



'EXTRACT FROM THE PRELUDE' BY WILLIAM WORDSWORTH AND 'EXPOSURE' BY WILFRED OWEN

! 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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'EXPOSURE' BY WILFRED OWEN

Our brains ache, in the merciless iced east winds that knive 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 grey,
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 fingering 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.

Tonight, this frost will fasten on this mud and us,
Shrivelling many hands, and puckering foreheads crisp.





The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.





'EXTRACT FROM THE PRELUDE' BY WILLIAM WORDSWORTH

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.

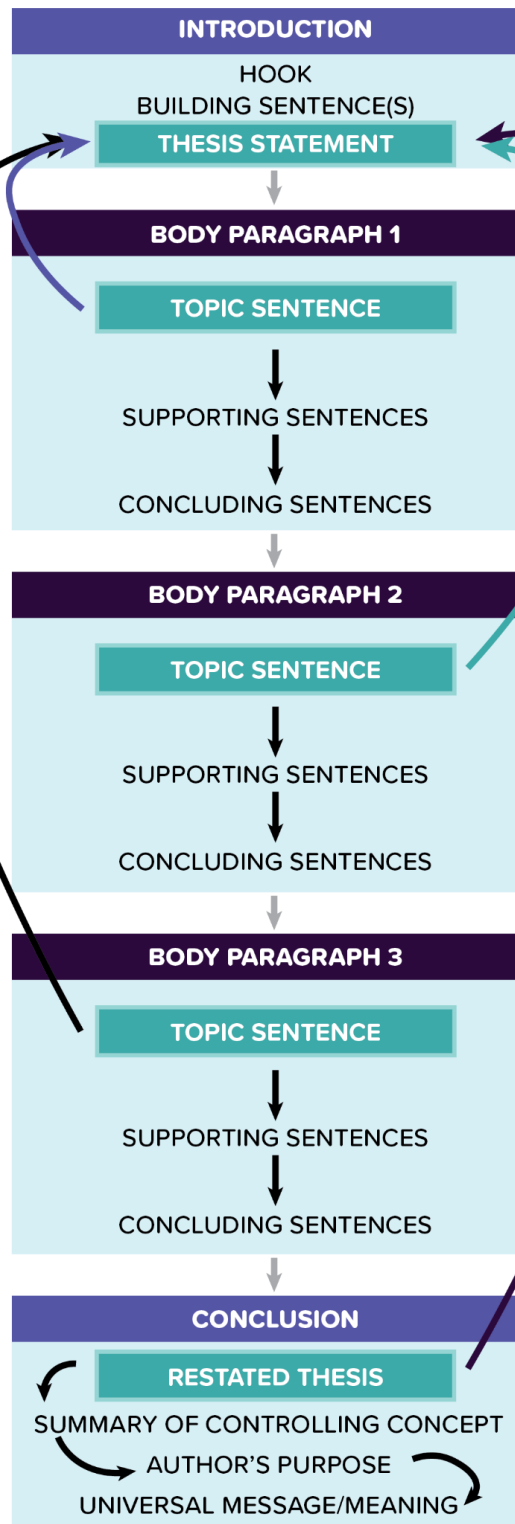






100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

I. Introduction

- A. Historical context: World War I and Romantic era
- B. Thematic concerns and stylistic choices
- C. Thesis: Comparing the effects of poetic form, language, and structure in "Exposure" and "Extract from the Prelude"

II. Poetic form

- A. Owen's free verse and pararhyme in "Exposure"
 - 1. Dissonance and tension
 - 2. Reflecting chaos and uncertainty of war
- B. Wordsworth's epic form in "Extract from the Prelude"
 - 1. Formal language and narrative structure
 - 2. Engaging reader in personal journey

III. Language

- A. Owen's use of pararhyme, alliteration, assonance, and sibilance
 - 1. Emphasising futility of war
 - 2. Mirroring tension experienced by soldiers
- B. Wordsworth's vivid imagery and symbolism
 - 1. Evoking awe and reverence for nature
 - 2. Emphasising emotional experiences

IV. Structure

- A. Owen's irregular structure in "Exposure"
 - 1. Underscoring chaos of war
 - 2. Reinforcing themes of futility and despair
- B. Wordsworth's traditional, linear structure in "Extract from the Prelude"
 - 1. Guiding reader through personal journey
 - 2. Emphasising connection to nature

V. Conclusion

- A. Restate thesis
- B. Compare effects of form, language, and structure
- C. Discuss poets' goals and intentions in their respective works





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)	Wilfred Owen wrote his poetry in the devastating backdrop of World War I while William Wordsworth's work is rooted in the introspective and nature-focused ideals of the Romantic era.
<u>Building 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)	Owen's portrayal of the grim realities of war serves as a rebuttal to the romanticised notions of combat, while Wordsworth's personal journey reflects the Romantic emphasis on emotion, imagination, and connection to nature. These contrasting historical contexts shaped the poets' thematic concerns and stylistic choices, offering readers unique insights into the human experience across diverse social and cultural landscapes.
<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)	Consequently, in their respective poems, "Exposure" by Wilfred Owen and "Extract from the Prelude" by William Wordsworth, both poets employ distinct choices in poetic form, language, and structure to elicit powerful emotional and psychological responses from their readers, highlighting the futility and despair of war in Owen's case and the significance of personal growth and connection to nature in Wordsworth's.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key idea 1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Owen's choice to use free verse and pararhyme in "Exposure" creates a sense of dissonance and tension, exemplified by the lines "Wearied we keep awake because the night is silent... / Low drooping flares confuse our memory of the salient" (lines 1-2).
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	This lack of a consistent rhyme scheme and metrical pattern mirrors the chaos and uncertainty of war, heightening the reader's emotional discomfort and evoking empathy for the soldiers' plight. Conversely, Wordsworth's adaptation of the epic form in "Extract from the Prelude" incorporates formal language and a narrative structure that engages the reader in his personal journey, as demonstrated by the lines, "The sounding cataract / Haunted me like a passion: the tall rock, / The mountain, and the deep and gloomy wood" (lines 77-79).





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 traditional structure, infused with Romantic sensibilities, allows the reader to share in Wordsworth's emotional experiences, eliciting feelings of awe and reverence for the natural world.
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>	Both poets use language to create emotional and psychological effects that resonate with the reader. Owen's use of parhyme, such as in "knife us" and "nervous" (lines 5 and 6), emphasises the futility of war and creates a sense of unease that mirrors the tension experienced by soldiers.
HOW? Supporting sentences AO2 <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	In contrast, Wordsworth's vivid imagery and symbolism in lines like "The sounding cataract / Haunted me like a passion" (lines 77-78) evoke a sense of awe and reverence for the beauty of the natural world.
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>	Owen's heavy alliteration, assonance, and sibilance in lines like "We cringe in holes, back on forgotten dreams" (line 4) create a visceral experience for the reader, amplifying the soldiers' sense of isolation and despair. Conversely, Wordsworth's vivid imagery and symbolism in lines such as "The sounding cataract / Haunted me like a passion" (lines 77-78) evoke a sense of awe and reverence for nature.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key-idea-3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Owen's use of an irregular structure in "Exposure" underscores the chaos of war and reinforces the poem's themes of futility and despair.





<p><u>HOW? Supporting sentences AO2</u></p> <ul style="list-style-type: none"><input type="checkbox"/> terminology<input type="checkbox"/> evidence<input type="checkbox"/> close analysis<input type="checkbox"/> effects*	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The poem's disjointed nature, with its abrupt shifts in imagery and tone, mirrors the unpredictable and treacherous circumstances faced by soldiers on the front lines. This sense of fragmentation not only highlights the disorienting nature of war but also serves to further emphasise the soldiers' feelings of isolation, abandonment, and disconnection from the world they left behind. In stark contrast, Wordsworth's "Extract from the Prelude" adheres to a more traditional, linear structure, commencing in medias res and artfully weaving together a mix of present-time action and flashback to chronicle his own emotional and intellectual journey. This carefully crafted structure guides the reader through Wordsworth's experiences and reflections, allowing them to witness the poet's personal growth and self-discovery as it unfolds.</p>
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <ul style="list-style-type: none"><input type="checkbox"/> author's purpose<input type="checkbox"/> (final thought / context about the key idea)	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>By immersing readers in his emotional journey, Wordsworth not only encourages them to engage with his introspective exploration but also emphasises the importance of the individual's connection to nature, a central tenet of the Romantic movement.</p>
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, the distinct choices in poetic form, language, and structure employed by Wilfred Owen in "Exposure" and William Wordsworth in "Extract from the Prelude" effectively elicit powerful emotional and psychological responses from readers, emphasising the futility and despair of war in Owen's work and the importance of personal growth and connection to nature in Wordsworth's.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Owen's fragmented and disjointed style in "Exposure" seeks to challenge and confront readers with the grim reality of war, pushing them to question the romanticised notions that often surround it. In comparison, Wordsworth's traditional, linear structure in "Extract from the Prelude" invites readers to join him on his journey of self-discovery, promoting introspection and a deepened appreciation for the natural world.</p>





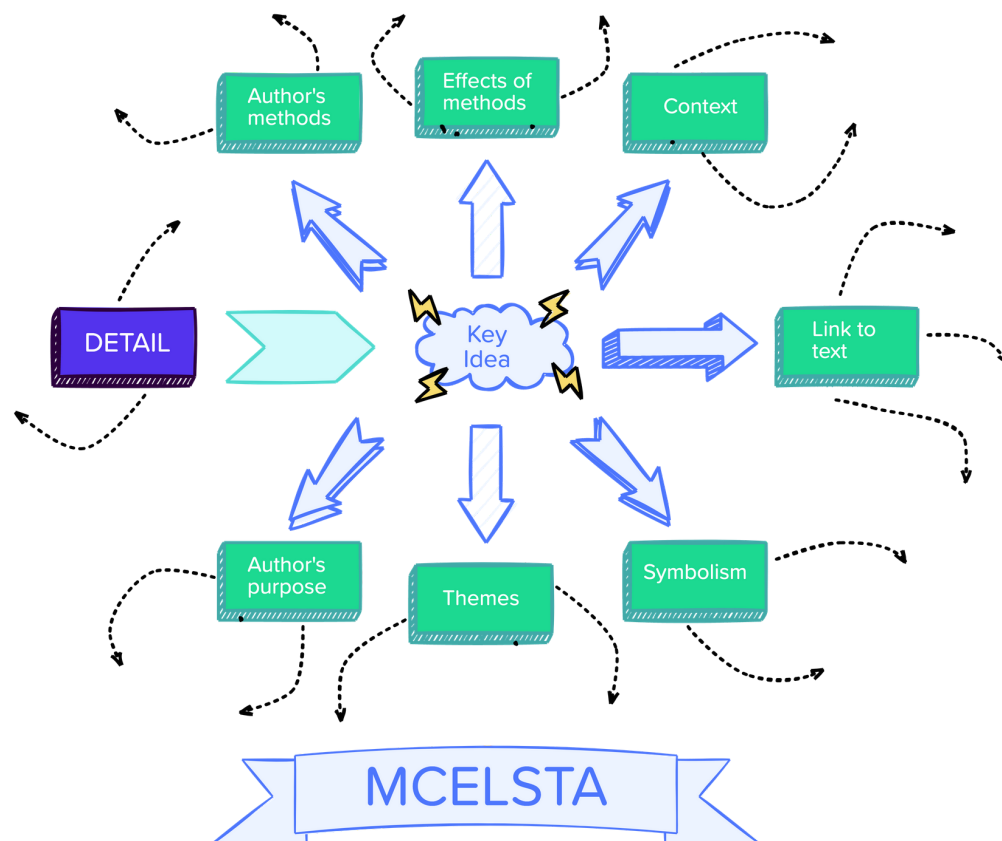
<p><u>Summary of author's central purpose</u> <u>AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Owen, writing during World War I, sought to expose the brutal realities of war and challenge the glorification of warfare, using his form to create an emotional connection between the reader and the soldiers. In contrast, Wordsworth, on the other hand, aimed to challenge traditional notions of the epic and emphasise the importance of individual experiences and emotions within the context of the Romantic movement.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	



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

Wilfred Owen wrote his poetry in the devastating backdrop of World War I while William Wordsworth's work is rooted in the introspective and nature-focused ideals of the Romantic era. Owen's portrayal of the grim realities of war serves as a rebuttal to the romanticised notions of combat, while Wordsworth's personal journey reflects the Romantic emphasis on emotion, imagination, and connection to nature. These contrasting historical contexts shaped the poets' thematic concerns and stylistic choices, offering readers unique insights into the human experience across diverse social and cultural landscapes. Consequently, in their respective poems, "Exposure" by Wilfred Owen and "Extract from the Prelude" by William Wordsworth, both poets employ distinct choices in poetic form, language, and structure to elicit powerful emotional and psychological responses from their readers, highlighting the futility and despair of war in Owen's case and the significance of personal growth and connection to nature in Wordsworth's.

Owen's choice to use free verse and parhyme in "Exposure" creates a sense of dissonance and tension, exemplified by the lines "Wearied we keep awake because the night is silent... / Low drooping flares confuse our memory of the salient" (lines 1-2). This lack of a consistent rhyme scheme and metrical pattern mirrors the chaos and uncertainty of war, heightening the reader's emotional discomfort and evoking empathy for the soldiers' plight. Conversely, Wordsworth's adaptation of the epic form in "Extract from the Prelude" incorporates formal language and a narrative structure that engages the reader in his personal journey, as demonstrated by the lines, "The sounding cataract / Haunted me like a passion: the tall rock, / The mountain, and the deep and gloomy wood" (lines 77-79). This traditional structure, infused with Romantic sensibilities, allows the reader to share in Wordsworth's emotional experiences, eliciting feelings of awe and reverence for the natural world.

Both poets use language to create emotional and psychological effects that resonate with the reader. Owen's use of parhyme, such as in "knife us" and "nervous" (lines 5 and 6), emphasises the futility of war and creates a sense of unease that mirrors the tension experienced by soldiers. In contrast, Wordsworth's vivid imagery and symbolism in lines like "The sounding cataract / Haunted me like a passion" (lines 77-78) evoke a sense of awe and reverence for the beauty of the natural world. Owen's heavy alliteration, assonance, and sibilance in lines like "We cringe in holes, back on forgotten dreams" (line 4) create a visceral experience for the reader, amplifying the soldiers' sense of isolation and despair. Conversely, Wordsworth's vivid imagery and symbolism in lines such as "The sounding cataract / Haunted me like a passion" (lines 77-78) evoke a sense of awe and reverence for nature.

Owen's use of an irregular structure in "Exposure" underscores the chaos of war and reinforces the poem's themes of futility and despair. The poem's disjointed nature, with its abrupt shifts in imagery and tone, mirrors the unpredictable and treacherous circumstances faced by soldiers on the front lines. This sense of fragmentation not only highlights the disorienting nature of war but also serves to further emphasise the soldiers' feelings of isolation, abandonment, and disconnection from the world they left behind. In stark contrast, Wordsworth's "Extract from the Prelude" adheres to a more traditional, linear structure, commencing in medias res and artfully weaving together a mix of present-time action and flashback to chronicle his own emotional and intellectual journey. This carefully crafted structure guides the reader through Wordsworth's experiences and reflections, allowing them to witness the poet's personal growth and self-discovery as it unfolds. By immersing readers in his emotional journey, Wordsworth not only encourages them to engage with his introspective exploration but also emphasises the importance of the individual's connection to nature, a central tenet of the Romantic movement.





In conclusion, the distinct choices in poetic form, language, and structure employed by Wilfred Owen in "Exposure" and William Wordsworth in "Extract from the Prelude" effectively elicit powerful emotional and psychological responses from readers, emphasising the futility and despair of war in Owen's work and the importance of personal growth and connection to nature in Wordsworth's. Owen's fragmented and disjointed style in "Exposure" seeks to challenge and confront readers with the grim reality of war, pushing them to question the romanticised notions that often surround it. In comparison, Wordsworth's traditional, linear structure in "Extract from the Prelude" invites readers to join him on his journey of self-discovery, promoting introspection and a deepened appreciation for the natural world. Owen, writing during World War I, sought to expose the brutal realities of war and challenge the glorification of warfare, using his form to create an emotional connection between the reader and the soldiers. In contrast, Wordsworth, on the other hand, aimed to challenge traditional notions of the epic and emphasise the importance of individual experiences and emotions within the context of the Romantic movement.

