



## 'EXTRACT FROM *THE PRELUDE*' BY WILLIAM WORDSWORTH AND 'MAMETZ WOOD' BY OWEN SHEERS

⚠ 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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## QUESTION

Part a: Read William Wordsworth's 'Extract from the Prelude'. Wordsworth's poem is about nature. How does Wordsworth present nature in the poem? Remember to refer to the contexts of the poem in your answer. [15 marks]

Part b: Choose one other poem from the anthology in which the poet also writes about nature. Compare the way the poet presents war in your chosen poem with the way William Wordsworth presents nature in 'Extract from the Prelude'. [25 marks]

In your answer you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced the ideas in them.

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,





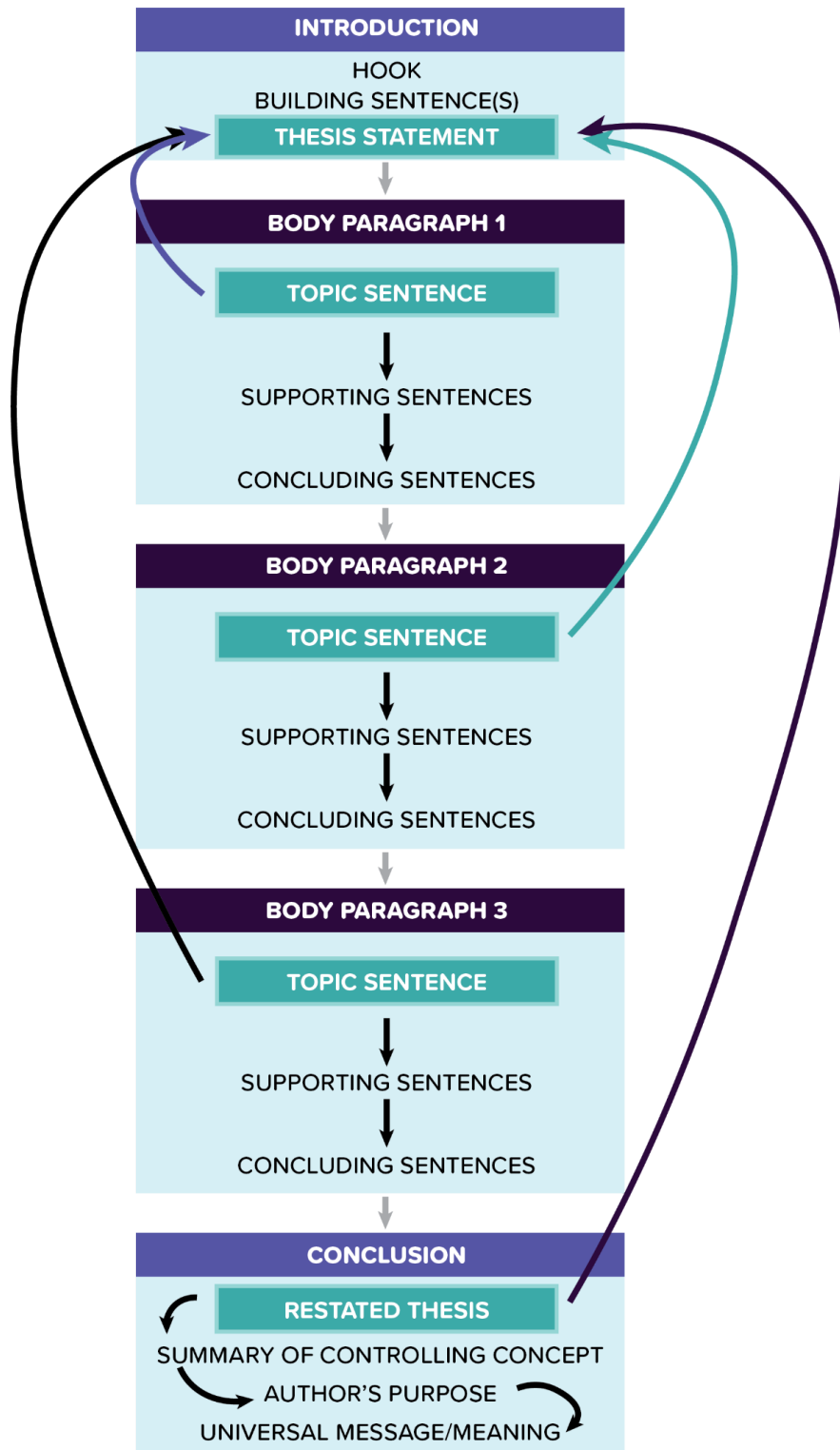
Upreared its head. I struck and struck again,  
And growing still in stature the grim shape  
Towered up between me and the stars, and still,  
For so it seemed, with purpose of its own  
And measured motion like a living thing,  
Strode after me. With trembling oars I turned,  
And through the silent 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



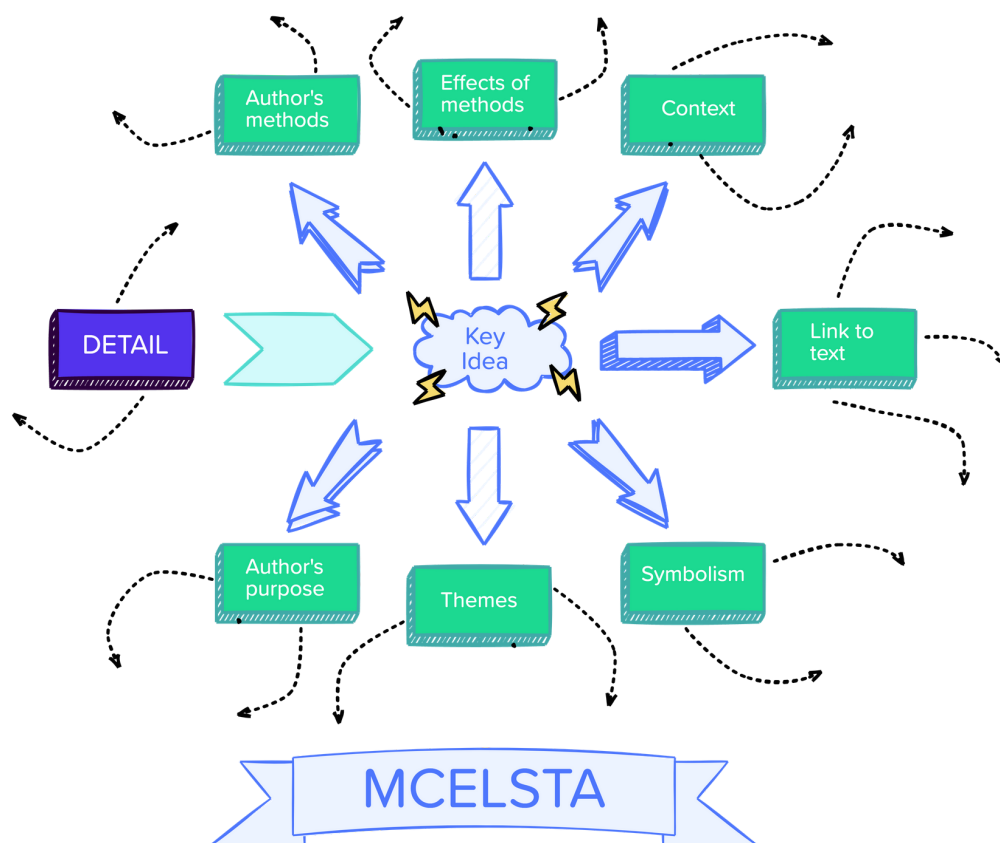




## STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

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.

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### 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**

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### SPAG RULES

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







## **STEP 5a: "Extract from the Prelude" by William Wordsworth**

The Romantic era is characterized by its focus on nature and human emotion, both central themes in William Wordsworth's "Extract from the Prelude". This work, written in the early 19th century, reflects a cultural shift away from Enlightenment rationalism towards more emotional engagement with individualism and nature. Wordsworth, an important figure of this literary movement, combines personal experiences with imagery of nature. In "Extract from the Prelude," readers explore not just the power of nature and the process of self-discovery, but also the dynamics of the relationship between humans and nature. Consequently, this essay will analyse how Wordsworth intertwines language, structure, and imagery to demonstrate the Romantic era's focus on the relationship between human emotion and natural beauty, facilitating an exploration of the power of nature, self-discovery, and the human condition.

Penned during the Romantic period of the early 19th century, "Extract from the Prelude" by William Wordsworth offers readers a glimpse into an era marked by a cultural pivot from Enlightenment rationalism towards heightened emphasis on emotions, individualism, and nature. This shift is deftly articulated through Wordsworth's seamless blend of blank verse — often used in grand, epic narratives — and autobiographical elements, which lend the poem an intimate and genuine texture. Wordsworth's choice of unrhymed iambic pentameter mirrors the cadence of natural speech, exemplified in lines such as "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3). This rhythmic pattern effortlessly carries the poem along, much like the flow of an ordinary conversation. Additionally, the elevated language, a notable feature of blank verse, underscores the speaker's personal thoughts and feelings, connecting them to the larger tradition of epic narratives. Take for instance the serene opening lines which paint a vivid image of the speaker discovering a little boat tethered to a willow tree. This strategic style accentuates the poet's personal experiences and emotions, thereby engaging readers with the poem's core themes, such as nature's transformative power, the quest for self-discovery, and the intricate relationship between humans and nature.

Building on the theme of nature, Wordsworth in "Extract from the Prelude" uses a specific linguistic style that involves readers in the poem's natural surroundings, highlighting the Romantic interest in nature's appearance and emotional appeal. His use of description is apparent in his depiction of an extensive horizon, marked only by stars and a grey sky, as he writes, "The horizon's utmost boundary; far above / Was nothing but the stars and the grey sky" (18-19). He employs these visual elements to generate responses in his readers, such as awe, wonderment, admiration, tranquility, or a deeper sense of connectedness with the natural world, that mirror the speaker's regard for nature — a theme in Romantic literature. This shared emotional journey fosters a connection between the reader, the speaker, and the poem's natural setting. Furthermore, Wordsworth uses personification, a rhetorical device in Romantic poetry, to suggest a relationship between humans and nature. This technique, evident in lines such as "the silent hills / And all the green foundations full of trees" (4-5), strengthens the relationship between the speaker and nature and presents nature as a supportive force — an idea that aligns with the Romantic principle of self-discovery and personal transformation through deep engagement with nature. This portrayal underlines nature's role in shaping human experiences and consciousness, a core concept within the Romantic tradition.

Shifting the focus to the structural elements, "Extract from the Prelude" encapsulates the speaker's journey of self-discovery, reflecting the fluctuating emotions he experiences during his communion with nature. The poem initiates on a tranquil and introspective note, as the speaker recounts his initial discovery of the boat: "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3). However, as the speaker ventures further into the lake, the mood of the poem subtly transitions, growing more eerie and





unsettling. This is evident when the speaker describes, "The horizon's bound, a huge peak, black and huge, / As if with voluntary power instinct / Upreared its head" (18-20). The change in mood emphasizes how the speaker's experience in nature has profoundly altered him, fostering a deeper comprehension of his identity and his position in the world. Collectively, Wordsworth's integration of form, language, and structure in "Extract from the Prelude" provides readers a comprehensive and immersive perspective into the poet's emotional journey and the significant influence of nature on human consciousness. This potent blend of elements marks it as an exceptional example of Romantic literature.

In conclusion, this essay has analysed the way Wordsworth intertwines language, structure, and imagery to demonstrate the Romantic era's focus on the relationship between human emotion and natural beauty, thereby facilitating an exploration of the power of nature, self-discovery, and the human condition. Wordsworth's purpose in crafting these emotional and psychological effects is to highlight the influence of nature on the human soul and the formation of identity. In the context of Romanticism, which emphasised the importance of individualism and the connection between the natural world and human emotion, Wordsworth's portrayal of his experience in "Extract from the Prelude" serves as an exploration of the self and a celebration of the sublime power of nature.





## **STEP 5b: COMPLETE - 'EXTRACT FROM THE PRELUDE' BY WILLIAM WORDSWORTH & 'MAMETZ WOOD' BY OWEN SHEERS**

The poems of Wordsworth and Sheers, steeped in their respective socio-historical contexts, masterfully employ distinctive poetic forms, manipulations of language, and structural shifts to delineate and explore their divergent thematic focuses, thus showcasing the Romantic-era's reverence for nature and the 20th-century's confrontation with the devastating aftermath of war.

Building on their socio-historical contexts, Wordsworth and Sheers incorporate distinct differences in their use of poetic form. Wordsworth, a stalwart of the Romantic period defined by its resistance to Enlightenment rationalism and deep engagement with nature, opts for blank verse, a format often associated with epic narratives. This selection infuses his deeply personal autobiographical elements with a certain grandeur resonating with the era's high ideals. His adoption of unrhymed iambic pentameter in "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3), mimics the cadence of natural speech, offering readers an intimate glimpse into his pastoral world imbued with tranquility, a signature of Romantic aesthetics. In a contrasting approach, Sheers, a modern Welsh poet shaped by the reverberations of the World Wars, structures "Mametz Wood" with irregular free verse stanzas. This choice underscores the fragmented and chaotic fallout of war, immersing readers in the harsh realities of the 20th-century battlefield, starkly embodied in "the wasted young, turning up under plough blades as they tended the land back into itself." The form, reflective of the disorder of war, arouses feelings of unrest and unease in the reader, deliberately selected to manifest the emotional turmoil characteristic of Sheers' war-marked context. Consequently, the chosen form in both poems, indicative of the poets' individual socio-historical environments, emphasizes their distinct thematic preoccupations – Wordsworth's communion with nature and Sheers' striking portrayal of war's aftermath.

Continuing this exploration of contextually-informed stylistic choices, the poets' use of language further illustrates their diverging thematic intentions. Wordsworth, operating within the Romantic period's parameters, utilizes imagery to craft a captivating depiction of the natural world, as seen in "The horizon's utmost boundary; far above / Was nothing but the stars and the grey sky" (18-19). This application of imagery harmonizes with the Romantic fascination with nature, encapsulating its grandeur and expansiveness. Conversely, Sheers, writing against the backdrop of 20th-century warfare, unveils an image tinged with lament: "And even now the earth stands sentinel, reaching back into itself for reminders of what happened." His word and image choice conveys the brutal realities of war, affecting readers and prompting them to grapple with the remnants of a violent past. Despite their contrasting contexts and objectives, both poets masterfully manipulate language to bridge an intimate connection between their readers, the speakers, and the landscapes they elucidate. Wordsworth's language, steeped in Romanticism, fosters respect for nature, encouraging readers to participate in the speaker's emotional interaction with the natural world. In contrast, Sheers' language, borne from his focus on 20th century warfare, instigates reflections about war's destruction, directing the reader towards thoughtful introspection. As such, the choice of language in both poems underscores the poets' contextual influences and unveils their divergent thematic focuses: Wordsworth's exaltation of nature and Sheers' critique of war's aftermath.

Moving from language to structure, both Wordsworth and Sheers strategically design their poems to navigate their readers through a gamut of emotions, closely tied to their overarching themes and messages. Wordsworth's "Extract from the Prelude" starts off very calm and peaceful, just like a quiet countryside setting. This was a style loved by many poets during the Romantic period. But as the poem goes on, things start to feel a bit creepy and unsettling as the speaker goes deeper into the lake. This shift is Wordsworth's way of digging into the complicated world of human emotions, which is something poets in the Romantic era really liked to do. The changing mood in the poem shows us





a deeper understanding of the speaker's sense of self and his place in nature, key ideas in the Romantic period that are all about discovering who we are as individuals. On the other hand, Sheers' poem "Mametz Wood" starts with a very cold and stark image of a battlefield, reminding us of the harsh realities of World War I, particularly the Battle of Mametz Wood where many Welsh soldiers fought. This unsettling start shows Sheers' intention to make readers face up to the brutal facts and long-lasting damage of war. However, as the poem moves along, it becomes more reflective, shown in the line "today, the songs of the birds are louder than the guns." This shift shows Sheers' aim to look at the strength of memory and how nature can bounce back even after terrible human destruction, important themes that come from a 20th-century perspective deeply affected by the aftermath of war.

In summary, Wordsworth's and Sheers' poems, firmly anchored in their individual socio-historical settings, expertly utilize unique poetic structures, artful language, and dynamic shifts in form to underscore and investigate their differing thematic interests, effectively illuminating the Romantic period's deep connection with nature and the 20th century's grappling with the harsh realities of war. Wordsworth's choices, embedded in the Romantic tradition, invite readers to appreciate nature's majesty and the quest for self-discovery, subtly reflecting the era's pivot towards emotions, individualism, and the environment. Conversely, Sheers, rooted in contemporary realities, employs his poetic tools to stir discomfort and reflection on war's aftermath, hinting at the larger discourse on memory and trauma in a post-war society. These poets' works, though disparate in contexts, stand as potent testaments to poetry's ability to evoke emotions, prompt reflection, and illuminate the human condition.





## **"Extract from the Prelude" by William Wordsworth - ADVANCED VERSION**

In "Extract from the Prelude," William Wordsworth employs a variety of poetic techniques in form, language, and structure to explore themes of nature, memory, and the development of the self. Through these techniques, Wordsworth conveys the emotional and psychological impact of his experiences in nature, inviting readers to consider the transformative power of such encounters. This essay will analyse how Wordsworth intertwines blank verse, autobiographical elements, and evocative poetic language to explore themes such as the transformative power of nature, self-discovery, and the complex relationship between the individual and the natural world, effectively immersing readers in the emotional journey and fostering a deep connection with the poet's experiences and insights.

"Extract from the Prelude" by William Wordsworth, written during the Romantic era in the early 19th century — a time of significant societal and ideological shift away from the rationalism of the Enlightenment to a focus on emotion, individualism, and nature — masterfully incorporates a mix of blank verse, traditionally linked to grand epic narratives, and autobiographical elements, mirroring the introspective and confessional bent of Romantic poetry. This unique intermingling of forms enables the poet to express his emotions and introspections seamlessly, as the unrhymed iambic pentameter, closely resembling the rhythms of ordinary speech, presents his thoughts in a flow that's as natural as a conversation. At the same time, the lofty language, a hallmark of blank verse, elevates the speaker's personal musings and emotional experiences, placing them in the broader, universal sphere of the epic tradition. For instance, the serene opening lines, "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3), communicate a sense of peace and symbiosis between the speaker and his surroundings. By employing a form that spotlights the poet's personal experiences and emotions, Wordsworth opens a channel for readers to personally engage with the poem's central themes such as the transformative power of nature, the journey towards self-discovery, and the intricate relationship between the individual and the natural world, thereby fostering a deeper emotional resonance with these concepts.

In "Extract from the Prelude," Wordsworth's potent and lucid language usage actively immerses readers into the poem's depiction of the natural world. His evocative, emotionally-charged imagery, such as a limitless horizon punctuated solely by the twinkling stars and the encompassing grey sky, doesn't merely describe the scene; it elicits a sense of awe and wonder in the reader. This feeling mirrors the speaker's profound amazement and reverence for nature, fostering an emotional bond between the reader, the speaker, and the natural scene. This shared emotional experience, in turn, influences the reader's thoughts, making them more reflective and contemplative about the world around them. It could potentially drive them to seek out their own experiences with nature, shaping their actions in the pursuit of the awe and serenity they found in Wordsworth's lines. Further, Wordsworth's use of personification — attributing human qualities to elements of nature like silent hills and abundant trees — creates a sense of intimacy between the speaker and nature. It hints at a nurturing, almost sentient quality of nature that plays a significant role in the speaker's personal growth and self-perception. This notion of nature as a conscious entity stirs a sense of warmth and comfort in the reader, fostering an empathetic connection that transcends the pages of the poem. It could spark a newfound respect for the natural world in the reader, possibly leading them to reconsider their own relationship with nature and encouraging more mindful, environmentally considerate actions in their everyday lives.

The structure of "Extract from the Prelude" mirrors the speaker's voyage towards self-realization, reflecting the fluctuating emotions experienced during his interaction with nature, a journey that is emblematic of the Romantic era's focus on the individual's emotional development and exploration of self. The poem commences with a peaceful, reflective tone as the speaker narrates his initial encounter with the boat. As the speaker ventures further into the lake, the poem's mood morphs into a more foreboding and unsettling ambiance: "But, after I had seen / That





spectacle, for many days, my brain / Worked with a dim and undetermined sense / Of unknown modes of being" (28-31). This alteration in tone accentuates the transformative influence of the speaker's experience in nature, culminating in a deeper self-consciousness and a fresh comprehension of his role within the larger cosmos. Overall, Wordsworth's thoughtful orchestration of form, language, and structure in "Extract from the Prelude" furnishes readers with a comprehensive and immersive exploration of the poet's emotional journey and the profound sway of nature over human consciousness, marking it as a definitive piece of Romantic literature.

Throughout this analysis, it has been demonstrated that Wordsworth skillfully weaves together blank verse, autobiographical elements, and evocative poetic language to delve into themes like the transformative power of nature, self-discovery, and the intricate interplay between the individual and the natural world, successfully immersing readers in the emotional journey and fostering a profound connection with the poet's experiences and insights. Wordsworth's purpose in crafting these emotional and psychological effects is to highlight the influence of nature on the human soul and the formation of identity. In the context of Romanticism, which emphasised the importance of individualism and the connection between the natural world and human emotion, Wordsworth's portrayal of his experience in "Extract from the Prelude" serves as an exploration of the self and a celebration of the sublime power of nature.

In the classic poem, "Extract from the Prelude," penned by the esteemed Romantic poet William Wordsworth, he employs a language that is both robust and transparent, an approach that effectively immerses readers into the poem's vividly rendered natural environment. Wordsworth goes beyond merely sketching the picturesque scene of a boundless horizon adorned with only stars and a muted grey sky. He employs these potent images as a catalyst to evoke feelings of marvel and awe. These stirred emotions echo the speaker's intense reverence for nature, a key theme in the Romantic literary movement, thus building a profound emotional bridge connecting the reader, the speaker, and the expansive natural landscape encapsulated in the poem. This shared emotional experience invites readers to introspect more deeply about their own perception of the world, possibly even stimulating a desire to actively engage with the outdoors, in a quest to personally encounter the tranquillity and wonder encapsulated in Wordsworth's poetic narrative.

Moreover, Wordsworth skillfully employs personification — a notable stylistic device often used in Romantic poetry to depict a harmonious relationship between man and nature. He bestows human traits upon elements of nature, such as the peaceful hills and lush, verdant trees. This literary technique not only intensifies the perceived intimacy between the speaker and nature, but it also propounds the idea of nature as an almost sentient, nurturing entity. This concept greatly influences the speaker's personal growth and self-understanding, aligning with the Romantic ideal of self-exploration and personal evolution through communion with nature.

The notion of an animate, caring nature could potentially envelop the reader in a comforting warmth, fostering an emotional bond that transcends the mere act of reading and extends into their personal emotional landscape. This connection could enhance the reader's appreciation for the natural world and trigger contemplation of their own bond with nature. Such a profound connection and introspection could ultimately prompt them to adopt a more considerate and respectful approach towards the environment in their daily lives, aligning with the Romantic era's ideals of nature conservation and harmonious co-existence with the natural world.





## **'DULCE ET DECORUM EST' BY WILFRED OWEN & 'THE MANHUNT' BY SIMON ARMITAGE: SIMPLIFIED VERSION**

In the realm of poetic discourse, poets wield an array of tools to elicit emotions, provoke thought, and elucidate meaning. William Wordsworth's "Extract from the Prelude" and Owen Sheers' "Mametz Wood" offer compelling yet distinct representations of the interplay between humanity and nature, made poignant through their respective choices in form, language, and structure. Both poets, albeit separated by centuries and historical contexts, evoke their readers' emotions and thoughts, embedding messages that are subtly underscored by their experiences and societal circumstances.

Wordsworth and Sheers, two poets from different periods, each had a unique way of writing their poems. Wordsworth, who was part of the Romantic era, chose to use blank verse in his poetry together with the epic form to give his personal stories a sense of grandness. When he wrote, "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3), he was trying to make it sound like natural speech, giving us a look into his peaceful, country world. Sheers, on the other hand, wrote his poem "Mametz Wood" with an irregular free verse style. This choice highlights the messy aftermath of war and brings readers right into the harsh reality of the 20th-century battlefield, like in "the wasted young, turning up under plough blades as they tended the land back into itself." This style, reflecting the chaos of war, is meant to make readers feel uncomfortable, mirroring the emotional upheaval common in a post-war context. So, their different styles highlight their unique themes - Wordsworth's connection with nature and Sheers' stark portrayal of the impact of war.

Both poets also used language to highlight their themes. Wordsworth, writing during the Romantic era, used vivid images to paint a picture of the natural world, as seen in "The horizon's utmost boundary; far above / Was nothing but the stars and the grey sky" (18-19). This is typical of the Romantic era's love for nature, showcasing its beauty and vastness. Sheers, however, used his words to depict the grim reality of war, making readers confront the remnants of a violent past with phrases like, "And even now the earth stands sentinel, reaching back into itself for reminders of what happened." Both poets used language to create a bond between their readers, the speakers, and the landscapes they describe. Wordsworth's words encouraged respect for nature and invited readers to feel what the speaker felt in the natural world. Sheers' words, shaped by his focus on warfare, sparked thoughts about the devastation of war and led readers to reflect on it. So, the way they used language highlighted their different themes: Wordsworth's celebration of nature and Sheers' critique of the impact of war.

Lastly, looking at the structure of the poems, both Wordsworth and Sheers planned their poems to take their readers on an emotional journey tied to their main themes and messages. Wordsworth's "Extract from the Prelude" starts off peaceful, just like the quiet countryside settings loved by many Romantic era poets. But as the poem continues, the mood changes to something more creepy and unsettling as the speaker goes deeper into the lake. This shift mirrors Wordsworth's goal to explore the complex world of human emotions, a popular subject during the Romantic era. The mood shift also helps us better understand the speaker's identity and his relationship with nature, which are key ideas about self-discovery and individuality during the Romantic period. Sheers' "Mametz Wood," however, starts off with a stark image of a battlefield, bringing to mind the harsh realities of World War I and the Battle of Mametz Wood where many Welsh soldiers fought. This disturbing start shows Sheers' intention to confront readers with the harsh truths and lasting damage of war. As the poem continues, it becomes more reflective, as seen in "today, the songs of the birds are louder than the guns." This shift highlights Sheers' goal to examine the power of memory and the resilience of nature in the face of human destruction, themes that are significant from a 20th-century perspective heavily affected by the aftermath of war.





In conclusion, though Wordsworth and Sheers navigate different temporalities and societal landscapes, both masterfully employ poetic form, language, and structure to engage readers, provoke thought, and underscore significant themes. Wordsworth's choices, embedded in the Romantic tradition, invite readers to appreciate nature's majesty and the quest for self-discovery, subtly reflecting the era's pivot towards emotions, individualism, and the environment. Conversely, Sheers, rooted in contemporary realities, employs his poetic tools to stir discomfort and reflection on war's aftermath, hinting at the larger discourse on memory and trauma in a post-war society. These poets' works, though disparate in contexts, stand as potent testaments to poetry's ability to evoke emotions, prompt reflection, and illuminate the human condition.







In "Extract from the Prelude," Wordsworth employs a combination of blank verse, traditionally associated with epic poetry, and autobiographical elements to create an introspective and meditative poem. This unique fusion of forms allows the poet to convey his thoughts and emotions in a fluid, organic manner, as the unrhymed iambic pentameter closely resembles natural speech. Simultaneously, the elevated language inherent to blank verse situates the speaker's personal experiences and emotions within the larger, more universal context of the epic tradition. For example, the opening lines, "One summer evening (led by her) I found / A little boat tied to a willow tree / Within a rocky cave, its usual home" (1-3), convey a sense of tranquility and harmony between the speaker and nature. By adopting a form that accentuates the personal experiences and emotions of the poet, Wordsworth invites readers to intimately engage with the poem's themes, such as the transformative power of nature, self-discovery, and the complex interplay between the individual and the natural world, fostering a deeper emotional connection to these concepts.

Wordsworth's evocative and vivid use of poetic language further immerses readers in the natural world depicted in "Extract from the Prelude." Emotionally charged with imagery, such as "The horizon's utmost boundary; far above / Was nothing but the stars and the grey sky" (18-19), invite the reader to share in the speaker's awe and wonder. Additionally, personification attributes human qualities to nature, as seen in "the silent hills / And all the green foundations full of trees" (4-5), emphasising the intimate relationship between the speaker and the natural world and suggesting a sentient, nurturing quality in nature that influences the speaker's development.

The structure of "Extract from the Prelude" reflects the speaker's journey of self-discovery, mirroring the shifting emotions experienced during the encounter with nature. The poem begins with a serene, contemplative tone as the speaker describes his initial encounter with the boat. As the speaker ventures further into the lake, however, the poem's mood shifts to a more ominous and unsettling atmosphere: "But, after I had seen / That spectacle, for many days, my brain / Worked with a dim and undetermined sense / Of unknown modes of being" (28-31). This transition in tone underscores the transformative power of the speaker's experience in nature, leading to a deepened self-awareness and a newfound understanding of his place in the world. In sum, Wordsworth's careful interplay of form, language, and structure in "Extract from the Prelude" offers readers a rich and immersive exploration of the poet's emotional journey and the profound influence of nature on the human psyche.

