

Learning Resources Pack

The Pity of War: the War Poets Collection at Craiglockhart



Acknowledgments

We would like to thank Jane Forbes, Alistair McCleery, Gerry O'Fee, Jane Potter, and Catherine Walker for their invaluable support, advice and assistance during this project.

The late Jon Stallworthy was very helpful in obtaining permission to use Owen's *Anthem for Doomed Youth*, while funding for the project was obtained from the annual Research Internship Scheme of Edinburgh Napier University.

The War Poets Collection lesson plans and worksheets were created by

Keara Donnachie & Laura Will

The lesson plans and worksheets may be reproduced for non-profit, educational purposes.

Text and images © Edinburgh Napier University 2015, except where noted below.

SQA exam questions:

Copyright © Scottish Qualifications Authority.

Wilfred Owen, *Anthem for Doomed Youth*,
taken with kind permission from:
The War Poems of Wilfred Owen
Edited by Jon Stallworthy
London: Chatto & Windus, 1994

The Poems and Fragments of Wilfred Owen
© The Executors of Harold Owen's Estate 1963 and 1983

The War Poets Collection at Craiglockhart: Learning Outcomes Table

| LESSON TITLE | ACTIVITY # & TITLE | LEARNING OUTCOMES | RELEVANT CURRICULUM FRAMEWORK |
|-----------------------|--|--|--|
| Pre-visit lesson plan | 1 Craiglockhart: Reading and Questions | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Understood the history of Craiglockhart 2. Learned about Wilfred Owen and Siegfried Sassoon 3. Practised Close Reading skills 4. Participated in peer assessment | National 5: <ul style="list-style-type: none"> • Reading for Understanding, Analysis and Evaluation type questions Higher: <ul style="list-style-type: none"> • Close Reading type questions |
| | 2 <i>Anthem for Doomed Youth</i> | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Recognised poetic techniques and understood why they are used 2. Know how to annotate and analyse a poem 3. Worked in a group and given feedback on findings | National 5: <ul style="list-style-type: none"> • Critical Reading Higher: <ul style="list-style-type: none"> • Critical Essay |
| Visit lesson plan | 2 <i>Anthem for Doomed Youth</i> (continued) | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Understood the different parts of an essay question 2. Implemented poetic techniques in an essay plan 3. Adapted an essay plan for more than one type of question | National 5: <ul style="list-style-type: none"> • Critical Reading Higher: <ul style="list-style-type: none"> • Critical Essay |
| | 3 Visitors' Guide Banner | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Identified requested information 2. Used existing material to inspire new ideas | National 5 & Higher: <ul style="list-style-type: none"> • Reading & Writing |
| | 4 Terms of Enlistment | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Identified requested information 2. Compared facts of past and present | National 5 & Higher: <ul style="list-style-type: none"> • Reading & Writing • Group Discussion |
| | 5 <i>The Hydra</i> | By the end of the lesson, students will have: <ol style="list-style-type: none"> 1. Conducted research 2. Used this research to inspire a piece of creative writing | National 5 & Higher: <ul style="list-style-type: none"> • Reading & Writing Portfolio (Creative) |

| LESSON TITLE | ACTIVITY # & TITLE | LEARNING OUTCOMES | RELEVANT CURRICULUM FRAMEWORK |
|------------------------|--|---|--|
| Post-visit lesson plan | 2 <i>Anthem for Doomed Youth</i> (continued) | By the end of the lesson, students will have: 1. Used an essay plan to answer a question 2. Written an essay under timed conditions | National 5: • Critical Reading Higher: • Critical Essay |
| | 3 Visitors' Guide Banner (continued) | By the end of the lesson, students will have: 1. Provided feedback to the class 2. Presented new ideas | National 5 & Higher: • Reading & Writing • Talking • Group Discussion |
| | 5 <i>The Hydra</i> (continued) | By the end of the lesson, students will have: 1. Used research to develop an idea 2. Planned a creative piece | National 5 & Higher: • Reading & Writing • Portfolio (Creative) |
| | 6 Discursive Essay | By the end of the lesson, students will have: 1. Participated in group discussion 2. Completed a mind map for a discursive essay | National 5 & Higher: • Group Discussion • Writing • Portfolio (Discursive) |

Activity 1:

Craiglockhart: Reading and Questions

Individual Task

Level: National 5/Higher

Time: 1 hour

Resource: *Craiglockhart: Reading and Questions*

LO

Learning Outcomes

By the end of this lesson students will have:

1. Understood the history of Craiglockhart. They will be able to relate this information to further activities and use these facts during their trip to the exhibit.
2. Learned about Wilfred Owen and Siegfried Sassoon. This will allow pupils to relate to the War Poets Collection during their visit and give background to the poems they will study.
3. Practised their Close Reading skills.
4. Participated in peer assessment.

Introduction

This lesson plan is to be used before visiting the War Poets Collection. It encourages students to think about Craiglockhart's past and the two poets who lived there.

This activity aims to give pupils practice for the Reading for Understanding, Analysis and Evaluation component of the National 5 exam and the Close Reading component of the Higher exam.

National 5 students should disregard the U, A and E denotations next to the question grading, and only use the numerical marks shown.

Class work

Time: 35 minutes

Students should be given the passage first, and should read individually. The class should be prompted to ask any questions if they are uncertain about parts of the passage. The question sheet should then be distributed.

Pupils should be encouraged to highlight the text to help them answer questions.

Review

Time: 10-15 minutes

After students have finished the questions, papers should be exchanged with the person next to them. Go through the answers with the class (see the Reading Marking Sheet below) and allow students to grade each other, judging from the marks in the brackets.

Plenary

Time: 5 minutes

Ask students to raise their hands and tell the class something they learned about the history of Craiglockhart, Wilfred Owen or Siegfried Sassoon.

Pupils should review the questions they lost marks for. They should then take note of the type of question: for example, in your own words question, evaluation etc.

Reading Marking Sheet

Q1: One mark for each point:

- A hydropathic hotel
- Make use of the natural spring waters of St Margaret's Well

Q2: One mark for each point:

- 758 returned to war/active service

Q3: One mark for each point (must be in own words):

- Fearless courage on the Western Front = was not afraid/brave fighter
- Volunteering to lead night raids = offered to guide late battles

Q4: One mark for each point:

- Gloomy = dark/dull/eerie
- Cavernous = large, wide, open
- Fine July = contrast with gloomy. Craiglockhart dark even when the weather is pleasant?

Q5: Two of the following points (must be in own words):

- Could not go to university/ went to teach English in France = did not enter higher education/ went abroad to work
- While in France, visited a military hospital = saw soldiers in medical centres
- The visit made him want to return home to enlist = inspired him to join war effort

Q6: One mark for each point:

- 'weakened': effective as shows war has drained Owen/taken away his strength/not as healthy as he was before war
- 'exhausted': effective as illustrates how tiring fighting in the war was/Owen's near death experience had drained him/he was not able to sleep since incident
- 'horror of war': effective as demonstrates the terrible sights Owen witnessed/was a part of/traumatised by what he had seen on the battlefield

Q7: Two of the following points:

- Teaching at local Tynecastle School
- Carried out research in the Advocate's Library
- Edited *The Hydra* magazine
- Wrote poetry

Q8: One mark for each point:

- It took Owen two weeks to introduce himself to Sassoon
- He did not tell Sassoon immediately that he wrote poetry

Q9: One mark for each point (must be in own words):

- Traumatised soldiers = men who had suffered bad experiences of war
- Unable to carry out their duties on the battlefield = men who could not fight any more

Q10: One mark for:

- Some psychiatric cases were sent to ordinary hospitals

Activity 2: *Anthem for Doomed Youth*

Level: National 5/Higher

Time: 1 hour 30 minutes

Resources: *Anthem for Doomed Youth* and the *Poetry Toolkit*

LO

Learning Outcomes

By the end of this lesson students will have:

1. Recognised poetic techniques and understand why they are used.
2. Understand how to annotate and analyse a poem.
3. Worked in a group and given feedback on their findings.

Introduction

Anthem for Doomed Youth is one of Wilfred Owen's most famous pieces of work. Owen showed the poem to Sassoon while in draft form and it underwent many changes due to the older poet's feedback. The poem is featured at the front of the exhibit and will be used by the students during their visit.

This activity aims to improve poetic analysis skills for the Critical Reading component of the National 5 exam and the Critical Essay of the Higher exam.

Class Work

Time: 40 minutes

Students should be asked to raise their hand and suggest poetic techniques they are familiar with. These can be written on the board in order to keep track.

Once pupils have exhausted their suggestions, the *Poetry Toolkit* should be distributed. Students may tick off the techniques already discussed. The remaining techniques should then be explained, using the Toolkit provided, and expanded when necessary.

The class should then be instructed to annotate their poem with colours relating to the different techniques; for example, red for simile, grey for metaphor, green for alliteration, blue for word choice, yellow for onomatopoeia, orange for personification, pink for repetition.

Colours should be kept consistent throughout these exercises so students can easily identify similar techniques within different poems.

Group Work

Time: 45 minutes

In groups of three or four, students should discuss the techniques they have found using the following questions:

- Do they understand why the poet has used the technique?
- Does it help explain what the poet is trying to convey/is it an effective technique?

Pupils should note down all techniques they have collaboratively discussed.

After 25 minutes, groups should report back to the class. Techniques can be copied onto the board as they are fed back, so by the end of the activity every group will be able to note the techniques they did not find in the poem.

Teacher's Notes: Poetry Analysis

Once all the groups have reported back to the class, students may be informed of any missing techniques/points from the list below:

- The title of the poem sets the scene. An 'anthem' is a type of song usually related to religion or the military, and has connotations of pride in your country. 'Doomed Youth' suggests the young soldiers who fight in the war have little chance of surviving: even if they do not die, their lives will be damaged in some way.
- The structure of the poem is a sonnet: fourteen lines. In this case, the poem's rhyme scheme is Shakespearean, following 'ABABCD CD EFFE GG'.
- The poem is not written in perfect iambic pentameter (apart from the last line), which helps portray the speaker's tone of anger and grief.
- The 1st line of the poem is a rhetorical question: the poet asks what 'passing bells' (bells which are rung when someone dies) sound for those who die in the war. The word choice of 'cattle' indicates the number of soldiers, and also creates the image of mass slaughter over which they have no control.
- Owen's answer is that there are no 'passing bells' to mark their deaths; instead only the sound of ammunition. The poet uses personification – 'the monstrous anger of the guns' – to illustrate the noise of the many bullets firing and speed at which they kill.
- The use of repetition of 'r' in the 3rd line ('rifles' rapid rattle') reinforces the sound that the firing guns make. The word choice of 'stuttering' is also onomatopoeic, further emphasising the speed and motion of the bullets.
- The poet also repeats the word 'only' at the start of lines two and three, an example of anaphora. Using this word twice draws the reader's attention and emphasises Owen's point, that the soldiers are somehow diminished by war.
- The word choice of 'hasty orisons' also highlights the quickness of death during war. The soldiers only have time to make a prayer before they are killed during exchange of fire.
- In line 5, there is repetition of the word 'no', highlighting the sense of something lacking. In this case, the lack of 'prayers' and 'bells'. This line links back to the first, where the poet mentions that there will be no death bells for soldiers who die on the battlefield.
- The word choice here indicates a religious theme present in the poem, linked with the themes of war and death.
- Lines 6 and 7 continue this religious theme, as the poet describes that there will be no voice of 'mourning'. Instead of the singing 'choirs', the only noise the men will hear is the shells'.

- Owen creates a strong image with the 'shrill, demented choirs of wailing shells'. The poet is using the metaphor of a choir to describe the war; instead of beautiful singing, the soldiers listen to the terrifying sound of the shelling bombs. The contrast of these two images is very powerful and further connects the themes of religion and war. Owen also personifies the shells, making them 'wail', as if they are also scared or in pain.
- The poet continues the imagery of music, this time with 'bugles' – an instrument associated both with war and religion. The use of alliteration in 'sad shires' illustrates the loss of the families because of the war.
- Owen asks another rhetorical question: this time, he asks if lighting candles may help these soldiers pass on.
- The poet explains that there will be no candles (just as there were no passing-bells). Enjambement is used to carry line 10 into 11:
'...but in their eyes/ Shall shine the holy glimmers of good-byes.'
The religious theme is once again evoked when Owen states that instead of using candles, soldiers will mourn their dead comrades with their tears. The alliteration of 'shall shine' and 'glimmer of good-byes' draws the reader's attention to the imagery in these lines.
- Owen uses a play on words, when he states that 'the pallor of girls' brows shall be their pall'. The 'pallor' refers to the paleness of the girls' faces: perhaps mothers, sisters or wives of those who have died. The 'pall' refers to the cloth that is draped over the coffin. Therefore the poet is trying to demonstrate how the grieving women will react to the death of the soldiers – perhaps by hanging over their coffins.
- The 'patient minds' can be interpreted in different ways. It could refer to those who wait for their loved ones to return home safely, or those who wait for the war to be over so they can return to normal.
- The final line has a strong closing image: 'each slow dusk a drawing-down of blinds'.
The dusk is described as 'slow' perhaps to those families who wait for their loved ones, or for the soldiers who must fight on. The image of 'drawing-down of blinds' is powerful because it illustrates finality. Blinds can also symbolise hiding behind something; in war, many are blind to how the soldiers die.
Owen also uses alliteration on this final line, the repetition of 'd' imitating the sound of the blinds being pulled down.

Plenary

Time: 5 minutes

The new poetic techniques the class has learned should be reviewed: students can be prompted to raise their hand and suggest the technique and what it means.

Craiglockhart: Reading and Questions

The present Craiglockhart campus of Edinburgh Napier University was built as a hydropathic hotel to make use of the natural spring waters of St Margaret's Well. At that time, hydropathy was extremely popular with rich Victorians who believed in the therapeutic power of water treatments. Craiglockhart offered Turkish Baths and an array of other remedies.

The British army requisitioned the building in October 1916 as a hospital for officers suffering from psychological trauma. Craiglockhart War Hospital was opened in order to treat the huge increase in shell-shocked officers after the Battle of the Somme during World War I. The hospital records show that 1801 officers were admitted to the hospital during its operation, and 1736 patients were shell-shocked officers. After being successfully treated for 'neurasthenia', 758 soldiers returned to active service.

From 1916–1919, the building continued to provide a temporary refuge for these officers tormented by what they had seen and heard of the horrors of war. In 1919, Craiglockhart closed its doors as a War Hospital and returned to its use as a Hydropathic, catering for the needs of wealthy patrons. In 1920, James Bell sold the building to the Trustees of the Roman Catholic religious order – The Society of the Sacred Heart.



Siegfried Sassoon

Siegfried Sassoon was born into a wealthy family on 8 September, 1886 in Kent and until the outbreak of war, he lived the life of a typical English sporting gentleman. In May, 1915, at the age of 28, Sassoon enlisted, first as a cavalry trooper in the Sussex Yeomanry, before transferring to the Royal Welch Fusiliers as an officer.

He quickly developed the name 'Mad Jack' for his fearless courage on the Western Front, after volunteering to lead night raids. As the war progressed, Sassoon would increasingly develop feelings of anger over the conduct of the war.

Sassoon was sent to Craiglockhart for writing a letter of protest to his Colonel in July 1917, stating his alarm at the prolongation of the war, and the political errors that he felt were leading to the unnecessary sacrifice of soldiers' lives. This letter known as the 'Soldier's Declaration' was seen as unpatriotic. However, Sassoon had been a good and courageous officer: in the spring of 1916, he won the Military Cross for rescuing a lance-corporal close to the enemy line while under heavy fire. Sassoon's regimental authorities were reluctant to court-martial him but they were unable to ignore such a letter. They treated his protest with equanimity and insisted that he must be suffering from a nervous breakdown and could not be held responsible for his actions. It was under these circumstances that Sassoon found himself bound for Craiglockhart.

Sassoon arrived on 23 July 1917, roughly one month after Wilfred Owen. He judged Craiglockhart to be 'a gloomy, cavernous place even on a fine July afternoon', and nicknamed it 'Dottyville'. Although his initial impression was not too favourable, Craiglockhart provided Sassoon with an environment in which he could find respite from the anxieties of war. He would spend hours going for walks on the nearby Pentland Hills and playing golf on the local courses.

Sassoon also found a friend in the distinguished psychologist Dr W.H.R. Rivers, who was charged with 'curing' him. However, within a week of arriving at Craiglockhart, Rivers decided that Sassoon did not need to be



'cured'. Despite this assessment he continued to see his patient three times a week. It was Rivers' belief that as an officer in the Royal Army Medical Corps, he had to return all healthy men to duty. Yet the time he spent with Sassoon ensured that his own beliefs about the war – and the effect it had on his patients – radically altered. Sassoon and Rivers were to become great friends, and remained so until Rivers' death in 1922.



Wilfred Owen

Wilfred Edward Salter Owen was born on 18 March, 1893. The son of a railway worker from Oswestry, he came from a relatively humble background. The young Owen showed a keen interest in poetry, and he began experimenting with the genre at the age of seventeen. Although a bright student, his parents could not afford to send him to University and on leaving school he went to France to teach English at the Berlitz School. While there, the war broke out. Owen visited a military hospital in France in September 1915 and decided to return to England to enlist.

In January 1917 he was posted to France, and in March 1917, he and his men experienced a particularly terrible tour of duty on the Western Front. One large shell exploded only two yards from Owen's head and, when he and his battalion were eventually relieved, he was labelled as suffering from neurasthenia. Weakened and exhausted by the horror of war, Owen was returned to England and on 26 June, 1917 he arrived at Craiglockhart War Hospital in Edinburgh to be treated by Dr A.J. Brock.

After six weeks' rest Owen slowly began to explore his surroundings. Encouraged by his doctor, he began participating in activities which Dr Brock felt would be beneficial to his recovery. Owen began teaching at the local Tynecastle School, carried out research in the Advocate's Library and edited the fortnightly magazine of Craiglockhart War Hospital – *The Hydra*. Dr Brock soon learned of Owen's enthusiasm for poetry and encouraged him to write. The four months that Owen spent at Craiglockhart were in fact the most creative of his short life. His best-known poems, *Anthem for Doomed Youth* and *Dulce et Decorum Est* belong to this period.

Most patients at Craiglockhart were tormented and troubled by their experience, but Owen was remembered as a cheerful patient with a great sense of fun. He was discharged from Craiglockhart in October 1917 and killed in action one year later.

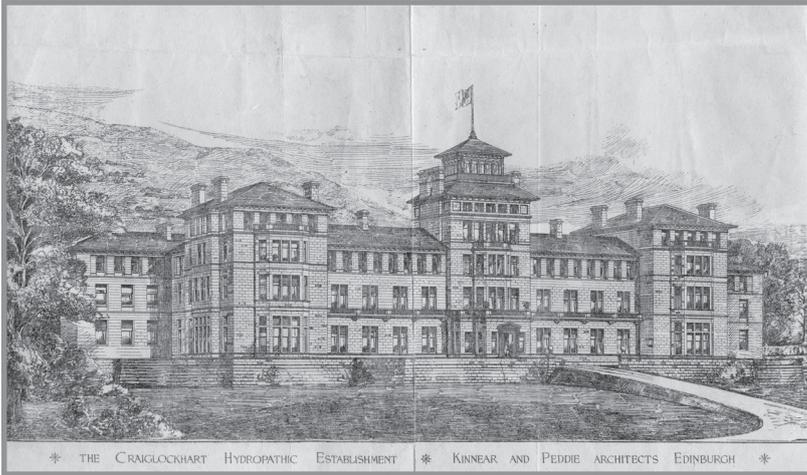
FACT FILE

Shell shock, neurasthenia and war neurosis

Most of the soldiers diagnosed with 'shell shock', 'neurasthenia', and 'war neurosis' were sent back to Britain for treatment. The War Office used the term 'neurasthenia' to describe soldiers who were so traumatised that they were unable to carry out their duties on the battlefield. Early in the war, these soldiers were accused of being 'cowards' or 'deserters' and were shot.

Official British figures claim that 80,000 cases of shell shock (also known as post-traumatic stress disorder or PTSD) passed through the various medical facilities during World War I; but many were covered up by sending psychiatric cases to ordinary hospitals and the true figure could be nearer 200,000 cases.





War Poets

Within the walls of Craiglockhart, some of the greatest war poetry was written. Wilfred Owen and Siegfried Sassoon first met there in 1917. Their resulting friendship was to have a significant and lasting effect on literature, ultimately influencing our view of war.

Although sharing a love of poetry, it took Owen two weeks to pluck up the courage to introduce himself to Sassoon. Even then, he did not immediately tell Sassoon that he too wrote poetry; and it was not until some time afterwards that Sassoon realised that

Owen was a poet of remarkable talent. He encouraged Owen to write about the war itself and persuaded him that poetry could be made out of his own horrific experiences. Owen wrote prolifically during his period at Craiglockhart and immediately afterwards: poetry that has coloured the perception of war for each succeeding generation and has been reflected in a diversity of media.

Background to Craiglockhart

Reading and Questions Worksheet

1 Why was Craiglockhart first built? (2U)

2 After being treated at Craiglockhart, how many soldiers returned to the war? (1U)

3 **In your own words**, describe why Sassoon was known as 'Mad Jack'. (2U)

4 Sassoon describes Craiglockhart as 'a gloomy, cavernous place even on a fine July afternoon'. What does the word choice suggest about Sassoon's first impression of the hospital? (3A)

5 **In your own words**, explain why Owen decided to become a soldier. (2U)

6 Owen is described as 'weakened and exhausted by the horror of war'. How effective do you find this word choice? (3E)

7 What activities did Owen take on as part of his treatment? (2U)

8 Why did it take Sassoon so long to realise Owen was also a poet? (2U)

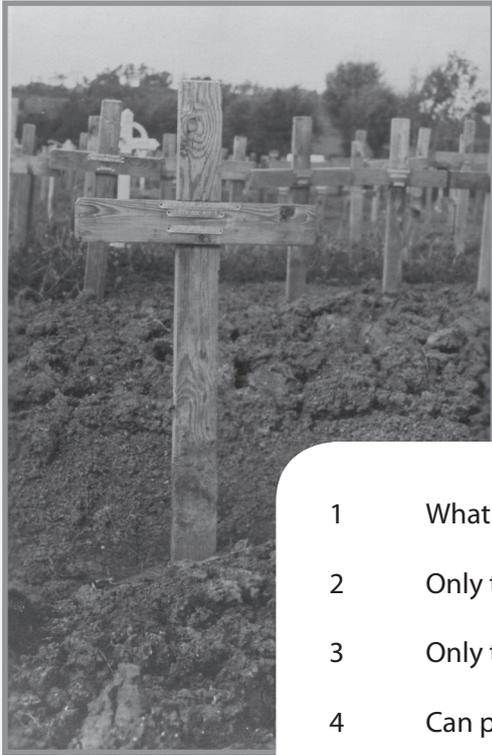
9 **In your own words**, explain what neurasthenia is. (2U)

10 Why is the official British figure of 80,000 shell-shocked officers during World War I possibly incorrect? (1U)

TOTAL MARKS (20)

Wilfred Owen

Anthem for Doomed Youth



- 1 What passing-bells for these who die as cattle?
- 2 Only the monstrous anger of the guns.
- 3 Only the stuttering rifles' rapid rattle
- 4 Can patter out their hasty orisons.
- 5 No mockeries now for them; no prayers nor bells;
- 6 Nor any voice of mourning save the choirs,
- 7 The shrill, demented choirs of wailing shells;
- 8 And bugles calling for them from sad shires.
- 9 What candles may be held to speed them all?
- 10 Not in the hands of boys, but in their eyes
- 11 Shall shine the holy glimmers of good-byes.
- 12 The pallor of girls' brows shall be their pall;
- 13 Their flowers the tenderness of patient minds,
- 14 And each slow dusk a drawing-down of blinds.

Poetry Toolkit

Alliteration

When the same letter is used at the beginning of each word, for example, in Wilfred Owen's *Anthem for Doomed Youth*:

"Only the stuttering rifles' rapid rattle..."

The repetition of the letter 'r' draws attention to the words, and also creates the sound of a firing gun.

Anaphora

When the same word or words are repeated at the beginning of sentences; in poetry's case, lines.

Blank verse

Also known as 'free verse', this is when a poem does not rhyme.

Contrast

When words or an image clash against each other, for example, black and white. Contrasting images can be used in poetry to help express different ideas.

Couplet

This refers to two lines of poetry. A stanza with two lines is a couplet. Also, it is common for the last two lines in a stanza to rhyme, which is known as a rhyming couplet.

Enjambement

When a line of poetry carries over into the next line without pause. This can be used to indicate thought or draw attention to an image. It can also change the pace and rhythm of the poem. An example of enjambement can be seen in Siegfried Sassoon's *Counter-attack*:

"The place was rotten with dead; green clumsy legs
High-booted, sprawled and grovelled along the saps."

The use of enjambement here indicates the placement of the dead soldiers' legs lying on the ground.

Hyperbole

When the writer uses over-exaggeration to make a point. An example would be "I've told you a hundred times before!"

Imagery

When the poet uses figurative language to illustrate ideas, objects, and actions that engage our senses such as touch and taste. There are many types of imagery – see simile and metaphor.

Line

Every stanza in a poem consists of 'lines' instead of sentences.

Metaphor

Metaphor: a comparison of two unlikely things to help express an image. For example, in Wilfred Owen's *Dulce et Decorum Est*:

"As under a green sea, I saw him drowning..."

Here this metaphor helps explain that the man is dying from the green gas. We know he is not actually drowning in the sea, but the metaphor helps convey the poet's image.

Onomatopoeia

Words that sound the same as their action. For example: crack, pop, fizz, bang. These words are commonly used in war poetry to help draw the reader into the situation. In Siegfried Sassoon's poem *The Rank Stench of Those Bodies Haunts Me Still*, there is an example of onomatopoeia in the line:

"Then the long **hiss** of shells lifted and stopped..."

Oxymoron

Two contrasting words placed side by side in order to create a dramatic effect. For example, in Shakespeare's *Hamlet*:

"I must be cruel, only to be kind..."

Pathetic Fallacy

When emotions are given to inanimate objects of nature. The most popular use of pathetic fallacy is when the poet describes mood through the weather.

Personification

Giving human attributes to inanimate objects or animals. For example, in Wilfred Owen's *Anthem for Doomed Youth*:

"Only the monstrous anger of the guns..."

We know it is impossible for guns to be 'angry'. However, the use of personification helps demonstrate the noise and speed of the firing guns.

Repetition

When a word or phrase is re-used several times. This technique highlights the word/phrase to the reader and demonstrates its importance. For example, in Wilfred Owen's *Dulce et Decorum Est*:

"Gas! GAS! Quick, boys!"

The repetition of the word 'gas' highlights the urgency of the men as they react to a dangerous threat.

Rhyme

The most recognised technique in poetry. This is when the ending of words sound similar: such as mat, cat, bat. There are many different rhyme schemes that poets can use. The below example is from the first verse of *Dulce et Decorum Est*:

| | |
|---|----------|
| "Bent double, like old beggars under sacks , | A |
| Knock-kneed, coughing like hags, we cursed through sludge | B |
| Till on the haunting flares we turned our backs , | A |
| And towards our distant rest began to trudge. | B |

The first and third lines rhyme with the sound '-acks'. The second and the fourth lines rhyme with the sound '-udge'. As can be seen from the letters at the right hand side, this is called an ABAB rhyme scheme. It is a very common rhyme scheme used in poetry.

Rhythm

We measure rhythm by the number of syllables in a line. These patterns are referred to as metre. The most common metre in English is 'iambic pentameter', where each line has ten syllables. In this pattern, an unstressed syllable is followed by a stressed syllable. Many poets, including Shakespeare, favour this metre. An example of iambic pentameter from *Romeo and Juliet* is:

"Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean..."

Simile

A comparison of two different things, using 'like' or 'as'. An example of simile is seen in Siegfried Sassoon's *Atrocities*:

"Then squeal like stoats when bombs begin to fly..."

The simile helps the reader understand what image the poet is trying to create; in this case, the noise the German soldiers make is compared to an animal.

Stanza

Another name for a verse, the way in which a poem is divided. Some poems use the same number of lines for every stanza; other poems have varied sizes of stanza.

Note

This lesson plan is to be used during the visit to the War Poets Collection. Students will be split into groups due to the size of the exhibit. These activities aim to make the Collection more interactive for the visiting class, and follow the National 5 and Higher English curriculum.

Students should bring their *Poetry Toolkit* and annotated poems as these will be used during the visit. All the following activities have accompanying worksheets, which can be found at the end of the lesson plan.

The War Poets Collection at Craiglockhart: Visit Lesson Plan

Activity 2 Continued: *Anthem for Doomed Youth*

Individual Task

Level: National 5/Higher

Time: 25 minutes

Resources: *Poetry Toolkit* and *Essay Planning* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Understood the different parts of an essay question.
2. Included poetic techniques in an essay plan.
3. Adapted an essay plan for more than one type of question.

Introduction

Anthem for Doomed Youth is displayed on a board at the main entrance near the double doors. Students should be asked to locate and read this poem.

This activity aims to help students practise essay skills that can be used in the National 5 Critical Reading exam and the Higher Critical Essay exam.

Activity

After reading the poem, pupils should refer to their *Essay Planning* worksheet. This will instruct them as to how to write an essay plan for the question:

'Choose a poem in which there is a powerful evocation of place.

Show how the poet powerfully evokes a specific place to explore an important theme.'

Pupils will be guided step by step as to how to write an essay plan regarding the theme of death. Then, using their annotated poems and *Poetry Toolkit*, they will be asked to write their own essay plan on the same question, but on the theme of religion.

Students should keep their completed *Essay Planning* worksheets as these will be used in the 'Post-Visit' lessons.

Activity 3: Visitors' Guide Banner

Individual Task

Level: National 5/Higher

Time: 25 minutes

Resource: *Visitors' Guide Banner* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Identified requested information.
2. Used existing material to inspire new ideas.

Introduction

The silk banner is located on the wall of the War Poets Collection near the entrance into the main Craiglockhart campus. It displays companies that existed during the time the Hydropathic Spa was in operation.

Activity

Students will be instructed by the *Visitors' Guide Banner* worksheet to find the banner and see if they can spot any companies still in operation today. These should be noted down. Pupils will then be asked to imagine they are creating a new banner for Craiglockhart with updated local businesses.

This activity will be developed in the 'Post-Visit' lesson plan; therefore students should be instructed to retain their worksheet.

Activity 4: Terms of Enlistment

Pair Work

Level: National 5/Higher

Time: 25 minutes

Resource: *Terms of Enlistment* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Identified requested information.
2. Compared conditions of past and present.

Introduction

The Military Service Act of 27 January, 1916 ensured that many British men were conscripted to fight in the First World War. An example of the terms of enlistment can be found in the drawers of the exhibit. It explains answers to questions such as 'for how long shall I have to serve?'

Activity

Students will be asked to locate the enlistment terms. Then, in pairs, they should discuss the rules compared to modern day military service. Pupils should fill out the *Terms of Enlistment* worksheet, noting the differences between past and present enlistment conditions.

As this activity will be continued in class, it is advisable that students keep their worksheet.

Activity 5: *The Hydra*

Individual Task

Level: National 5/Higher

Time: 25 minutes

Resources: *The Hydra* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Conducted research.
2. Used this research to inspire a piece of creative writing.

Introduction

The Hydra is the magazine of the Craiglockhart War Hospital. It offers a unique record of life inside Craiglockhart in 1917–18, having been produced by the patients who were treated there.

Wilfred Owen was editor for six issues from July 1917. He took the chance to publish (anonymously) the first two poems of his own ever to appear in print, *Song of Songs* and *The Next War*, as well as two new poems by Siegfried Sassoon, *Dreamers* and *Wirers*.

Students will be asked to find the copy of the magazine, *The Hydra*. It is located on the chair near the double doors.

Activity

Pupils should study and take notes about the content, filling in *The Hydra* worksheet. They will be asked to submit their own article upon returning to class, so should use the time to research for ideas.

Activity 2 Continued: *Anthem for Doomed Youth*

Essay Planning

Time: 25 minutes

Anthem for Doomed Youth is displayed on a board at the main entrance to the collection. It is one of Owen's most famous poems and one of the best known World War I poems of all time.

Answers should refer to: word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas...

Consider the following question:

**'Choose a poem in which there is a powerful evocation of place.
Show how the poet powerfully evokes a specific place to explore an important theme.'**

There are two parts to this question:

1. A powerful evocation of place.
2. An important theme.

When planning an essay, it is important to consider all parts of the essay question, as well as the box that lists the poetic techniques. Refer to your *Poetry Toolkit* and annotated poem to help you.

You should choose around three poetic techniques to refer to in your essay question. For poetry questions, imagery and word choice are very important, so it is a good idea to include these. Some questions will refer to specific techniques already; this one mentions theme.

Here is an example essay plan:

Power evocation of place: on a battlefield during war

Important theme: death

Techniques

- Word choice: 'passing-bells': bell that mark someone has died.
- 'rifles' rapid rattle': alliteration illustrates sound of the guns. The word 'rattle' is an example of onomatopoeia.
- 'sad shires' alliteration highlights the villages who have lost family and friends.
- Imagery: 'die as cattle': men are like animals waiting to be slaughtered.
- 'wailing shells': personification, shells seems to be in pain or scared, like the soldiers they kill.
- 'pallor of girls' brows shall be their pall': death has made the girls pale (mothers, sisters, wives, daughters?) and they will cling to the coffins of their loved ones.

Owen powerfully evokes the image of a battlefield during World War I, to explore the important theme of death. The poet uses strong word choice, imagery and sound to create a specific place and discuss an important theme.

Now try to create an essay plan for the same question, but this time using the theme of religion. Use your annotated poem and *Poetry Toolkit* to help you.

**'Choose a poem in which there is a powerful evocation of place.
Show how the poet powerfully evokes a specific place to explore an important theme.'**

Powerful evocation of place: on a battlefield during war

Important theme: religion

Techniques:

Activity 3: Visitors' Guide Banner

Individual Task

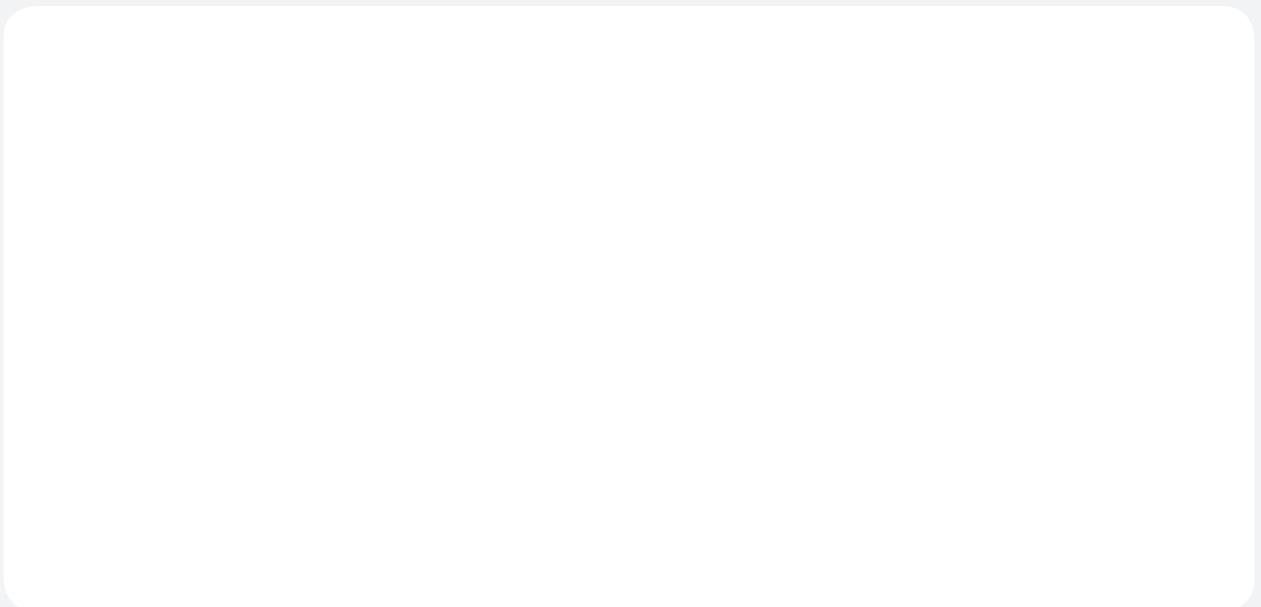
Time: 15 minutes

Locate the Visitors' Guide Banner that is framed on the wall. There are many companies listed on the banner from the period when Craiglockhart was a Hydropathic Spa.

Take a note of any businesses that you think still exist today in Edinburgh.



There are many different types of services offered. Imagine you had to update the banner for modern-day visitors to Craiglockhart. What companies would you include? What services do they offer?



Activity 4: Terms of Enlistment

Pair Work

Time: 15 minutes

Signing up to go to war during World War I was very different to joining the military now. In the War Poets Collection, there is a copy of the 'Terms of Enlistment' in one of the drawers.

Read the rules and discuss the following in your pairs. Take notes as these will be needed later for class discussion:

1 What are the main differences between enlisting during World War I and joining the military now?

2 Has anything stayed the same?

- 3 Imagine you are living during a time of war and these terms are posted. Think of a character: for example, a young boy, a mother, or an old soldier. How would they feel about these rules? What would their reaction be— would it be positive or negative? Make some notes in the box below.



Activity 5: *The Hydra*

Individual Task

Time: 15 minutes

The Hydra was the magazine of Craiglockhart War Hospital. It offers a unique record of life inside Craiglockhart in 1917–18, having been produced by the patients who were treated there.

You can find a copy of *The Hydra* near the wooden double doors. Take time to read some of the articles and make notes of what they are about.

Pick one of the following roles:

- A patient at Craiglockhart War Hospital
- A nurse treating the sick
- A doctor working with shell-shocked soldiers



Using this character, imagine you are writing for *The Hydra*. What would you write? It could be a reflective piece about your time at Craiglockhart, an article about the daily life at the hospital, or even a poem. Note down some ideas. This will be developed in class later.

Activity 2 Continued: *Anthem for Doomed Youth*

Individual Task

Level: National 5/Higher

Time: 45 minutes

Resources: *Anthem for Doomed Youth*, *Poetry Toolkit* and the *Essay Planning* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Utilised an essay plan to answer a question.
2. Written an essay under timed conditions.

Introduction

This lesson plan is to be used after the visit to the War Poets Collection. It follows on from the work carried out in the 'Pre-Visit' and 'Visit' worksheets that the students have completed.

The class should be informed of the advantages to using an essay plan:

- It helps focus the brain
- It is useful in exam situations to calm nerves
- It ensures you will not run out of points to discuss
- It can inform the writer that they need to learn more about the subject
- It can help time-keeping and ensure the essay is completed within the time limit

It should be explained that essay plans can be adapted depending on the question. In the same way the theme of death was changed for religion, the question could be on a different topic completely yet the essay plan would still utilise the same poetic techniques. However, it is important to stress that if the key parts of the essay question are not answered, a low mark will be awarded.

The class should have completed an essay plan for the following question during their visit to the War Poets Collection:

'Choose a poem in which there is a powerful evocation of place.

Show how the poet powerfully evokes a specific place to explore an important theme.'

Pupils should be given the option of answering the question on the theme of death or the theme of religion, as these were discussed in the worksheet. Students should be reminded to utilise their *Essay Planning* worksheet, annotated poem, and *Poetry Toolkit*.

It is preferable that the class may be able to answer the question in a timed environment. This allows good practice for prelims/final exam.

EXTRA: As an opportunity for peer assessment: at later date, students should swap essays with their partner and decide on a grade (based on SQA Critical Essay marking instructions). They should then discuss the positive and negatives of the essay and give constructive criticism.

Further Work

The lesson plans for *Anthem for Doomed Youth* can be repeated with another poetry question, for example: 'Choose a poem which seems to you to be critical of a person or a point of view. Discuss how effectively this criticism is presented by the poet.'

OR

'Choose a poem which made a lasting impression on you. Explain briefly what the poem is about, then, by referring to appropriate techniques, show how the poem has made this lasting impression.'

Students should tackle these questions using their annotated poems and *Poetry Toolkits* to create new essay plans.

Other poems by Wilfred Owen, such as *Dulce et Decorum Est*, could be used.

Plenary

The advantages of using an essay plan should be reviewed, and students should be encouraged to discuss any differences they noticed when writing an essay after using a plan. It should be reiterated that the essay plan template could be used for future poems.

Activity 3 Continued: Visitors' Guide Banner

Group Work

Level: National 5/Higher

Time: 30 minutes

Resource: *Visitors' Guide Banner* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Provided feedback to the class.
2. Presented new ideas.

Introduction

During their visit to the Collection, students should have noted down any businesses on the visitor banner that they recognised. Pupils were also asked to think of companies they would use for a new banner for Craiglockhart.

Activity

Firstly, pupils should individually report to the class any businesses they recognised on the banner at the War Poets Collection.

Then, in groups of three or four, students should discuss the ideas they had for the updated banner. Groups should decide on which businesses they wish to promote, and make a new banner (or poster) highlighting the companies and their services. The class should be reminded about the advertising we see every day: what makes it stand out? How can you grab people's attention when there are so many companies and products in Edinburgh?

Plenary

In this activity, students have to work in a team to produce a piece of advertising. This task allows students to be creative, but also forces them to work with others and therefore compromise.

The difference between the companies advertised at Craiglockhart in the past and in the present should be reviewed, and the class should be encouraged to comment on what they noticed.

Activity 5 Continued: *The Hydra*

Individual Task

Level: National 5/Higher

Time: 45 minutes

Resource: *The Hydra* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Used research to develop an idea.
2. Planned a creative piece.

Introduction

While at the War Poets Collection, students should have studied *The Hydra* magazine and taken notes. They were asked to consider the following roles:

- A patient at Craiglockhart War Hospital
- A nurse caring for the sick
- A doctor working with shell-shocked soldiers

Activity

Students should develop their ideas from their visit and begin to plan their piece using the *The Hydra Essay Planning* worksheet. The essay may be completed in a follow up lesson, or set as homework.

The finished work could be considered as a portfolio piece.

EXTRA: Students should be encouraged to share their completed piece in pairs or groups and give constructive criticism. What did they enjoy? Was there anything that did not work or could be further developed?

Plenary

The class should review what they have learned since their visit to the War Poets Collection. Was it easier to plan and write their piece after learning about Craiglockhart? The benefit of research when thinking about creative writing should be highlighted.

Activity 6: Discursive Essay

Group Work

Level: National 5/Higher

Time: 30 minutes

Resource: *Discursive Essay* worksheet

LO

Learning Outcomes

By the end of this lesson students will have:

1. Participated in group discussion.
2. Completed a mind map for a discursive essay.

Introduction

The students have now studied the history of the Craiglockhart War Hospital, visited the War Poets Collection and studied war poetry. The final activity will ask them to consider their view on war.

Activity

In groups of three or four, students should discuss their visit to the War Poets Collection and if it has changed their view on war. They should also consider the poems they have studied and the image of war they portray.

Pupils should then use the *Discursive Essay Mind Map* from the 'Post-Visit' worksheets. They should consider questions such as: what aspects of war should they discuss? Would it be a balanced or one-sided (persuasive) essay? What sources could they research?

At the end of the discussion, groups should provide feedback to the class on their thoughts.

EXTRA: For homework, students should use their mind maps to come up with and answer an essay topic for a discursive/persuasive essay. This could be used as a portfolio piece.

Plenary

The class should review the effectiveness of group discussion and mind maps when planning a discursive essay. Do they have a more informed opinion of war now? How has that view changed since the visit to Craiglockhart?

Next Steps: Continuing and Developing

Level: National 5/Higher

Time: Variable

Resource: *Regeneration*

Introduction

By the conclusion of these activities, students should be well informed on the background of Craiglockhart and the War Poets Collection. The following lesson plan schedule demonstrates how this knowledge can be developed to prepare for the National 5 Critical Reading paper and the Higher Critical Essay paper.

The suggested text is *Regeneration* by Pat Barker, the first book in a trilogy. It focuses on the Craiglockhart War Hospital and the work of Dr Rivers, as well as the lives of the poets Sassoon and Owen.

The novel is a fictional piece based on the real lives of the doctors and patients of the War Hospital. After visiting Craiglockhart and participating in interactive activities, this novel should engage students and allow them to utilise their learning for their final exam.

As well as a text, there is also a film adaptation of *Regeneration* (also known as *Behind the Lines*). This film may be accessed as accompanying study material.

The textual analysis exercise for *Regeneration* can be found on page 32 at:
http://www.educationscotland.gov.uk/Images/8717engl2_tcm4-123741.pdf

| LESSON # | LEARNING OBJECTIVES | ACTIVITIES | RELEVANT CURRICULUM FRAMEWORK |
|-------------|---|--|--|
| Lesson 1-15 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Read and understood the text. • Discussed key issues. • Analysed techniques such as theme and characterisation. | Text should be read aloud in class and reviewed at the end of a chapter. Notes should be taken on important quotes for example: theme and characterisation. Additional reading should be set for homework. | National 5 & Higher: <ul style="list-style-type: none"> • Reading • Speaking |
| Lesson 16 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Analysed characterisation in the text. • Highlighted key quotes. • Worked out a relationship map between main characters. | After completing the text, students should analyse the key characters: Rivers, Sassoon, Owen and Prior. They can work in groups to highlight key quotes for each character. Students should also be encouraged to create a map to work out the relationships between the characters (i.e. doctor>patient>friend) | National 5 & Higher: <ul style="list-style-type: none"> • Reading • Speaking • Writing • Group Work |
| Lesson 17 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Analysed key scenes and themes. • Engaged in group discussion. | Students should discuss key scenes and important themes in the text such as: war, friendship, mental health and honour/duty. Each group should be given a different theme to focus on. Findings should be reported back to the class. | National 5 & Higher: <ul style="list-style-type: none"> • Reading • Speaking • Group Work |

| LESSON # | LEARNING OBJECTIVES | ACTIVITIES | RELEVANT CURRICULUM FRAMEWORK |
|--------------|--|--|---|
| Lesson 18 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Read and analysed a text • Completed a textual analysis. | Students should read and analyse the extract from <i>Regeneration</i> provided in the link above. They should then answer the questions. | National 5 & Higher: <ul style="list-style-type: none"> • Textual analysis |
| Lesson 19 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Analysed the work of Sassoon and Owen within the text. • Annotated said pieces for recognised techniques. | The class should be asked to consider <i>A Soldier's Declaration</i> and the poems of Sassoon and Owen included in the text. Textual analysis should be employed on these pieces: students should use their <i>Poetry Toolkit</i> to aid annotation. | National 5 & Higher: <ul style="list-style-type: none"> • Reading • Writing |
| Lesson 20 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Prepared an essay plan | Using the <i>Anthem for Doomed Youth</i> lesson plan as a template, students should write an essay plan for a past paper question from the Prose section of the Critical Reading/ Critical Writing paper. | National 5: <ul style="list-style-type: none"> • Critical Reading (Prose) Higher: <ul style="list-style-type: none"> • Critical Writing (Prose) |
| Lesson 21 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Written an essay under timed conditions. | Building on their essay plan activity, students should attempt a timed essay on a past paper from the Prose section of the Critical Reading/ Critical Writing paper. | National 5: <ul style="list-style-type: none"> • Critical Reading (Prose) Higher: <ul style="list-style-type: none"> • Critical Writing (Prose) |
| Lesson 22-23 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Observed and analysed a film. • Compared text and film media. | If possible, students should watch the film adaptation of <i>Regeneration</i> in class. Pupils should be encouraged to take notes while observing and 15 minutes should be left at the end of each lesson to discuss any film techniques/ similarities to the novel. | National 5: <ul style="list-style-type: none"> • Critical Reading (Film and TV Drama) Higher: <ul style="list-style-type: none"> • Critical Writing (Film and TV Drama) |
| Lesson 24 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Prepared an essay plan | As with 'Lesson 20', students should write an essay plan for a past paper question from the Film and TV Drama section of the Critical Reading/Critical Writing paper. | National 5: <ul style="list-style-type: none"> • Critical Reading (Film and TV Drama) Higher: <ul style="list-style-type: none"> • Critical Writing (Film and TV Drama) |
| Lesson 25 | By the end of the lesson, students will have: <ul style="list-style-type: none"> • Written an essay under timed conditions. | As with 'Lesson 21', students should build on their essay plan activity and attempt a timed essay on a past paper from the Film and TV Drama of the Critical Reading/Critical Writing paper. | National 5: <ul style="list-style-type: none"> • Critical Reading (Film and TV Drama) Higher: <ul style="list-style-type: none"> • Critical Writing (Film and TV Drama) |

Suggested Texts for Further Study

Wilfred Owen

Dulce Et Decorum Est

Spring Offensive

Wild With All Regrets

Exposure

Insensibility

Disabled

Miners

Siegfried Sassoon

Aftermath

Counter-attack

The General

Glory of Women

The Hero

Everyone Sang

Activity 5: *The Hydra* Essay Plan

Time: 45 minutes

For this activity, you will need *The Hydra* worksheet that you completed during your visit.

You were asked to consider the following roles:

- A patient at Craiglockhart War Hospital
- A nurse treating the sick
- A doctor working with soldiers with shell-shock

You will now expand on your notes and create a plan for a creative piece.

Type of piece:

Short story/article/poem?

Point of View:

1st/3rd?

Character:

Soldier/Nurse/Doctor?

Develop character:

What do they look like? What is their personality? Do they have a family? What are their hobbies? Who else do they know at Craiglockhart?

What is their involvement in the war? How long have they been doing their job? What did they do before the war? What do they think about the war?

Develop setting:

Where will the piece begin: will it be at Craiglockhart? Having visited the War Poets Collection, can you imagine Craiglockhart as a war hospital? What would be different? Remember to use all the senses when describing setting.

Develop plot:

How will the piece start? Will it be reflecting on the war once it is over? Will it begin before the war has broken out? Will the plot be linear, or will it flashback to the past? Will there be a turning point or plot twist? How will it end?

Research:

What facts have you learned about Craiglockhart that you could include in your piece to make it more realistic? What has studying the War Poets taught you about the experience of war?

Activity 6: Discursive Essay

Group Work
Time: 30 Minutes

Who/what does it affect? People, land, economy etc.?

Why do people/countries go to war?

WAR

How is war viewed in the media?
What wars are currently happening in the world?

Will we ever be able to completely stop war?

