 - Recurring refrain 'six hundred'
 - Evoking various emotions in the reader

3. Tone and Imagery

- Analyze the tone in Weir's 'Poppies'
 - Free verse
 - Textile and military imagery
 - Examples from the poem
- Analyze the tone in Tennyson's 'Charge of the Light Brigade'
 - Rhythmic, dactylic dimeter
 - Repetition and full rhyme
 - Examples from the poem

4. Psychological States

- Examine the portrayal of psychological states in 'Poppies'
 - Complex feelings of grief, longing, and loss
 - Use of textile imagery to describe emotions
 - Examples from the poem
- Examine the portrayal of psychological states in 'Charge of the Light Brigade'
 - Heroism of soldiers
 - Sense of duty and loyalty
 - Examples from the poem

5. Conclusion

- Summarise the techniques employed by both poets
- Emphasise the emotional and psychological impacts of war and memory
- Discuss the authors' purposes in creating these effects based on the historical context of the poems





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u> fact/statistic ▾	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Britain's decision to join the Crimean war against Russia in 1854 was an unpopular one that ultimately lead to the tragic deaths of 600 members of the 'light brigade'.
<u>Buiding sentence(s) AO3</u> <input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In contrast, Weir's poem <i>Poppies</i> was commissioned by Duffy as part of a collection of ten contemporary war poems, which were published in the Guardian in 2009, in response to the escalating conflict in Afghanistan and the Iraq inquiry. Consequently, Weir's poem 'Poppies' provides an intimate and poignant exploration of a mother's grief who lost her son in World War 1, while Tennyson's 'Charge of the Light Brigade' emphasises both the heroism and tragedy of the battle of Balaclava, which took place on October 24th 1854.
<u>Thesis statement AO1</u> <input checked="" type="checkbox"/> key idea 1 <input checked="" type="checkbox"/> key idea 2 <input type="checkbox"/> key idea 3	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	This essay will explore the methods Alfred Lord Tennyson and Jane Weir use to portray the effects of war and memory.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <input type="checkbox"/> key idea 1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Weir's dramatic monologue in 'Poppies' provides an intimate, interior view of a grieving mother, allowing the reader to vicariously experience her pain, while Tennyson's choice of the ballad form in 'Charge of the Light Brigade' emphasises the historical significance of the soldiers' bravery and the consequences of poor leadership.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Specifically, Weir utilises the dramatic monologue form, with its roots in the Victorian period, to create a narrative of a mother coping with the loss of her son. A key feature of the dramatic monologue form is the use of the first-person perspective, which gives the reader access to the speaker's emotions and memories; it also complements the use of a silent interlocutor, which represents the son's absence, further emphasising the





<input checked="" type="checkbox"/> effects*		mother's voice and perspective on loss and pain. For example, Weir writes, 'I smoothed down your shirt's upturned collar,' and 'I wanted to graze my nose / across the top of your nose,' which demonstrates the mother's bottled-up fear and intense love. Additionally, the narrative structure of the poem, with its exposition, rising action, climax, and resolution, add a dramatic quality to the verse, engaging the reader in a tragic emotional journey as the mother relives her annual nightmare on 'Armistice Sunday'. In stark contrast to Weir's 'Poppies,' Tennyson's 'Charge of the Light Brigade' embraces the ballad form, which has its origins in the medieval period and is characterised by musical refrains, to vividly recount the historical event of the Light Brigade's ill-fated charge. By employing this traditional form, Tennyson can evoke a range of emotions in the reader, from admiration and awe to sorrow and indignation. The recurring refrain 'six hundred' serves multiple purposes within the poem. On one hand, it is a poignant reminder of the soldiers' collective bravery and unwavering loyalty as they faced overwhelming odds. This repetition creates a sense of admiration in the reader, who cannot help but feel moved by the valiant actions of the soldiers who fought and died for their cause. On the other hand, the refrain also highlights the grave consequences of the aristocratic leadership's folly, which led to the needless loss of so many lives.
WHY? Concluding sentence(s) AO2/AO3 <input type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	This aspect of the refrain elicits emotions of sadness, frustration, and even anger in the reader, as they reflect on the tragic outcome that resulted from the leaders' misguided decisions. Through the ballad form, Tennyson expertly weaves a narrative that simultaneously captures the heroism and the tragedy of the Charge of the Light Brigade.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	In Weir's poem, the meditative and melancholy tone is achieved through free verse and textile imagery.
HOW? Supporting sentences AO2	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	To begin with, the poet utilises military semantic fields, such as 'spasms,' 'red,' and 'blockade,' in describing the act of pinning a poppy onto the speaker's son's blazer, thus alluding to the conflict and potential loss connected to war. Consequently, this





<div><input checked="" type="checkbox"/> terminology</div> <div><input checked="" type="checkbox"/> evidence</div> <div><input checked="" type="checkbox"/> close analysis</div> <div><input checked="" type="checkbox"/> effects²</div>	complete)	creates tension and unease in the reader, highlighting the mother's struggle with the idea of separation from her son. In contrast, Tennyson's poem employs a rhythmic, dactylic dimeter to convey the chaotic charge of the light cavalry into the 'Valley of Death.' Furthermore, the repetition and use of full rhyme provide a sense of propulsion and controlled chaos, echoing the bravery and folly of the soldiers involved in the charge. The emotional impact of these poems is heightened through the exploration of the psychological states of their subjects. In 'Poppies,' for instance, Weir conveys the mother's complex feelings of grief, longing, and loss, using textile imagery to describe her emotions, such as 'melting,' which suggests the gradual revealing of her true feelings. As a result, the reader is made to empathise with the mother, as she ultimately wishes to hear her son's voice, likening it to 'catching' a dropped 'stitch' in an attempt to maintain a connection with him. On the other hand, in 'Charge of the Light Brigade,' Tennyson captures the heroism of the soldiers, despite the tragic consequences of their charge, and the sense of duty and unquestioning loyalty they embody.
<div>WHY? Concluding sentence(s) AO2/AO3</div> <div><input type="checkbox"/> author's purpose</div> <div><input checked="" type="checkbox"/> (final thought / context about the key idea)</div>	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	This allows the reader to reflect on the emotional and psychological toll of war on the soldiers involved.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
<div>WHAT? Topic sentence AO1</div> <div><input checked="" type="checkbox"/> key-idea-3</div>	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	
<div>HOW? Supporting sentences AO2</div> <div><input type="checkbox"/> terminology</div> <div><input type="checkbox"/> evidence</div> <div><input type="checkbox"/> close analysis</div>	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	





<input type="checkbox"/> effects*		
<u>WHY? Concluding sentence(s) AO2/AO3</u> <input type="checkbox"/> author's purpose <input type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<u>Restated thesis AO1</u> (Re-write your thesis statement in different words.)	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	In conclusion, this essay has delved into the techniques employed by Alfred Lord Tennyson and Jane Weir to depict the impacts of war and memory in their respective works.
<u>Summary of controlling concept AO1</u> How does your thesis link to the central theme of the text?	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Through their skilful use of poetic forms and devices, both poets have successfully conveyed the emotional and psychological ramifications of war, while also evoking the potent memories accompanying such experiences.
<u>Summary of author's central purpose AO1/AO3</u> How does the controlling concept reflect the MAIN reason that the author wrote the text?	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Significantly, the authors' purposes in creating these emotional and psychological effects are underscored by the historical context of their poems. For example, Weir's 'Poppies' reflects on the sacrifices made by soldiers and their families during the war, particularly during World War I, when poppies were sold for charity and decorated war graves.
<u>Universal message AO1</u> (What is the MAIN message of the text? Focus on the end.)	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	By exploring the mother's emotional journey, the poem invites the reader to remember those who were left behind in war to grieve for their loved ones, especially mothers. Conversely, Tennyson's poem addresses the folly of war, precisely the ill-fated charge of the Light Brigade during the Crimean War, and the heroism of those who participated. Through the poem's dramatic and rhythmic structure, Tennyson questions the decisions of military leaders and celebrates the bravery of the soldiers.

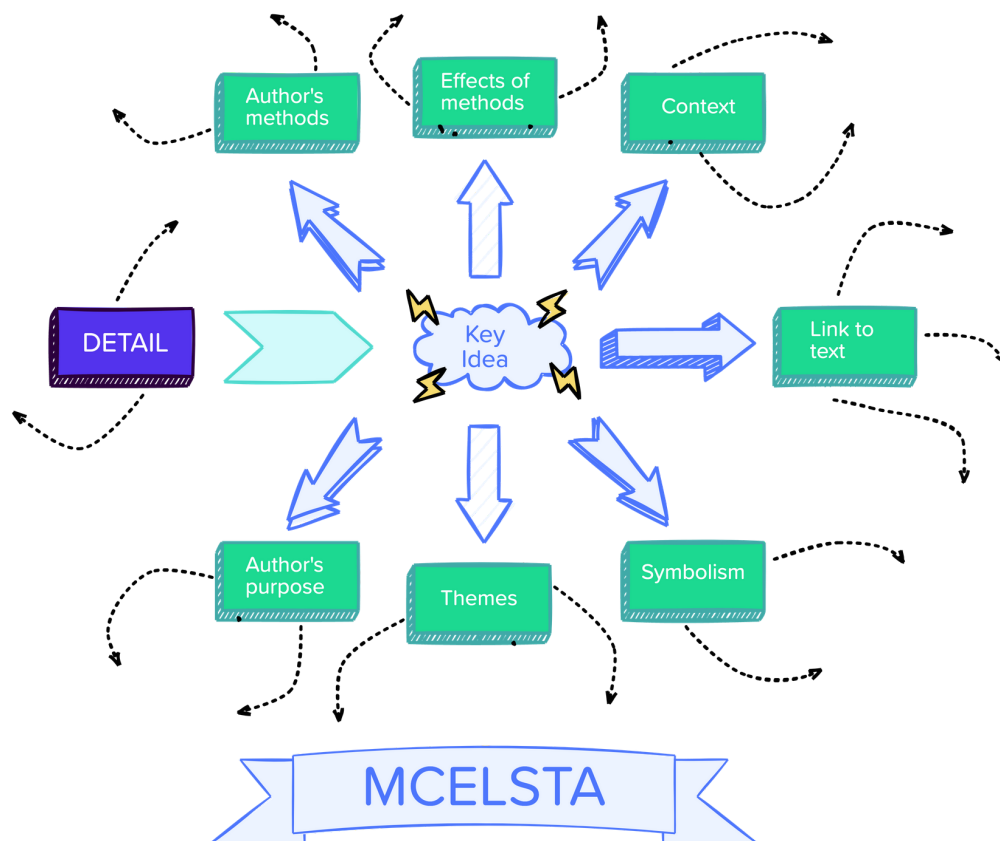




STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods ([check toolkit](#)).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: [check the toolkit for help](#).
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - 'CHARGE OF THE LIGHT BRIGADE' BY ALFRED LORD TENNYSON AND 'POPPIES' BY JANE WEIR

In the backdrop of Alfred Lord Tennyson's ballad *Charge of the Light Brigade* was Britain's unpopular decision to join the Crimean war against Russia in 1854, a decision that ultimately led to the tragic deaths of 600 members of the 'light brigade'. Jane Weir's poem *Poppies* share a war context with Tennyson's poem; however, Carol Ann Duffy had commissioned it as part of a collection of ten contemporary war poems, which were published in the *Guardian* in 2009, in response to the escalating conflict in Afghanistan and the Iraq inquiry. Consequently, Weir's poem '*Poppies*' provides an intimate and poignant exploration of a mother's grief who lost her son in World War 1, while Tennyson's '*Charge of the Light Brigade*' emphasises both the heroism and tragedy of the battle of Balaclava, which took place on October 24th 1854. This essay will explore the methods Alfred Lord Tennyson and Jane Weir use to portray the effects of war and memory.

Weir's dramatic monologue in '*Poppies*' provides an intimate, interior view of a grieving mother, allowing the reader to vicariously experience her pain, while Tennyson's choice of the ballad form in '*Charge of the Light Brigade*' emphasises the historical significance of the soldiers' bravery and the consequences of poor leadership. Specifically, Weir utilises the dramatic monologue form, with its roots in the Victorian period, to create a narrative of a mother coping with the loss of her son. A key feature of the dramatic monologue form is the use of the first-person perspective, which gives the reader access to the speaker's emotions and memories; it also complements the use of a silent interlocutor, which represents the son's absence, further emphasising the mother's voice and perspective on loss and pain. For example, Weir writes, 'I smoothed down your shirt's upturned collar,' and 'I wanted to graze my nose / across the top of your nose,' which demonstrates the mother's bottled-up fear and intense love. Additionally, the narrative structure of the poem, with its exposition, rising action, climax, and resolution, adds a dramatic quality to the verse, engaging the reader in a tragic emotional journey as the mother relives her annual nightmare on 'Armistice Sunday'. In stark contrast to Weir's '*Poppies*,' Tennyson's '*Charge of the Light Brigade*' embraces the ballad form, which has its origins in the medieval period and is characterised by musical refrains, to vividly recount the historical event of the Light Brigade's ill-fated charge. By employing this traditional form, Tennyson can evoke a range of emotions in the reader, from admiration and awe to sorrow and indignation. The recurring refrain 'six hundred' serves multiple purposes within the poem. On one hand, it is a poignant reminder of the soldiers' collective bravery and unwavering loyalty as they faced overwhelming odds. This repetition creates a sense of admiration in the reader, who cannot help but feel moved by the valiant actions of the soldiers who fought and died for their cause. On the other hand, the refrain also highlights the grave consequences of the aristocratic leadership's folly, which led to the needless loss of so many lives. This aspect of the refrain elicits emotions of sadness, frustration, and even anger in the reader, as they reflect on the tragic outcome that resulted from the leaders' misguided decisions. Through the ballad form, Tennyson expertly weaves a narrative that simultaneously captures the heroism and the tragedy of the *Charge of the Light Brigade*.

In Weir's poem, the meditative and melancholy tone is achieved through free verse and textile imagery. To begin with, the poet utilises military semantic fields, such as 'spasms,' 'red,' and 'blockade,' in describing the act of pinning a poppy onto the speaker's son's blazer, thus alluding to the conflict and potential loss connected to war. Consequently, this creates tension and unease in the reader, highlighting the mother's struggle with the idea of separation from her son. In contrast, Tennyson's poem employs a rhythmic, dactylic dimeter to convey the chaotic charge of the light cavalry into the 'Valley of Death.' Furthermore, the repetition and use of full rhyme provide a sense of propulsion and controlled chaos, echoing the bravery and folly of the soldiers involved in the charge.





The emotional impact of these poems is heightened through the exploration of the psychological states of their subjects. In 'Poppies,' for instance, Weir conveys the mother's complex feelings of grief, longing, and loss, using textile imagery to describe her emotions, such as 'melting,' which suggests the gradual revealing of her true feelings. As a result, the reader is made to empathise with the mother, as she ultimately wishes to hear her son's voice, likening it to 'catching' a dropped 'stitch' in an attempt to maintain a connection with him. On the other hand, in 'Charge of the Light Brigade,' Tennyson captures the heroism of the soldiers, despite the tragic consequences of their charge, and the sense of duty and unquestioning loyalty they embody. This allows the reader to reflect on the emotional and psychological toll of war on the soldiers involved.

In conclusion, this essay has delved into the techniques employed by Alfred Lord Tennyson and Jane Weir to depict the impacts of war and memory in their respective works. Through their skilful use of poetic forms and devices, both poets have successfully conveyed the emotional and psychological ramifications of war, while also evoking the potent memories accompanying such experiences. Significantly, the authors' purposes in creating these emotional and psychological effects are underscored by the historical context of their poems. For example, Weir's 'Poppies' reflects on the sacrifices made by soldiers and their families during the war, particularly during World War I, when poppies were sold for charity and decorated war graves. By exploring the mother's emotional journey, the poem invites the reader to remember those who were left behind in war to grieve for their loved ones, especially mothers. Conversely, Tennyson's poem addresses the folly of war, precisely the ill-fated charge of the Light Brigade during the Crimean War, and the heroism of those who participated. Through the poem's dramatic and rhythmic structure, Tennyson questions the decisions of military leaders and celebrates the bravery of the soldiers.



