



POETRY

Revision guide for the poems in

WJEC EDUQAS

GCSE ANTHOLOGY

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Revision activities:

- Read through every poem and annotate it in detail.
- Fill in the boxes on the adjacent page, using your knowledge of the poem (the information page might help you with this).
- Work out which poems link with others in some way and complete the Venn diagrams with your thoughts.
- Extend your understanding further by completing the questions at the back of the booklet.

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

The Manhunt Simon Armitage

After the first phase,
after passionate nights and intimate days,
only then would he let me trace
the frozen river which ran through his face,
only then would he let me explore the blown hinge of his lower jaw,
and handle and hold
the damaged, porcelain collar-bone,
and mind and attend
the fractured rudder of shoulder-blade,
and finger and thumb
the parachute silk of his punctured lung.
Only then could I bind the struts
and climb the rungs of his broken ribs,
and feel the hurt
of his grazed heart.
Skirting along,
only then could I picture the scan,
the foetus of metal beneath his chest where the bullet had finally come to rest.
Then I widened the search,
traced the scarring back to its source
to a sweating, unexploded mine
buried deep in his mind, around which
every nerve in his body had tightened and closed.
Then, and only then, did I come close.

Title: The title is a play on words as it could mean two things. The first idea is of a literal 'manhunt', meaning a hunt to capture a man, perhaps a criminal. Here the wife's search is for the husband she knew so well but who seems *lost* to her, metaphorically, after his experiences at war.

Background: 'Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing "real" war poetry, and as close as I ever want to get' (Simon Armitage). 'The Manhunt' was originally part of a Channel 4 documentary, *Forgotten Heroes: The Not Dead*. The poem is read by Laura, wife of Eddie Beddoes, who was a peace-keeper in Bosnia before being discharged because of injury and post traumatic stress. The poem highlights the price humans pay in conflict as it describes her experience of her husband's return and the effect of his physical and emotions scars on their relationship

Summary: *The Manhunt* is written from the perspective of the wife of a soldier who has suffered serious injuries at war and has returned home. The poem explores the physical and mental effects of injuries sustained when on active service in the armed forces.

Language:
Verbs - reflect the activities of the wife as she conducts her "search". Words and phrases like "explore", "handle and hold", "mind and attend" are all references to careful treatment of her husband's injured body, as well as suggesting her patient care for his mental state.

There are lots of sensual, **loving verbs** in the poem, reflecting the intimacy of husband and wife, and keen devotion from the wife hoping to heal her husband. The wife says that she is able to "climb the rungs of his broken ribs", a closely observed detail of her hands **exploring the altered body of her husband**. The idea of the ladder is reflective of the effort involved in the wife's gradual search for answers.

The speaker refers to parts of the husband's body using **metaphors**, comparing them to inanimate objects rather than to living things. His jaw is a "blown hinge", suggesting that he is no longer open to her, perhaps unable to talk of his feelings and experiences. His collar bone is "damaged, porcelain", a metaphor that brings to mind something hard but also easily chipped and cold, a reminder of the "frozen river which ran through his face".

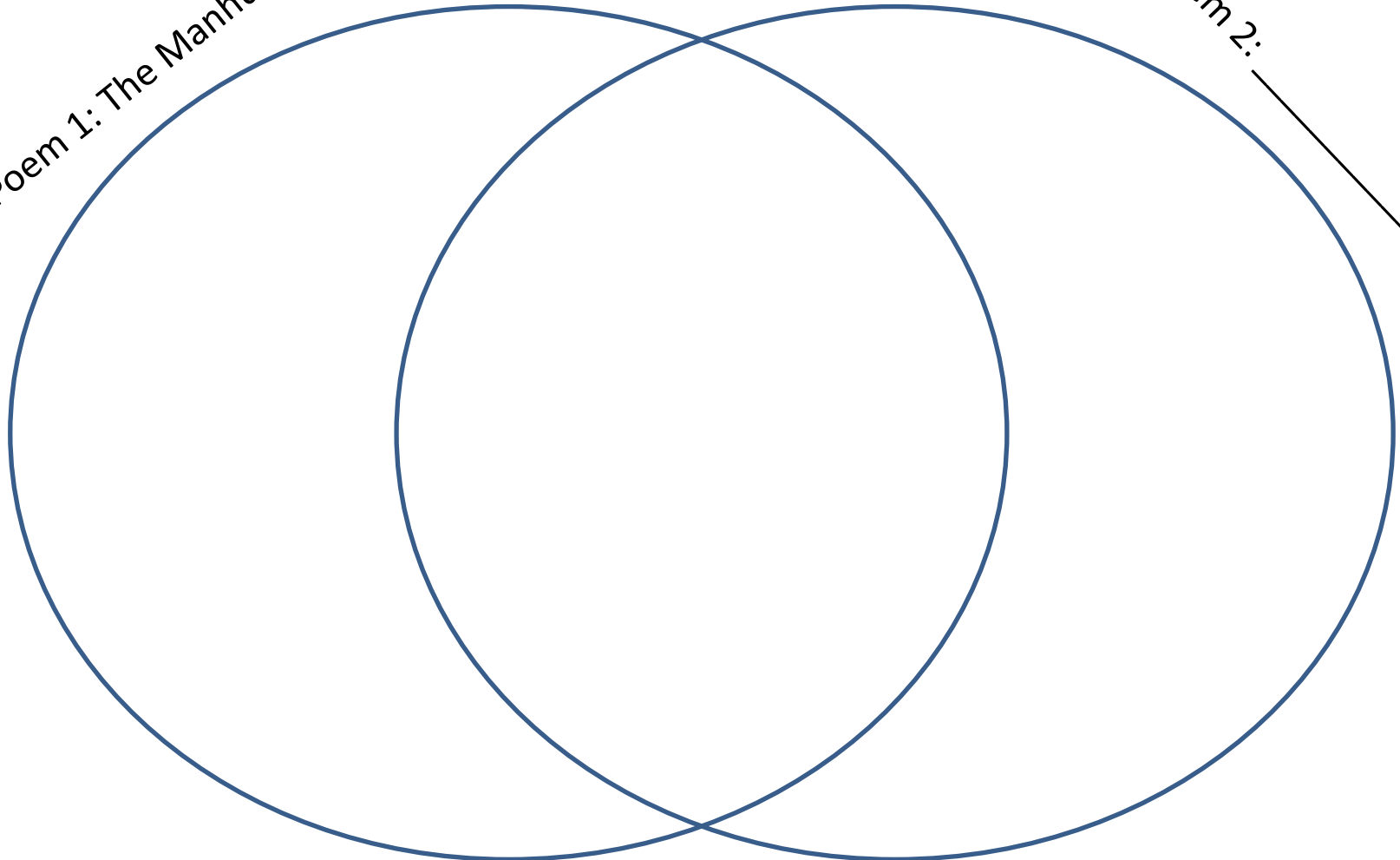
Structure: The poem is made up of a series of **couplets, mostly unrhymed**. This creates a sense of **fragmentation**, which matches the feelings of the soldier's wife as she tries to understand the man her husband has become after the experiences of war that he has had.

The poem describes the steps the wife takes in order to find answers from her injured husband. The poem ends when the search is brought to a close.

Which other poems could you link to this one?

Poem 1: The Manhunt

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Sonnet 43 (How do I love thee?) Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Title: From the title, we know that this poem is going to express a strong thought or idea and be 14 lines long, with roughly 10 syllables in each (because it's a sonnet). We can also tell that this poem is a part of something bigger, seeing as it is number 43 (of 44).

Background: The poem was part of a sonnet sequence called *Sonnets from the Portuguese*. This title is misleading maybe because Barrett Browning wanted her readers to think that these sonnets were originally written by someone else in Portuguese and that she had translated them, however it was actually all her own original work in English. Most readers agree that she wrote the sonnet as a personal declaration of love to her husband, Robert Browning (who was also an important Victorian poet). Perhaps the intimate and private origin of the sonnets is what led Barrett Browning to create an imaginary foreign origin for them.

Summary: Elizabeth Barrett Browning's sonnet sequence was written before she married Robert Browning to express her **intense love** for him. *Sonnet 43* is the most famous of the 44 sonnets. In it, Browning attempts to define her love. The opening of the poem suggests it arises from a question: "How do I love thee? Let me count the ways!".

Language: The poem makes use of **repetition**: "I love thee" is repeated eight times and shows the devotion the poet feels for her lover as well as the determined nature of that love. Repetition is also used in a list on line 2 "depth and breadth and height" to emphasise the scale of the poet's love. Repetition here also suggests breathlessness and excitement, to reflect that giddy feeling of being in love.

Love is compared to important moral concepts like "Being and ideal Grace", "Right" and "Praise". Browning's use of **capital letters** makes these words stand out to the reader.

The opening rhetorical question implies a **conversation between lovers**, and the exclamation mark at the end of the first line makes the poem seem light-hearted and playful. The speaker is responding enthusiastically to the challenge of listing the ways in which she experiences love.

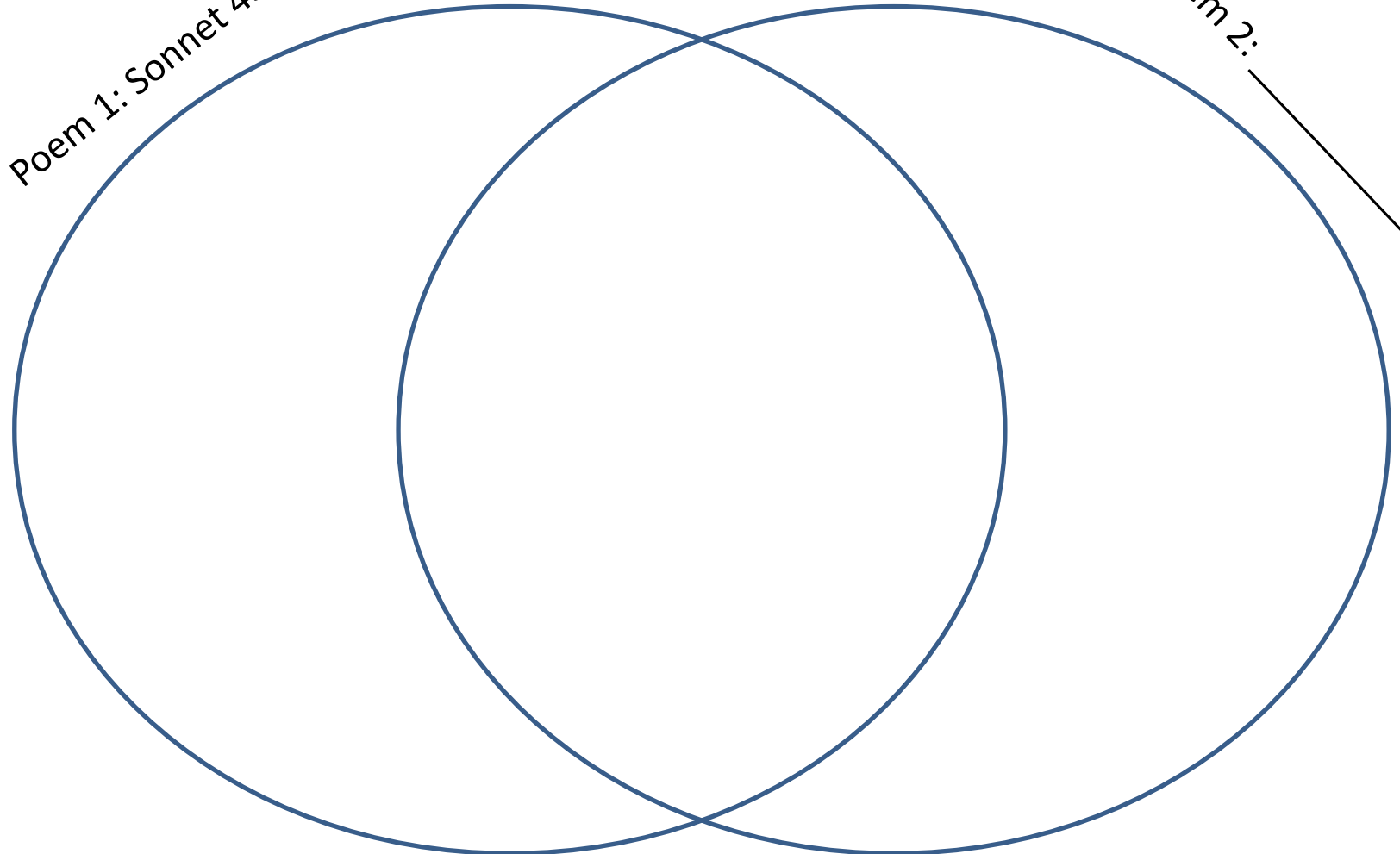
Lines become frequently broken up by **punctuation** by the end of the poem, another suggestion that the speaker is excited. "I love thee with the breath,/ Smiles, tears, of all my life!". She is passionate in her explanation.

Structure: *Sonnet 43* is the length of a traditional sonnet (14 lines) but otherwise does not follow the rules. There is a fairly **regular rhyme scheme**, but this is flexible, and Browning often makes use of assonance (for example "Praise" and "Faith"), which is striking because the poem is about defining the perfect love, and yet the poem avoids perfection. Perhaps this is deliberate.

Which other poems could you link to this one?

Poem 1: Sonnet 43

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

London William Blake

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear
How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls
But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

Title: The proper noun 'London' refers to the capital city of England which sets the scene for the poem.

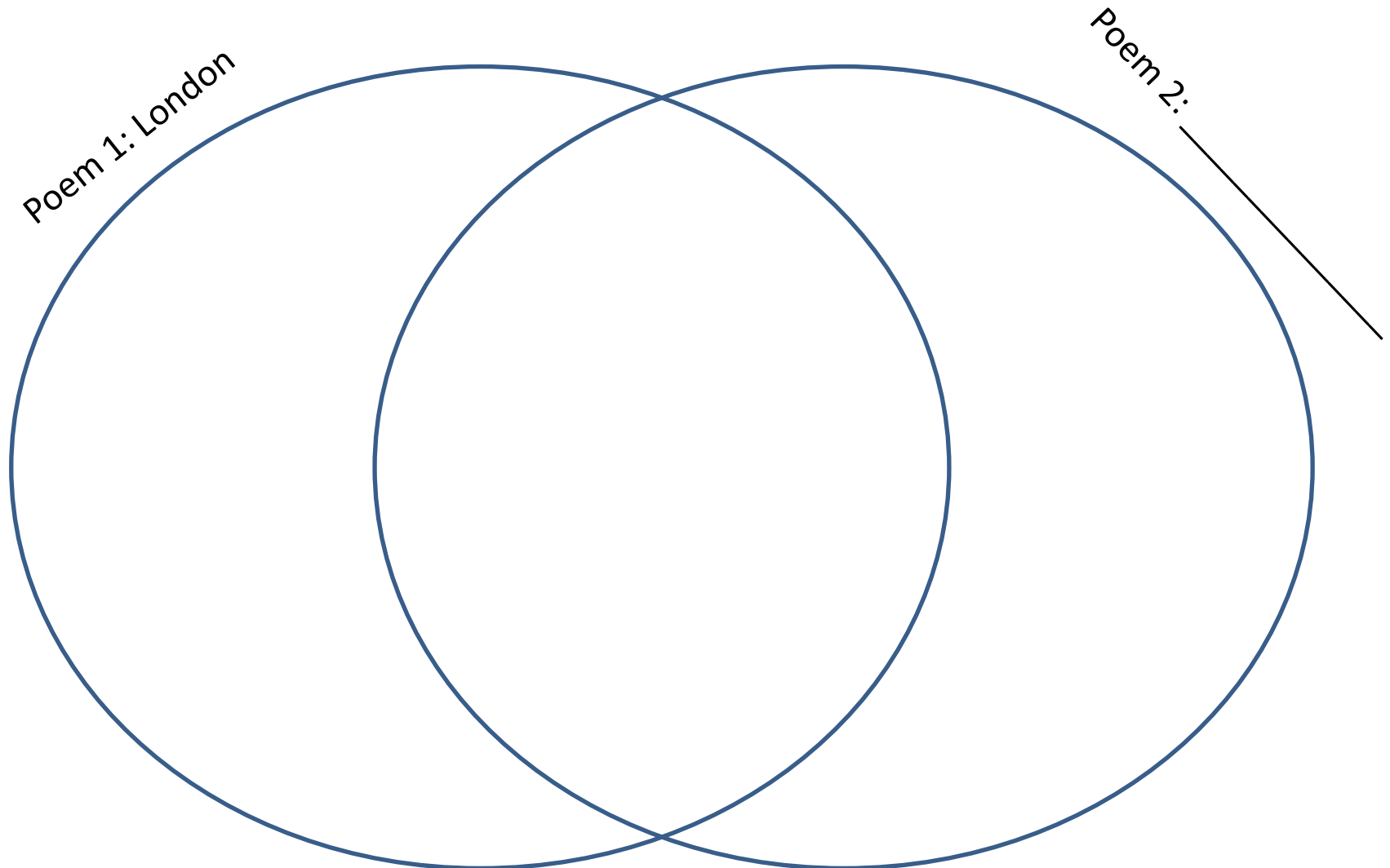
Background: At the time that the poem was written, the French people were uprising against the monarchy and aristocracy, using violence and murder to overthrow those in power. Many saw the French Revolution as inspiring - a model for how ordinary, underprivileged people could seize power. Blake alludes to the revolution in *London*, suggesting that the experience of living there could bring about a rebellion on the streets of the capital.

Summary: The poem describes a tour around London, showing a glimpse of what the speaker sees as the terrible conditions faced by the people living there. Child labour, restrictive laws of property and prostitution are all explored in the poem.

Language: The tone of the poem is at times sounds holy, reflecting Blake's interest in religion and Christianity. It is as if the speaker is offering a revelation of the terrible consequences unless changes are made in the city. In the first stanza, Blake uses **repetition** twice, firstly using the word "charter'd". This is a reference to the charters that gave ownership and rights to specific people. Blake may have seen this as stealing rights and freedom from ordinary people. The second use of repetition is with the word "marks". This has a two meanings: it could be about the physical scars inflicted on people as a result of the conditions they endure, but it also refers to the speaker writing down their finding on their walk around the city – once it's marked down on paper it means it cannot and should not be ignored or forgotten. In the first three lines of stanza two, the speaker makes it clear that "every" sound he hears is evidence of the "mind-forg'd manacles". Manacles are like handcuffs. This suggests that people's minds are controlled and confined - that the city has taken away their ability to think. The poem is full of **negative words**: "weakness", "woe", "cry", "fear", "appals", "blood", "blights", "plagues" and "hearse" are just some of them. The poem ends with a surprising **oxymoron**: "marriage hearse". To Blake, marriage should be a celebration of love and the beginning of new life. Yet here it is joined with the word "hearse" - a vehicle associated with funerals. To the speaker of the poem, the future brings nothing but death and decay.

Structure: As the title of the collection suggests, *London* is presented in a very regular way, much like a song. There is a strict **ABAB** rhyme scheme in each of the four stanzas. The four stanzas offer a glimpse of different aspects of the city, almost like snapshots seen by the speaker during his "wander thro'" the streets.

Which other poems could you link to this one?



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

The Soldier Rupert Brooke

IF I should die, think only this of me:
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by the suns of home.
And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Title: Originally entitled 'The Recruit', Rupert Brooke's sonnet was changed to 'The Soldier'. This may have been because the idealistic pre-war attitudes of 1914 disintegrated as the realities of war set in and the death count increased, Brooke's sonnets also fell out of favour and the poem no longer acted as encouragement to men going out to the battlefield. Brooke's poems are still important though as they reveal the mood that was felt by many when war began in 1914.

Background: This poem was written at the very start of the First World War in 1914. Brooke died the year after "The Soldier" was published which meant it ended up being the conclusion and the finale to Brooke's '1914' war sonnet series which dealt with the death and accomplishments of a soldier

On April 4, 1915, the Dean of St. Paul's Cathedral read out the sonnet as part of his Easter Sunday sermon. The sermon was published in *The Times* the next day, and it then became, 'an important document of national preparation for war'.

Summary: The poem is about an English soldier as he is leaving home to go to war. It glorifies death for one's country as a honourable end and England as the noblest country for which to die .

Language: Personification when England is described as a mother , for example "England ... bore...shaped... made aware" and "England ...blest...washed...". By using this comparison Brooke shows the reader just how special England would have been to a soldier (like a mother). It's like the soldier owes her a debt of gratitude to her because she's given him life, moulded his character, taught him, given him gifts and this helps us understand why he'd be willing to sacrifice his life for her.

A metaphor is used when the soldier's body is described as "a richer dust concealed (beneath the earth)" as it makes it seem like the body is treasure/a precious gift given back to the motherland.

Alliteration creates a gentle tone through the soft sound of 'f' in "there is some corner of a foreign field that is forever England...". This calm tone acts to reassure that the soldier's death should not be something to be sad about but instead that by him being buried in a faraway land it means that this part of the world is actually now eternally a piece of England.

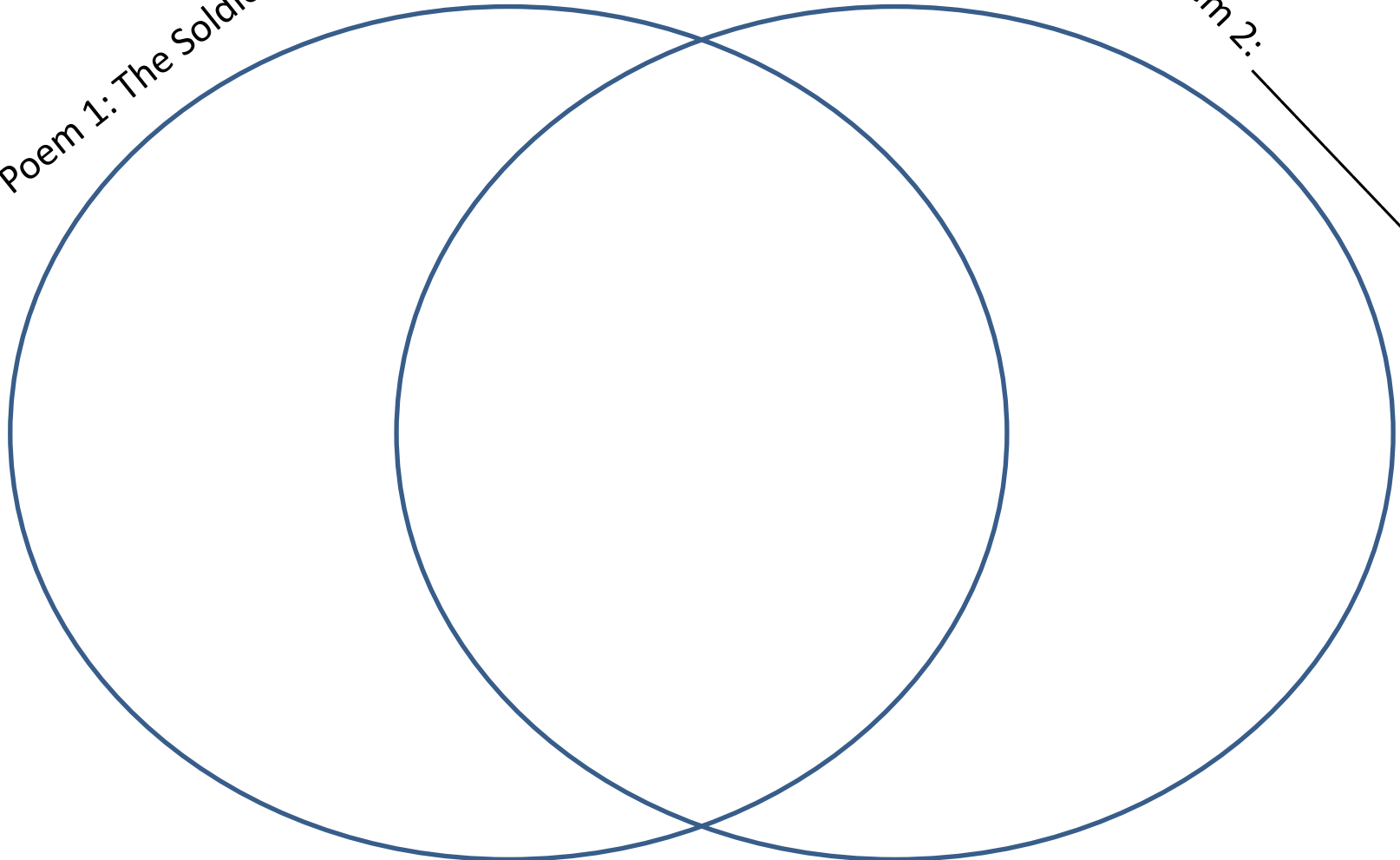
Structure: The first 8 lines of the poem cover the possibility of the soldier dying and reflect on the role England has played in his growth. In the ninth line, the speaker imagines what it will be like in heaven and consequently moves the direction of the poem away from the earth and toward an afterlife in the sky.

As for the rhyme scheme, Brooke used two different types – one (ABAB) historically connected with England (because of Shakespeare), and one (ABBA) associated with Italy. It may have had something to do with the politics at the time. England and Italy weren't fighting yet but England was about to partake in a battle that would be fought on European soil. By using these two forms together Brooke's poem is in a way foretelling a kind of English-European connection that was to come (though through weapons not words).

Which other poems could you link to this one?

Poem 1: The Soldier

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

She Walks in Beauty Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.
One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.
And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

Title: *She Walks in Beauty* creates an image in the reader's mind of a gorgeous woman almost gliding across the room as though so perfect and flawless that she is not affected by any other influence. Imagery, like this, is used consistently throughout the poem to bring the exquisiteness of the woman alive.

Background: Byron is believed to have been inspired to write the poem after seeing an attractive woman at a fashionable London party. His poem is, therefore, a personal one which responded to a particular situation. It has been said that the lady was grieving and dressed in a black glittery gown. It's claimed that Byron was a bit of a womaniser and had many stormy relationships himself. He was famously described as 'mad, bad and dangerous to know'.

Summary: *She Walks in Beauty* is an eighteen line poem celebrating female splendour. The beauty of the woman the speaker describes is both her outward appearance and her inner goodness. Although it might generally be classified as a love poem the poet never actually declares that love. He focuses on the subject's enchanting purity and allure.

Language: The poet uses **rich and varied language** which is highlighted through literary devices such as **alliteration** and **assonance**. For instance, in the first stanza there are two examples of alliteration in the second line ('Of cloudless climes and starry skies') while a pattern of assonance intertwines around this (the 'i' sounds of: 'night', 'climes', 'skies', 'bright', 'eyes', 'light' and 'denies'). All but one of these words is brought to the reader's attention by being placed at the ends of the lines.

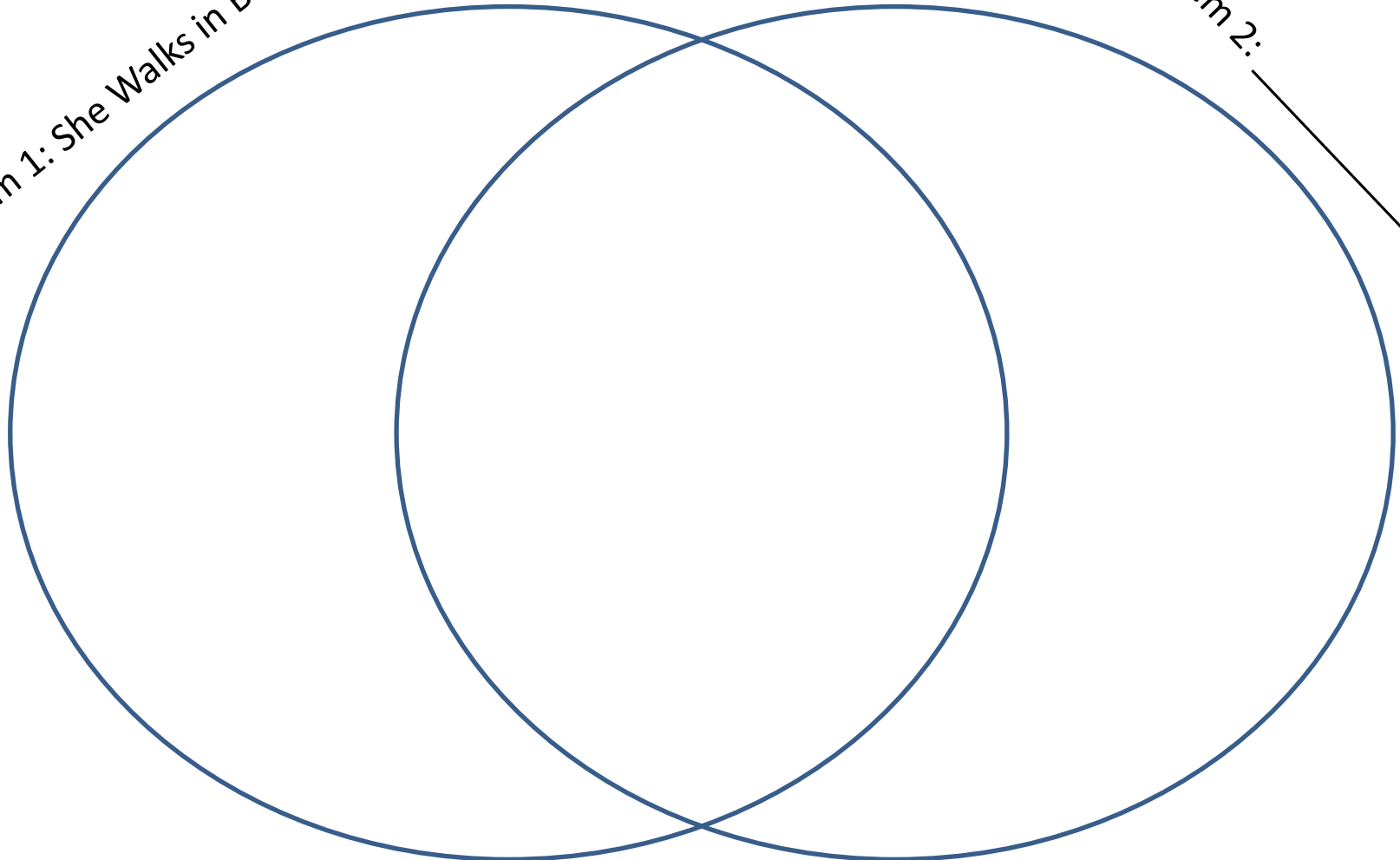
Antithesis is used too e.g. 'One shade the more, one ray the less'. Here 'shade' is contrasted with 'ray' and 'more' with 'less'. This **repeated use of opposites** displays the confusion in the speaker's mind as he tries to explain the woman's overwhelming attractiveness – something which is basically beyond words.

Structure: The poem has three stanzas, each consisting of six lines. The rhyme scheme is regular and follows the pattern **ABABAB**. This consistent rhythm stresses the consistency of the subject's walk but also her flawless perfection. Working against this rhythm, Byron makes much use of **enjambment**. It is almost as though the speaker cannot pause for breath in trying to tell the reader about how beautiful this woman is.

Which other poems could you link to this one?

Poem 1: She Walks in Beauty

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Living Space Imtiaz Dharker

There are just not enough
Straight lines. That
Is the problem.
Nothing is flat
Or parallel. Beams
Balance crookedly on supports
Thrust off the vertical.
Nails clutch at open seams.
The whole structure leans dangerously
Towards the miraculous.
Into this rough frame,
Someone has squeezed
A living space
And even dared to place
These eggs in a wire basket,
Fragile curves of white
Hung out over the dark edge
Of a slanted universe,
Gathering the light
Into themselves,
As if they were
The bright, thin walls of faith.

Title: The title is effective as it makes the reader think of their own 'living space' and imagine it in their mind. This then acts as the basis of comparison when learning about the slums of Mumbai in the poem.

Background: Dharker is a modern day poet who was born in Pakistan but grew up in Scotland. She often focuses on themes of identity, the role of women in contemporary society and the quest for meaning. She draws on her multi-cultural background and experiences in her work.

Dharker also directs films and has scripted a number of documentaries in India, championing work with women and children. Dharker's personal knowledge of Mumbai is clear in this poem.

Summary: The poem describes a rickety living space, without 'straight lines' and beams 'balanced crookedly on supports'. She has explained that the poem is about the slums of Mumbai, a place which people from all over India move to in the hope of a better life. The living spaces created out of all kinds of found materials: corrugated sheets, wooden beams and tarpaulin. She celebrates the existence of these living spaces as a miracle.

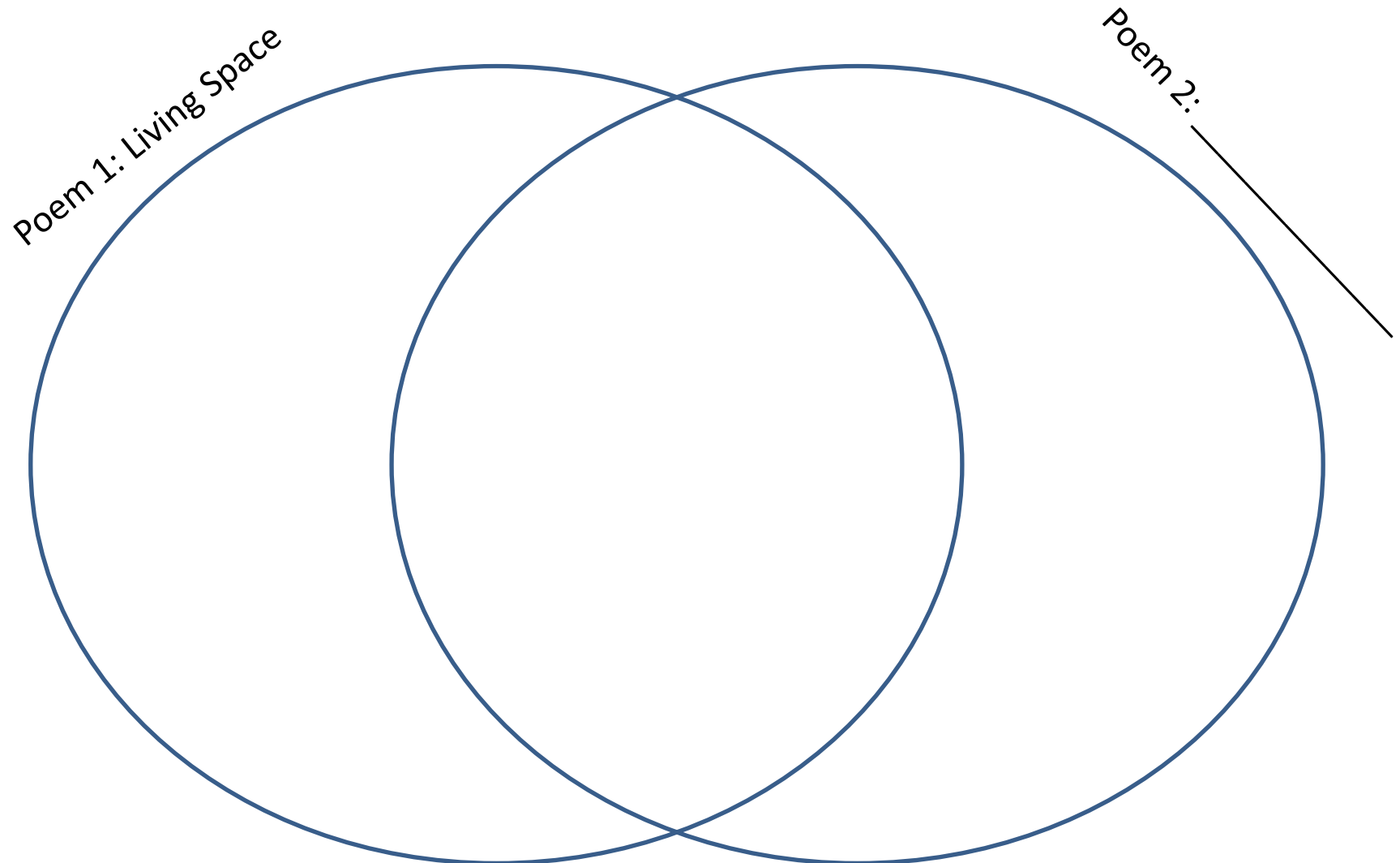
Language: The poet presents us with an **image**, like a shot of a moment in time. The language used is **simple** and focuses on the shape of the structure. Words like 'crookedly', 'balance', 'leans' and 'slanted' emphasise the instability of the living space.

There is a **contrast** between dark and light with the bright image of the curved smooth eggs standing out against the darkness of the 'slanted universe'.

Structure: Living Space is written in a long thin stanza with 22 short lines. Each line varies in length. The longest, 'The whole structure leans dangerously', appears considerably longer on the page than the others, perhaps to emphasise the fact the whole structure is **leaning over**. The effect of this is to create a poem that appears as precarious as the physical structures it describes. The lines of different lengths seem to stick out into the page like the crooked beams the poet talks about. There are some examples of **rhyme** in the poem (that/flat, beams/seams, space/place, white/light). In these cases the rhyme acts as a way of holding the poem together – therefore the rhyming words are similar to the nails in the poem which are trying to create stability to the overall structure.

Dharker uses **enjambment** throughout this poem with lines spilling over into one another. This reflects the way the slum structures lean over and on top of each other.

Which other poems could you link to this one?



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas²⁷

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

As Imperceptibly as Grief Emily Dickinson

As imperceptibly as grief
The summer lapsed away, —
Too imperceptible, at last,
To seem like perfidy.
A quietness distilled,
As twilight long begun,
Or Nature, spending with herself
Sequestered afternoon.
The dusk drew earlier in,
The morning foreign shone, —
A courteous, yet harrowing grace,
As guest who would be gone.
And thus, without a wing,
Or service of a keel,
Our summer made her light escape
Into the beautiful.

Title: The title of the poem implies a slow and gradual overtaking of sorrow.

Background: Dickinson's poetry was heavily influenced by the Metaphysical poets of seventeenth-century England, as well as her reading of the Book of Revelation and her upbringing in a Puritan New England town, which encouraged a Calvinist, orthodox, and conservative approach to Christianity. Dickinson wrote this poem, however, to embody her own emotions—she lived in isolation at times during her life and struggled with discontent. Here she makes the fading of her happiness seem as if it is almost a beautiful thing. Her words create a feeling of content in the darkness. “As imperceptible as Grief” could be explained as a observation of Dickinson's own feelings and life.

Summary: In Emily Dickinson's poem “As imperceptibly as Grief,” Dickinson uses her beautiful words to show her complete distress. She writes in a poetic form to almost bring a bit of irony to her situation, as if her unhappiness is something that can be mocked and belittled by beautiful ideas

Language: She writes about summer as if it is a **symbol** of contentment. Dickinson contrasts the joys of “the Summer” with the concealed “Grief”. Although the line “As imperceptibly as Grief / The Summer lapsed away” seems to be just an simple statement about the season, there is a **hidden meaning** behind Dickinson's words. Dickinson uses many different words such as “perfidy” and “sequestered” to create an **isolated and treacherous mood**. These words suggest that the summer that is “escap[ing]” is actually the speaker's (or Dickinson's) own happiness. The “Summer made her light escape / Into the Beautiful” suggests that the “Beautiful” is somewhere or something to long for, and long to be. The **capitalisation** of this word emphasises it and makes it seem like it's a proper noun rather than a descriptive word.

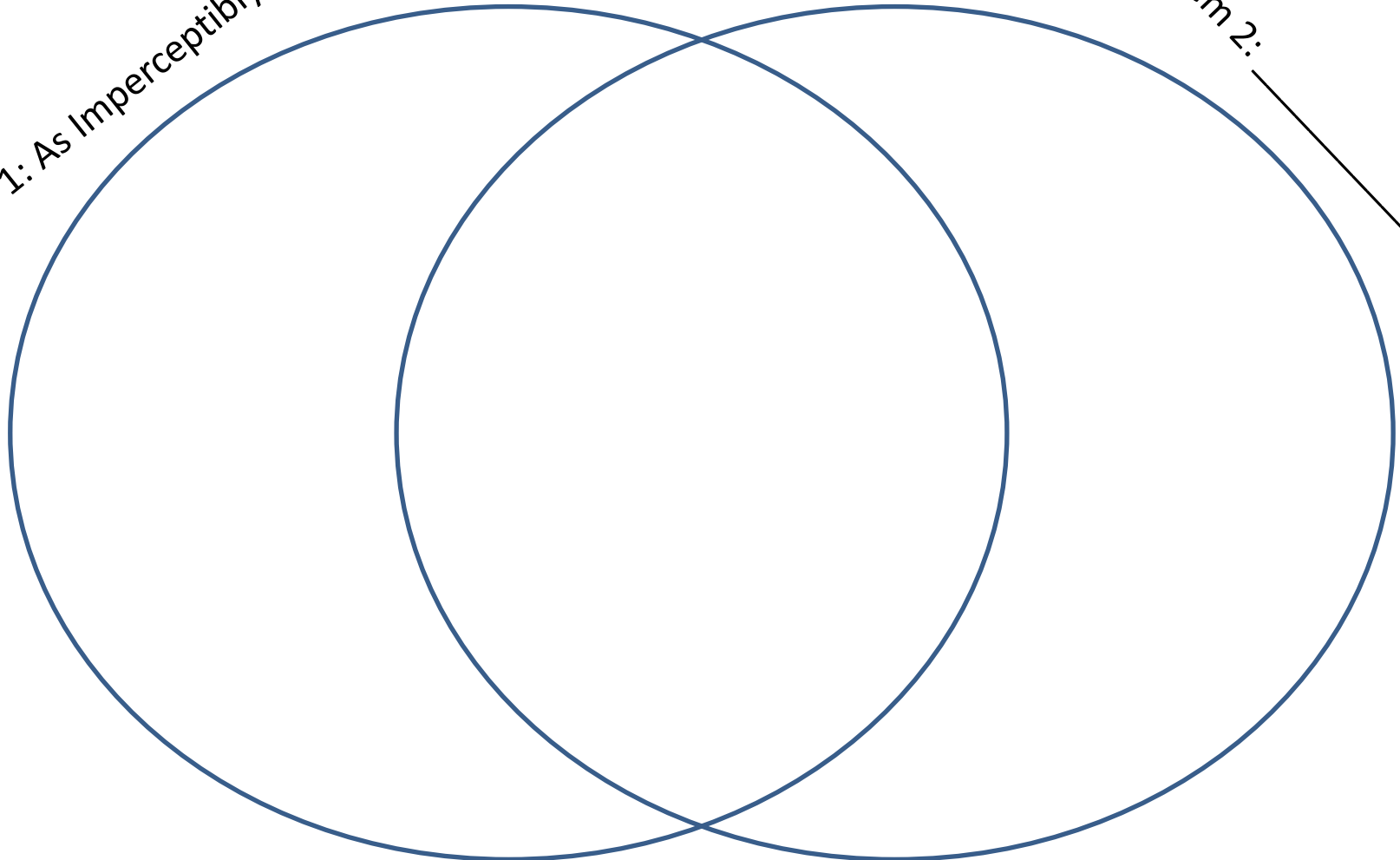
Dickinson also provides **examples from nature** to build an understanding of her happiness fading away. “The dusk grew earlier in” shows that the darkness that is over-taking her emotions. The **theme of darkness** as all consuming and the theft of happiness is key. “As Twilight long begun / Or Nature spending with herself / Sequestered afternoon” describes her happiness as almost detectable but nearly gone. Just as when the sun sets, there is some light showing but it was to be taken away, as “the Dusk drew earlier”.

Structure: Though there are **no stanza breaks** in this poem, it follows that pattern, and it is helpful to think of it as having four verses. This is because each verse can be seen as a sentence and within each every **second and fourth line rhyme** (or nearly do) for example ‘away’ with ‘Perfidy,’ ‘begun’ with ‘Afternoon,’ ‘shone’ with ‘gone’ and ‘Keel’ with ‘Beautiful.’ These pull the poem together and help us hear the **repetitions and rhythms** that tell us this isn't just everyday speech. As with music, which is so often hard to explain, we can hear riffs and beats which shows us that a mind is at work making some sense of our chaotic experience of the everyday.

Which other poems could you link to this one?

Poem 1: As Imperceptibly as Grief

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

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Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Cozy Apologia Rita Dove

I could pick anything and think of you—
This lamp, the wind-still rain, the glossy blue
My pen exudes, drying matte, upon the page.
I could choose any hero, any cause or age
And, sure as shooting arrows to the heart,
Astride a dappled mare, legs braced as far apart
As standing in silver stirrups will allow—
There you'll be, with furrowed brow
And chain mail glinting, to set me free:
One eye smiling, the other firm upon the enemy.

This post-postmodern age is all business: compact disks
And faxes, a do-it-now-and-take-no-risks
Event. Today a hurricane is nudging up the coast,
Oddly male: Big Bad Floyd, who brings a host
Of daydreams: awkward reminiscences
Of teenage crushes on worthless boys
Whose only talent was to kiss you senseless.
They all had sissy names—Marcel, Percy, Dewey;
Were thin as licorice and as chewy,
Sweet with a dark and hollow center. Floyd's

Cussing up a storm. You're bunkered in your
Aerie, I'm perched in mine
(Twin desks, computers, hardwood floors):
We're content, but fall short of the Divine.
Still, it's embarrassing, this happiness—
Who's satisfied simply with what's good for us,
When has the ordinary ever been news?
And yet, because nothing else will do
To keep me from melancholy (call it blues),
I fill this stolen time with you.

Title: The word 'apologia' means 'a defence', therefore an interpretation of the poem's title might be, 'A Defence of Cosiness'.

Background: Dove, an American poet, is married to fellow-writer Fred Viebahn and *Cozy Apologia* appears to be a loving tribute to him. The poem highlights the couple's domestic life as writers, 'Twin desks, computers, hardwood floors'. It is set against the arrival of Hurricane Floyd, a terrible storm which hit the east coast of the USA in 1999. This factual, real-life context supports the idea this is an real-life poem about her relationship.

Summary: Waiting for a storm to hit, the speaker set herself set up, snug and safe, in her study. Though Hurricane Floyd disrupts the business of daily life, it also allows time for daydreams. So, with time on her hands, the speaker finds herself daydreaming about her partner. Everything the speaker sees, from the rain outside to the ink on the page, reminds her of her partner. She pictures him as a knight in shining armour, protecting her. He's a vivid contrast, she thinks, to the 'worthless' boys she used to date. She's embarrassed by how comfortable their cosy, ordinary lives have made them. Yet she draws relief from making use of the 'stolen time' she has because of the hurricane's approach with her thoughts of Fred.

Language: The poem is written in **relaxed, informal language**, almost like a conversation, as the poet moves from subject to subject. This disorderly feel is emphasised by the use of dashes to break up the text and by sentences that finish part of the way through a line. Just as it's like in our minds, especially when we're thinking about love, it's as if one thought interrupts another in the flow of ideas.

The speaker uses a **metaphor** to compare her partner to a knight in shining armour. The **imagery** of a knight saving his maiden is emphasised by the **simile** 'sure as shooting arrows to the heart'. Dove also uses a simile to suggest her old boyfriends were sweet but no good: 'thin as licorice and as chewy,/ Sweet with a dark and hollow center'.

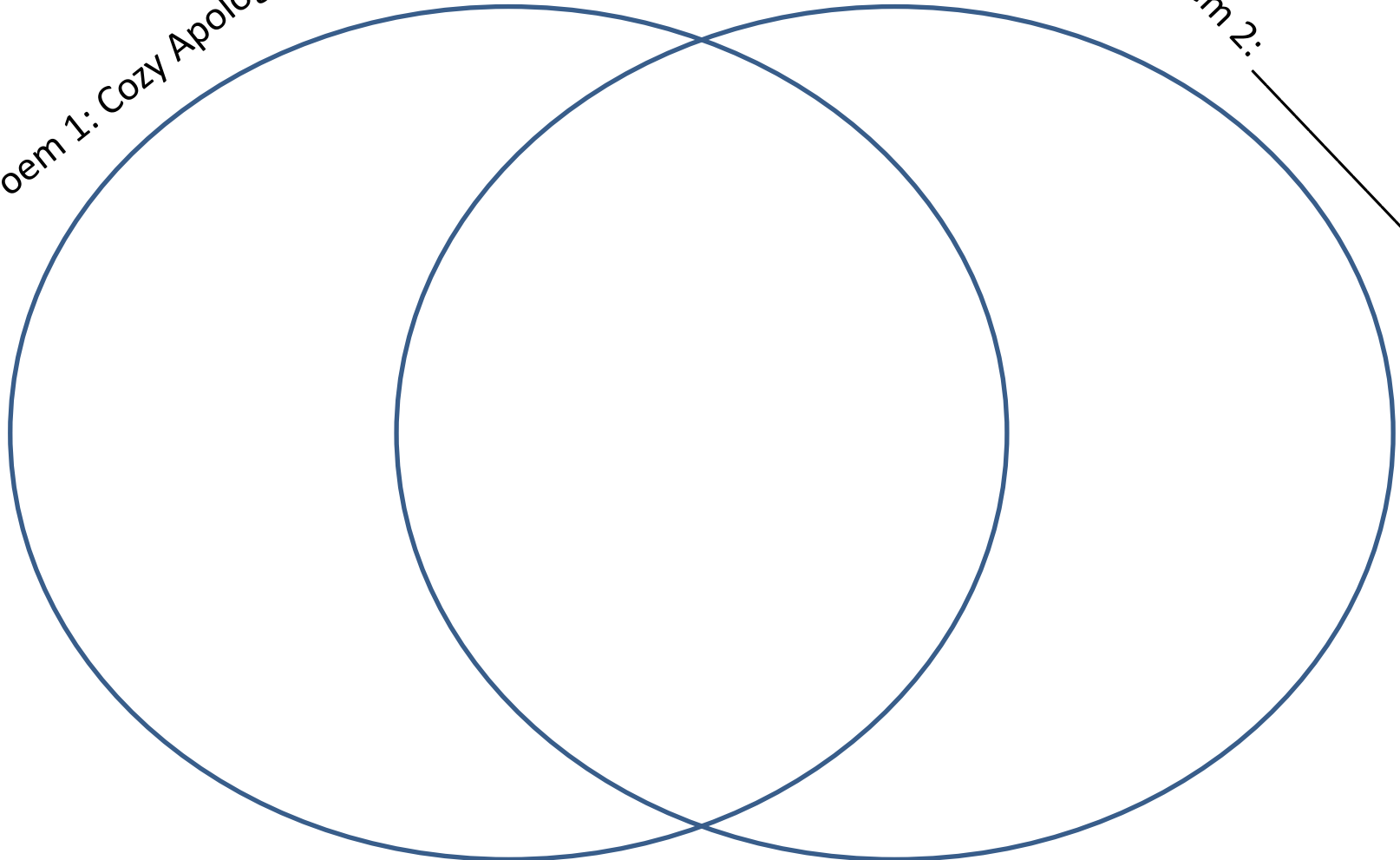
The hurricane itself is **personified** as 'Big Bad Floyd' who 'nudges' and 'cusses' in his 'oddly male' way and this helps the reader make a connection with the actual men in the poem. These fragmented **images** help to suggest the reader's daydreaming state of mind to the reader.

Structure: The poem has three 10-line stanzas. Stanza one is made up of five rhyming couplets, to make a rhyme scheme **aabbccdde**. This starts to break down in stanza two, as if imitating the disturbance of the oncoming storm. By stanza three, a new rhyme scheme has begun to develop: **ababccddddd**. Perhaps the poet intended to project the oncoming storm onto the page. However, the overall effect on the reader is an impression of a relaxed, informal voice – perhaps a thoughtful one, wandering from idea to idea.

Which other poems could you link to this one?

Poem 1: Cozy Apologia

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Valentine Carol Ann Duffy

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding ring,

if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

Title: 'Valentine' makes us think of romance, and perhaps the celebration of love on 14th February every year.

Background: Duffy often writes about difficult and controversial subjects, encouraging the reader to consider alternative points of view. Her poetry is often feminist, for example her collection *The World's Wife* took characters from history, literature and mythology and gave them a female point of view, as a sister, a wife or a feminised version of a character.

Summary: *Valentine* describes a present for a lover, such as you would give on Valentine's Day. It is an unusual present though as it's an onion. The poem describes why it is a powerful gift of love, much more than the clichéd roses or box of chocolates. The onion (with its layers) becomes a metaphor for love, and so the poem is this as well as Valentine gifts.

Language: The poem starts with a combination of **romantic imagery** – the metaphor of the "moon" – and the ordinary – the "brown paper" the moon is wrapped in. The very first stanza of the poem dismisses the stereotypical gifts of love, highlighting that this will be a more unusual kind of valentine.

There is a strong **feeling of danger** in the imagery of the poem. For example, the onion will "blind you with tears", which is a comparison – using a **simile** – to what a lover will do, and even in affection there is a sense of threat in its "fierce kiss". This culminates in the single word line in the middle of the final verse: "Lethal". This is stressed by the fact that the final word of the poem is "knife". This acts as a **warning** that love can be dangerous, perhaps in its possessiveness.

This is also shown in the idea that "light" is assured by the "careful undressing of love" – you must be cautious with love to get its benefit, just as you must be cautious with the onion. Throughout the poem the onion is a **metaphor** for love, developed in different ways. There is also an vagueness in the poem as to whether "it" refers to the onion or to love.

Sound

The only **alliteration** in the poem is in the "cute card" and the "red rose" – the corny Valentines. Duffy is perhaps implying something about the over use of alliteration in other love poems here.

Although there is **no rhyme** in the poem, there are some places where **repetition** is used so that the words echo each other. This symbolises both ongoing love and the layers of the onion.

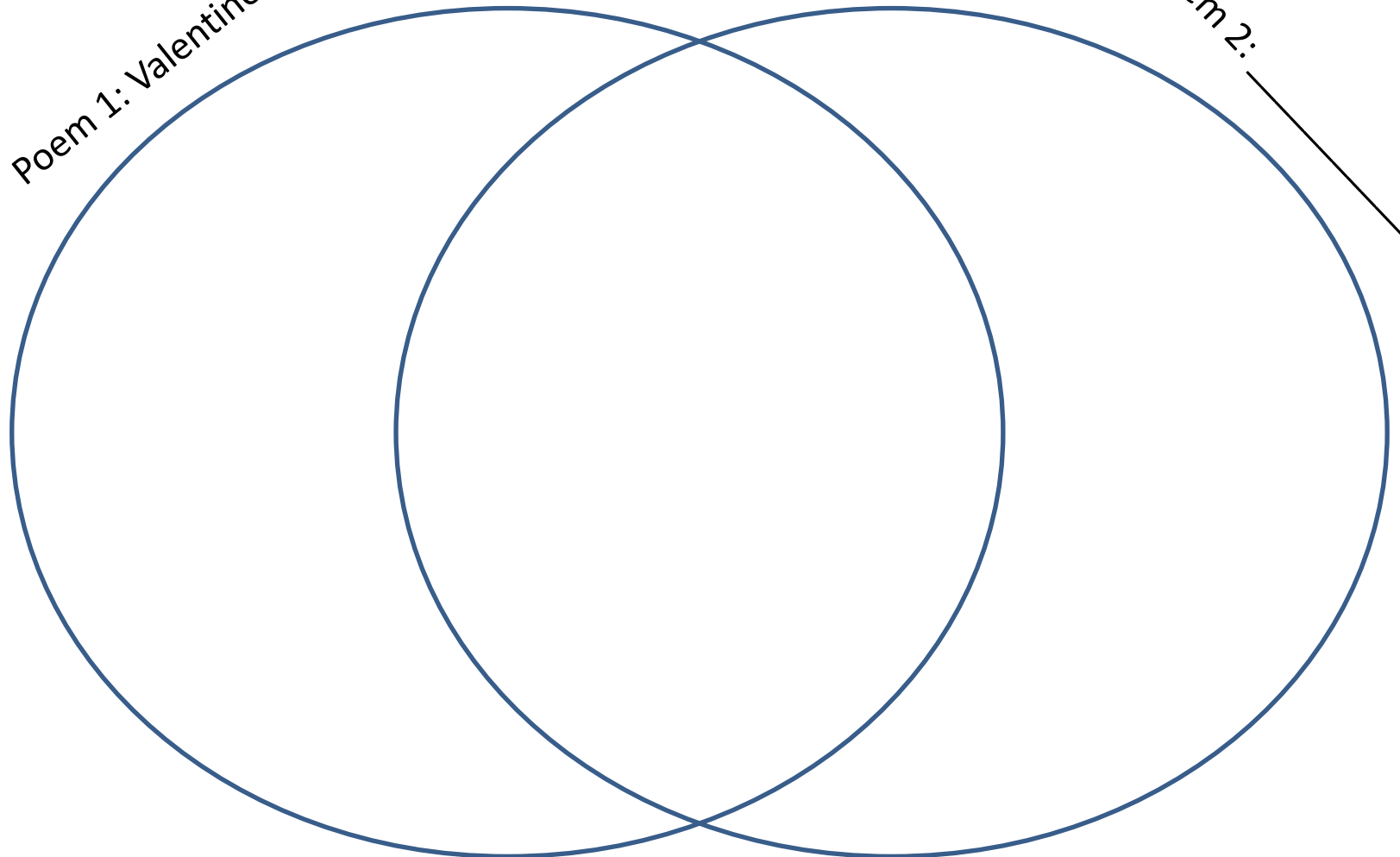
Structure: Each stanza is very short, and several are only one line long. This form reflects the form of an onion itself, and the layers that go to make it up. There is a sense in which *Valentine* is within the tradition of list poems, as the speaker tells you what the onion is, and then what it is like.

The poem is a first person narrative, directly addressing "you". We don't know who the "you" is, but perhaps, as it's the kind of person who would normally receive a "cute card" (perhaps a woman).

Which other poems could you link to this one?

Poem 1: Valentine

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

A Wife in London (December, 1899) Thomas Hardy

I —The Tragedy

She sits in the tawny vapour
That the City lanes have uprolled,
Behind whose webby fold on fold
Like a waning taper
The street-lamp glimmers cold.
A messenger's knock cracks smartly,
Flashed news is in her hand
Of meaning it dazes to understand
Though shaped so shortly:
He--has fallen--in the far South Land . . .

II--The Irony

'Tis the morrow; the fog hangs thicker,
The postman nears and goes:
A letter is brought whose lines disclose
By the firelight flicker
His hand, whom the worm now knows:
Fresh--firm--penned in highest feather -
Page-full of his hoped return,
And of home-planned jaunts by brake and burn
In the summer weather,
And of new love that they would learn.

Title: ‘A Wife in London’ emphasises the effect of warfare on those left behind, as well as the victims of the battle field. The use of the indefinite article ‘a’ in the title suggests that this poem could be about any wife who is waiting for news of her husband – rather than a specific person.

Background: Hardy wrote this poem around the time of the second Boer war (1899 – 1902) in South Africa. It was a battle between the British and the Dutch and was over some gold reserves in the area. Eventually the British did win but not before plenty of bloodshed.

Summary: A woman is waiting at home in London for news of her husband who is fighting in South Africa. Fog is filling the London streets when there is a knock at the door and a messenger arrives with a telegram saying that her husband has died in battle.

The following, even foggier, day she receives a letter (which must have been delayed in the post) from her husband saying how much he is looking forward to coming home. It’s ironic as she sadly realises that they won’t be able to live out their hopes and dreams together.

Language: Euphemism is used to try and soften the blow of death to the reader in “He-has fallen”, which in fact highlights the fact that the wife will still have to live with this loss, regardless of how the news is broken to her. Hardy also uses **imagery** and **pathetic fallacy** to reflect the dark and dreary mood of the poem, for example “the street lamp glimmers cold” and “the fog hangs thicker”. The **simile** “like a waning taper” adds to this image as it compares the fading light to the soldier’s life dwindling. “His hand, whom the worm now knows” is **ironic** because we know that the wife will not be able to hold her husband’s hand again and that his “page full of his hope return” will never come true.

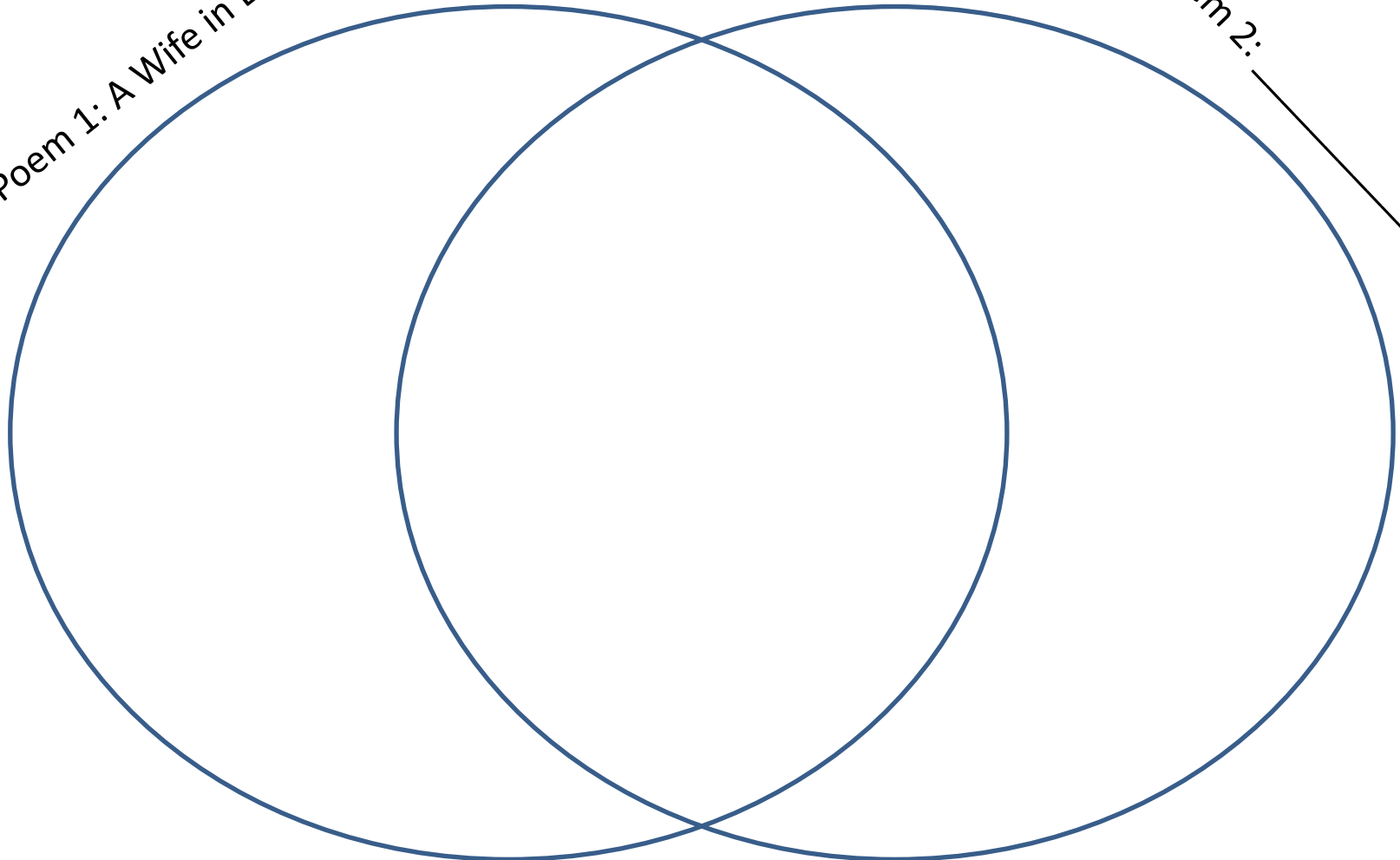
Structure: The poem has **four verses** that each consist of five lines. It’s divided into two parts: I – The Tragedy and II – The Irony. This creates a **sense of time** for the reader as each section explains the different events in turn . This creates irony as it would not have been the same if the wife had received the letter from her husband before she found out that he had died.

Although the poem has a regular rhyme scheme, the changing rhythm means it doesn’t create a ‘sing-song’ and playful tune which emphasises the bleak and depressing mood.

Which other poems could you link to this one?

Poem 1: A Wife in London

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Death of a Naturalist Seamus Heaney

All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell.
There were dragonflies, spotted butterflies,
But best of all was the warm thick slobber
Of frogspawn that grew like clotted water
In the shade of the banks. Here, every spring
I would fill jampotfuls of the jellied
Specks to range on window sills at home,
On shelves at school, and wait and watch until
The fattening dots burst, into nimble
Swimming tadpoles. Miss Walls would tell us how
The daddy frog was called a bullfrog
And how he croaked and how the mammy frog
Laid hundreds of little eggs and this was
Frogspawn. You could tell the weather by frogs too
For they were yellow in the sun and brown
In rain.

Then one hot day when fields were rank
With cowdung in the grass the angry frogs
Invaded the flax-dam; I ducked through hedges
To a coarse croaking that I had not heard
Before. The air was thick with a bass chorus.
Right down the dam gross bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.
I sickened, turned, and ran. The great slime kings
Were gathered there for vengeance and I knew
That if I dipped my hand the spawn would clutch it.

Title: The title refers to Heaney's changing opinion of nature after an experience at a flax-dam. 'Death' reflects the strong emotions he feels and reflects upon the fact that a chapter of his life has come to an end.

Background: Heaney was an Irish poet (1939 – 2013) who was born on a farm, became a schoolteacher, and then a writer. His first book of poetry was *Death of a Naturalist* and contained "vivid portraits" of natural life. His childhood influenced his writing as Northern Ireland is famous for producing linen and this material is made from flax. The poem describes a flax-dam which is where flax is soaked in order to soften it. In this poem, he recalls an event from his own younger years when he went to visit the dam and his opinion of nature changed. It's all about the natural world, frogs, loss of innocence and the power of nature.

Summary: Poem begins with the narrator describing the dam and a clear sense of the child's delight in nature comes through. The narrator describes how he used to take frogspawn and also recalls the childish explanation of this that he was given from a teacher at school.

The poem ends with the narrator describing one occasion when he went down to the dam and it appearing to be different. It is as if the natural world is angry at the spawn being stolen and the narrator ended up running away from the dam terrified.

Language: Sound is important in helping to create a sense of the setting through words such as 'slobber', 'coarse croaking', 'slap' and 'plop'. Heaney also uses words such as 'rotted', 'gargled', 'warm thick slobber' to create a sense of the potentially **unpleasant nature** of the location.

Language is used to create a **sense of menace** that comes to the surface as the poem progresses. The sound of the frogs is like a 'threat' and there is a **simile** of the frogs being like 'mud grenades'. Finally, there is the **metaphor** of the 'great slime kings'.

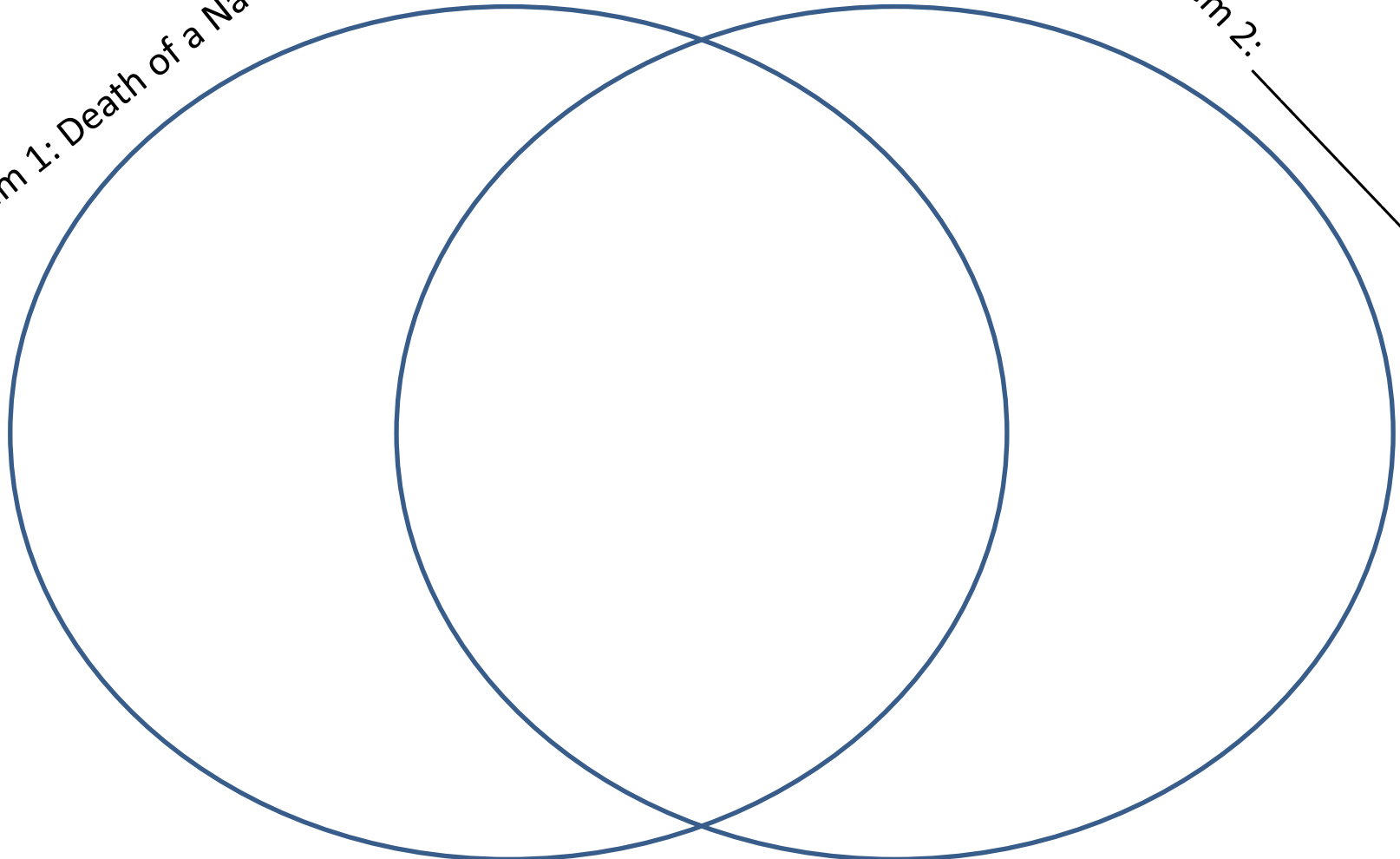
Structure: The poem is written in two verses and **each deals with a clearly defined topic**. The first offers a general description of the setting and sums up the innocent attitude towards it. The second section focuses on a specific visit to the dam and the consequences of it. The movement between the first and second section of the poem is underlined by the use of the word 'Then' at the start of the second section.

The poem makes use of **enjambment** (one line running on into the next) and this helps to create a sense of flow in it.

Which other poems could you link to this one?

Poem 1: Death of a Naturalist

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Hawk Roosting Ted Hughes

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly -
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads –

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

Title: The title gives us an idea of the literal content of the poem – that it's about a bird of prey.

Background: Ted Hughes (1930-1998) was born in Yorkshire and grew up in the countryside. After serving in the air force for two years, he won a scholarship to Cambridge University where he studied Archaeology and Anthropology. The themes of the countryside, human history and mythology therefore already deeply influenced his imagination by the time he started writing poetry as a student.

Summary: We can interpret the poem:

- literally (celebrating the hawk itself. The hawk is a bird of prey, known for its intelligence and incredibly sharp eyesight. In medieval times hawks were also used by kings and aristocrats for hunting.
- metaphorically (exploring themes associated with the bird). We talk about being hawk-eyed - observant. We also think about politicians being 'hawkish' or hawk-like, which means being aggressive towards other countries, favouring, for example, military intervention. The image of the hawk sitting on top of the world, controlling everything through the threat of violence made people think of a fascist leader - the Nazi symbol was an eagle standing on top of a wreath.

Language: Sound

There is one **key sound** that echoes through all the verses. This is the long 'ee' sound for example found four times in stanza one. This may suggest the only sound to be heard throughout the wood is the screeching of the hawk itself. The other sound effect is **repetition** of words referring to itself - the hawk's references to itself are evident in every verse. This shows how **vain** and egotistical the bird is. **Imagery:** The language of verse two is simple. This **contrasts** with the threatening language of violence as in line 16. This contrast suggests a leader trying to be a calm sophisticated politician, while really he is a violent thug. The use of **negatives** (no) in lines 2, 15, 20 and 23 makes the phrases sound like political slogans. They suggest the hawk is rejecting the political process, relying instead on brute force (line 16). He also says he does not use clever language in line 15 and arguments to put his case forward - line 20 but then, in line 21, suggests the sun supports his arguments and is behind him.

Structure: This poem has a strong, regular form. It is written in **six stanzas of four lines** each. The length of the lines vary, but even the shorter lines still express strong, controlled ideas (e.g. line 21). So the overall effect of the **form is to express strength and control. The first two stanzas** are about his physical superiority – both in what his body is like and where he can sit.

Stanzas three and four reveal his power of nature, and how he holds everything, including life and death, in his claws.

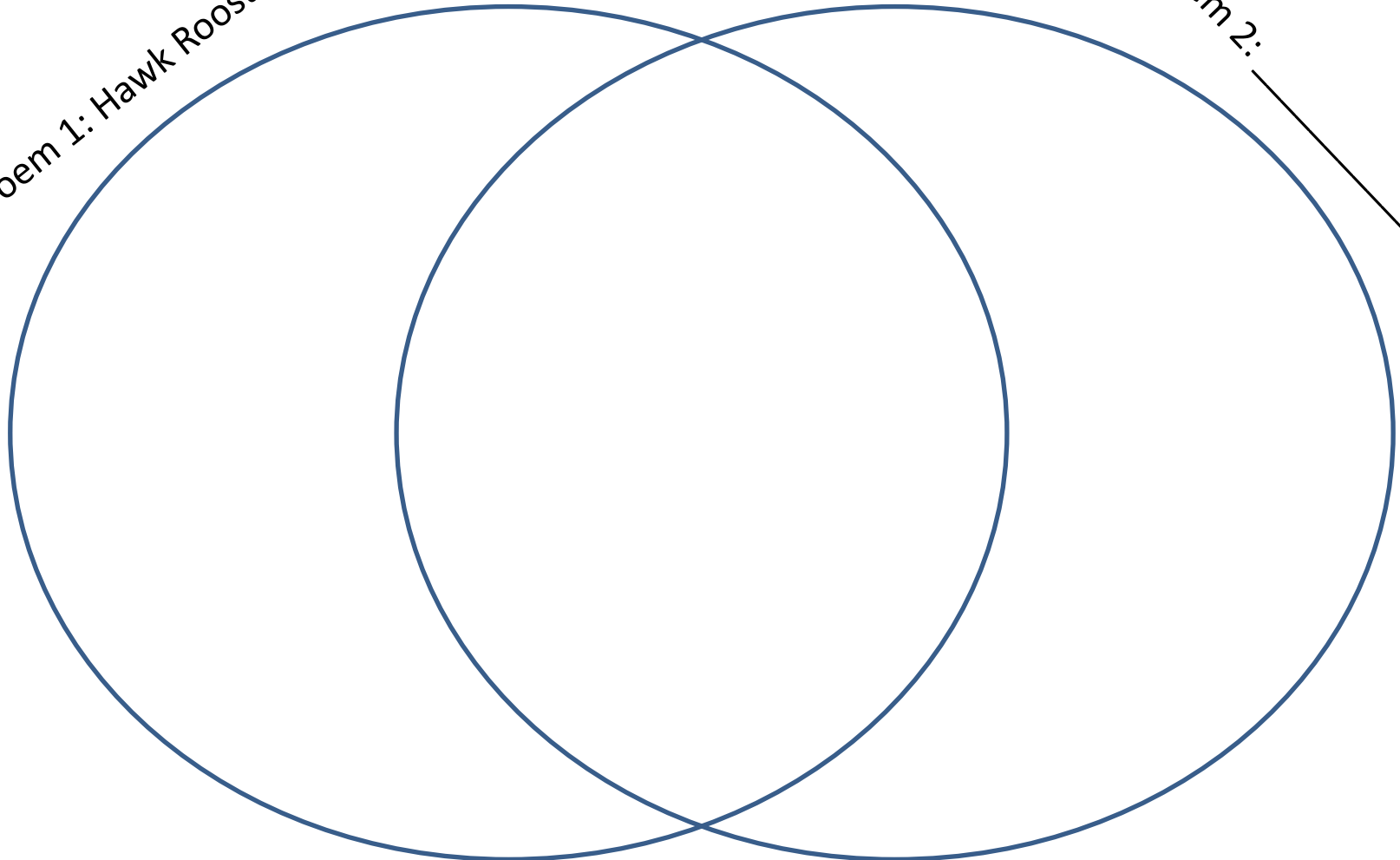
The final two stanzas form a kind of justification for his actions. He explains why he is not just right because of physical superiority but also the way he acts without deception (and he has the support of the sun to prove it!).

The structure takes us through different aspects of his thought process, it arrives where it began. The poem begins and ends in lines beginning with 'I'. This underlines **the key idea of the poem: he is a ruler who will continue to rule exactly how he pleases for years to come.**

Which other poems could you link to this one?

Poem 1: Hawk Roosting

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

To Autumn John Keats

1.

SEASON of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

2.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozy hours by hours.

3.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

Title: The poem and title are a direct address to autumn, which personifies the season in various ways. For example, the speaker starts by greeting autumn. Keats goes on to describe autumn as ‘close bosom friend of the maturing sun’. This use of personification imparts a personal, intimate, human feel.

Background: Keats is generally classified as one of the Romantic poets. Romanticism was a general artistic movement (literature, music, the visual arts, etc.) which dominated European culture from the last part of the 18th century until the mid-19th century. Among its key aspects were:

- a deep appreciation of the power and beauty of nature
- a recognition of the influence of the senses and of personal emotion
- an understanding of the deeper meaning of life

Summary: Keats paints three perfect autumnal landscapes in three powerful verses. He also highlights the impact on the senses which occur to the patient observer. The poem is written in a highly formal pattern and combines rich imagery with clever use of personification. The speaker addresses autumn directly and personifies it as a woman. The poem moves from the early stages of autumn to the coming of winter. It includes detailed descriptions of different aspects of the season which is seen as beautiful and full of natural wonder.

Language: Keats uses alliteration, assonance, repetition and onomatopoeia to enhance the mood and tone of his sensual poetry. The **assonance** of ‘*moss’d cottage-trees*’ helps to stress how the trees would look and feel, richly velvet-green. This supports the sensual opening atmosphere. ‘*Winnowing wind*’ is in harmony with the imagery of harvest while suggesting the soft autumnal breeze. **Alliterative consonants** provide continuity of image; ‘*Close bosom-friend*’, and ‘*Conspiring with him*’, is an example from the first verse. **Repetition** - ‘*To set budding more,/And still more, later flowers for the bees*’, and ‘*watchest the last oozings, hours by hours*’, compounds the sense of abundance and languor, (in the latter example), of time passing slowly and luxuriously.

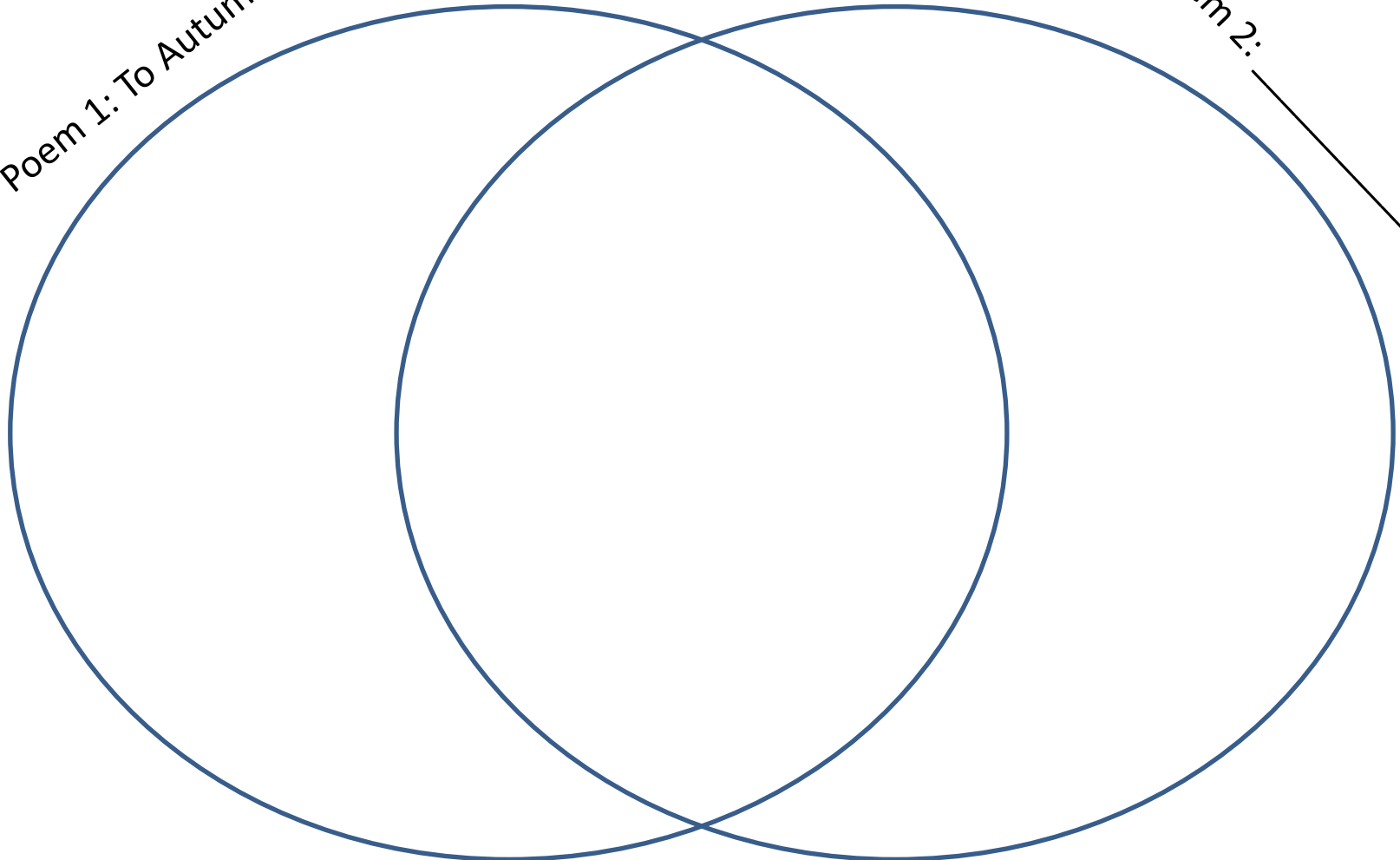
Onomatopoeia is used in the final verse, where sound is the predominant sense. Opening with a reference to the ‘*songs of Spring*’, Keats goes on to illustrate the ‘*music*’ of autumn; a choir of ‘*wailful*’ gnats who seem to mourn the approach of winter, full-grown lambs, whose onomatopoeic ‘*bleat*’ suggests separation from their mothers, the ‘*whistle*’ of the robin and the ‘*twitter*’ of the gathering swallows is also suggestive of sadness and the gathering gloom of winter. Autumn may have its music, but its tune is sad and melancholy.

Structure: Three verses, each 11 lines. The first verse describes late summer/early autumn. The second verse is mid-autumn, at the height of the harvest. The third verse is the end of the season, the harvest is over and winter is approaching. The **rhythm** of the poem is slow and calm. Keats uses **enjambment** to slow the pace when read aloud. Caesura is also used to help to achieve this effect. **Full stops and question marks** placed mid-line slow the pace of the poem. The use of half rhyme; ‘*wind*’/‘*find*’, and near rhyme; ‘*bees*’/‘*cease*’, assist in varying the pace of the poem.

Which other poems could you link to this one?

Poem 1: To Autumn

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Afternoons Philip Larkin

Summer is fading:
The leaves fall in ones and twos
From trees bordering
The new recreation ground.
In the hollows of afternoons
Young mothers assemble
At swing and sandpit
Setting free their children.
Behind them, at intervals,
Stand husbands in skilled trades,
An estateful of washing,
And the albums, lettered
Our Wedding, lying
Near the television:
Before them, the wind
Is ruining their courting-places
That are still courting-places
(But the lovers are all in school),
And their children, so intent on
Finding more unripe acorns,
Expect to be taken home.
Their beauty has thickened.
Something is pushing them
To the side of their own lives.

Title: The title is simple and reflects the mundane as everyone experiences 'afternoons' each day.

Background: Philip Larkin (1922-1985) was born and lived in England. He was a very famous and popular poet and was awarded with many honours for his work, including the Queen's Gold Medal for Poetry. His personality was of a solitary English man who hated fame and didn't want to attach himself with public literary life. Larkin led a restricted life: he never married, he didn't ever travel abroad and he worked as a librarian for 30 years, in Hull. He is famous for writing poems which contained detailed observations about everyday life and relationships. However, his critics say that his poetry was rather negative and miserable.

Summary: The poem considers the situation of some women who are taking their small children to play at the recreation ground. It reflects on the subject of marriage and deals with Larkin's view on young mothers watching their kids playing in a playground. He concludes that marrying young and having children young, leads to the mothers losing their identity and calling in life.

Language: The use of the **natural imagery** when describing summer highlights the passage of time as the seasons are constantly changing, people use the seasons as a measure their life and the imagery of the leaves falling from the trees shows that it will soon be autumn. The **similance** used 'swing and sandpit setting free their children' gives a sense of movement and an idea that things are moving quickly, as well as this the idea of 'setting free' the children **emphasises** the fact that the parents are no longer carefree, but instead they have responsibilities and therefore cannot be spontaneous as the children can be.

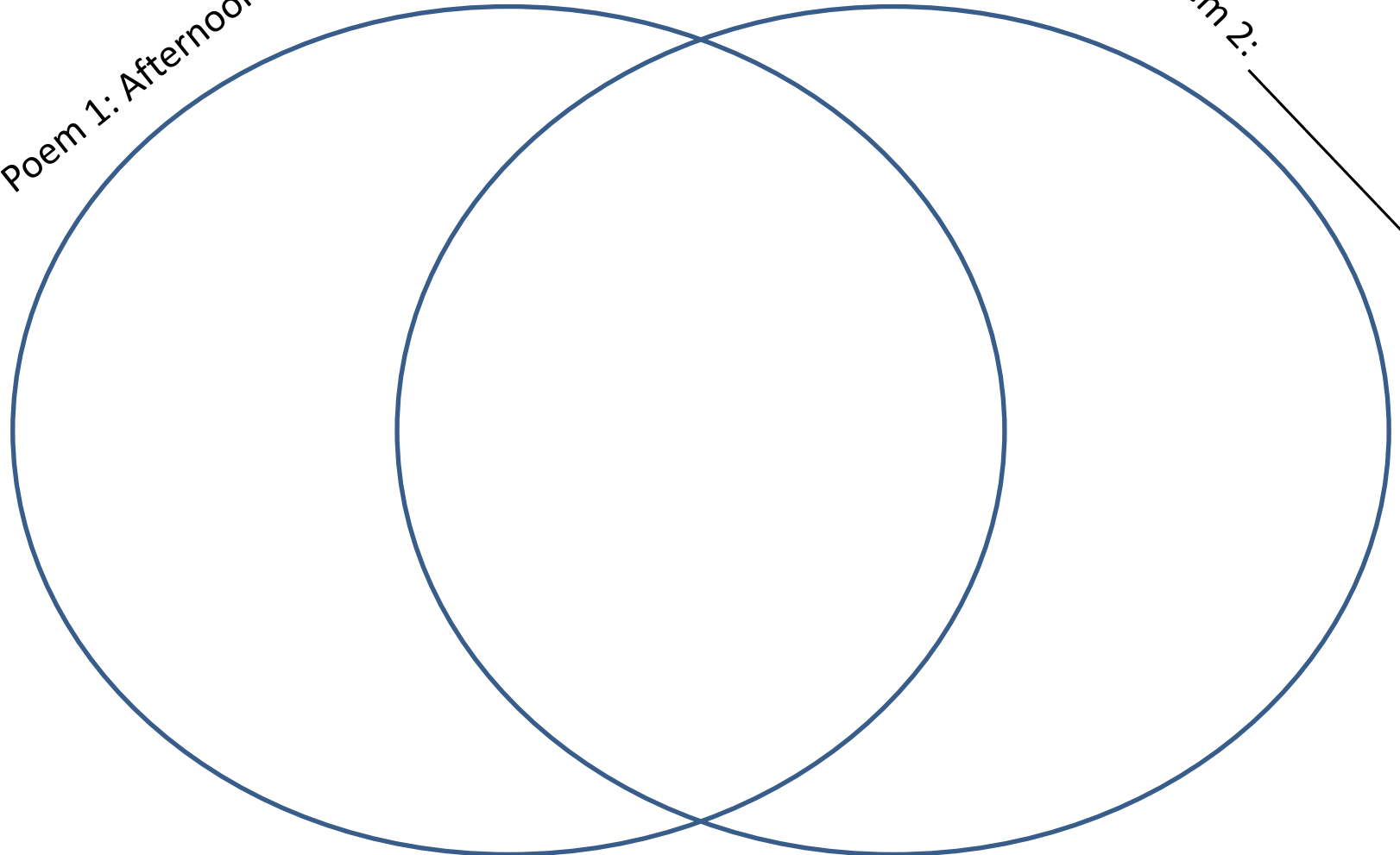
The final lines suggest that it is an increase in the responsibilities, awareness and independence that has caused the children to grow up, 'something is pushing them' not 'someone' and as a result it is due to **uncontrollable forces** that as people grow up they **lose their freedom**. Things like family, school and work all play a part in shaping the future of children and developing guidelines within which they have to live from an early age.

Structure: The structure of the poem is **simple**; there isn't any rhyme in the **three verses** which contain eight lines in each. However, unlike every other poem by Larkin this layout has no obvious meaning. The first verse deals with Larkin's rather cynical view of marriage and expresses the idea that the young mothers are isolated. Larkin's use of language emphasis es the **recurring theme of emptiness** within the young mothers and how regimented their lives have become; 'In the hollows of afternoons' and 'young mothers assemble'.

Which other poems could you link to this one?

Poem 1: Afternoons

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Dulce et Decorum Est Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.
Gas! Gas! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime . . .
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.
If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie; Dulce et Decorum est
Pro patria mori.

Title: The title is a Latin phrase (when followed by 'pro patria mori'), can be translated as 'it is sweet and honourable to die for your country'. Owen didn't believe this and is therefore making a mockery of this motto which was drummed into soldiers in order to encourage them to sacrifice their life in war.

Background: Wilfred Owen is one of the most famous war poets. He was born in 1893 and died in 1918, just one week from the end of World War One. His poetry is characterised by powerful descriptions of the conditions faced by soldiers in the trenches.

Summary: It's about a gas attack on a fellow soldier during the World War 1. It paints a grim picture of one of the worst ways to die: drowning in your own blood. These men aren't soldiers: they're the walking dead.

Language: The soldiers are 'bent double' – Owen is making a point here as the men are young and should be proud to be fighting for their country, so should be able to stand up straight and proud. Of course, this isn't the reality which is why Owen points it out. The **simile** 'like old beggars under sacks' shows us how poor they are, how old and tired – they are weak, impoverished.

The opening stanza is characterised by language about 'fatigue': the soldiers 'marched asleep', they 'trudge', and 'limped on'. They are 'deaf', 'lame' and 'blind'; all rather **pitiful language** intended to reveal the reality of war and its effects. The speaker describes a vision in a dream of a gas victim 'guttering, choking, drowning'. The **listed verbs** are associated with a lack of air and death.

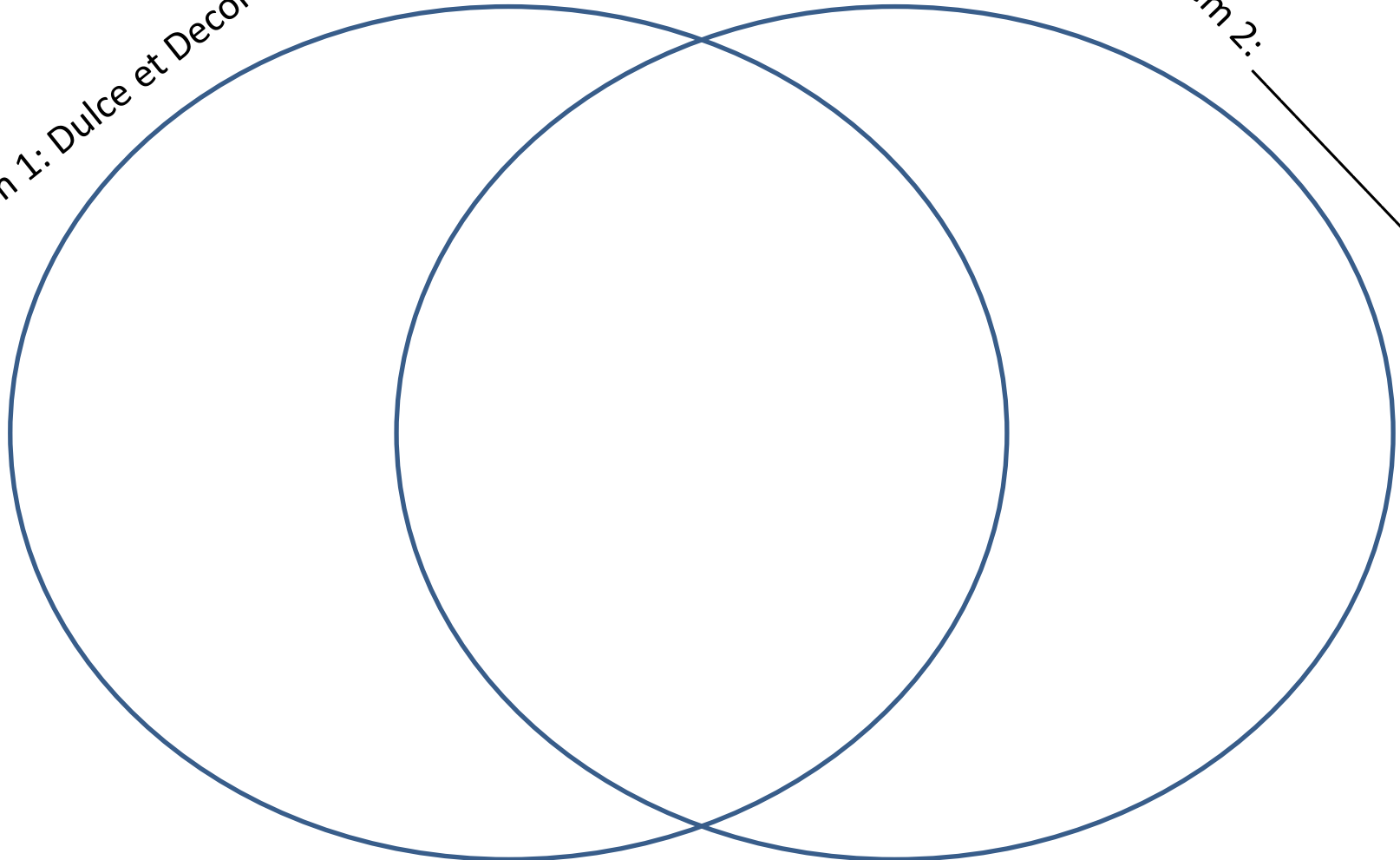
The language used in the sections depicting the gas attack is **strong**, representing both the suffering of the victims of the gas attack as well as the effect on those haunted by what they have seen: 'watch the white eyes writhing in his face, / His hanging face'. The **repetition** of the word 'face' makes it clear which element disturbs the speaker most: the transformation in the face of the victim. The use of **alliteration** on the 'w' sound reflects the agonised twisting of the gas victim.

Structure: There is **not a clearly defined structure** to the poem, although Owen does make use of **rhyme**, mostly on alternate line endings. The **structure** of the poem **builds up** the tense atmosphere as it opens with a description of trench life and the conditions faced by the soldiers. Then comes the gas attack, and the poem offers a graphic description of the effects of such an attack.

Which other poems could you link to this one?

Poem 1: Dulce et Decorum Est

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Ozymandias Percy Bysshe Shelley

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings:
Look on my works, ye mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away".

Title: Ozymandias is the Greek name for the Egyptian pharaoh Ramesses II. Shelley started writing this poem soon after the announcement that the British Museum would acquire a large fragment of the statue of Ramesses which is perhaps what the inspiration for it was.

Background: Shelley was well known as a 'radical' during his lifetime and some people think *Ozymandias* echoes this side of his character. Although it is about the remnants of a statue of Ozymandias, it can be read as a criticism of people or systems that become too big and start to believe themselves to be invincible.

Summary: The speaker of Shelley's poem says he met a traveller from an "antique" (ancient) land and then tells us the story the traveller told him.

The man had seen the leftovers of a huge statue in the desert. There were two enormous legs without a trunk and next to them lay a damaged "visage" (face). At the foot of the statue were words which reflected the self-importance and vanity of Ozymandias. Those words seem very hollow now as the magnificent statue is destroyed and none of the pharaoh's works have lasted.

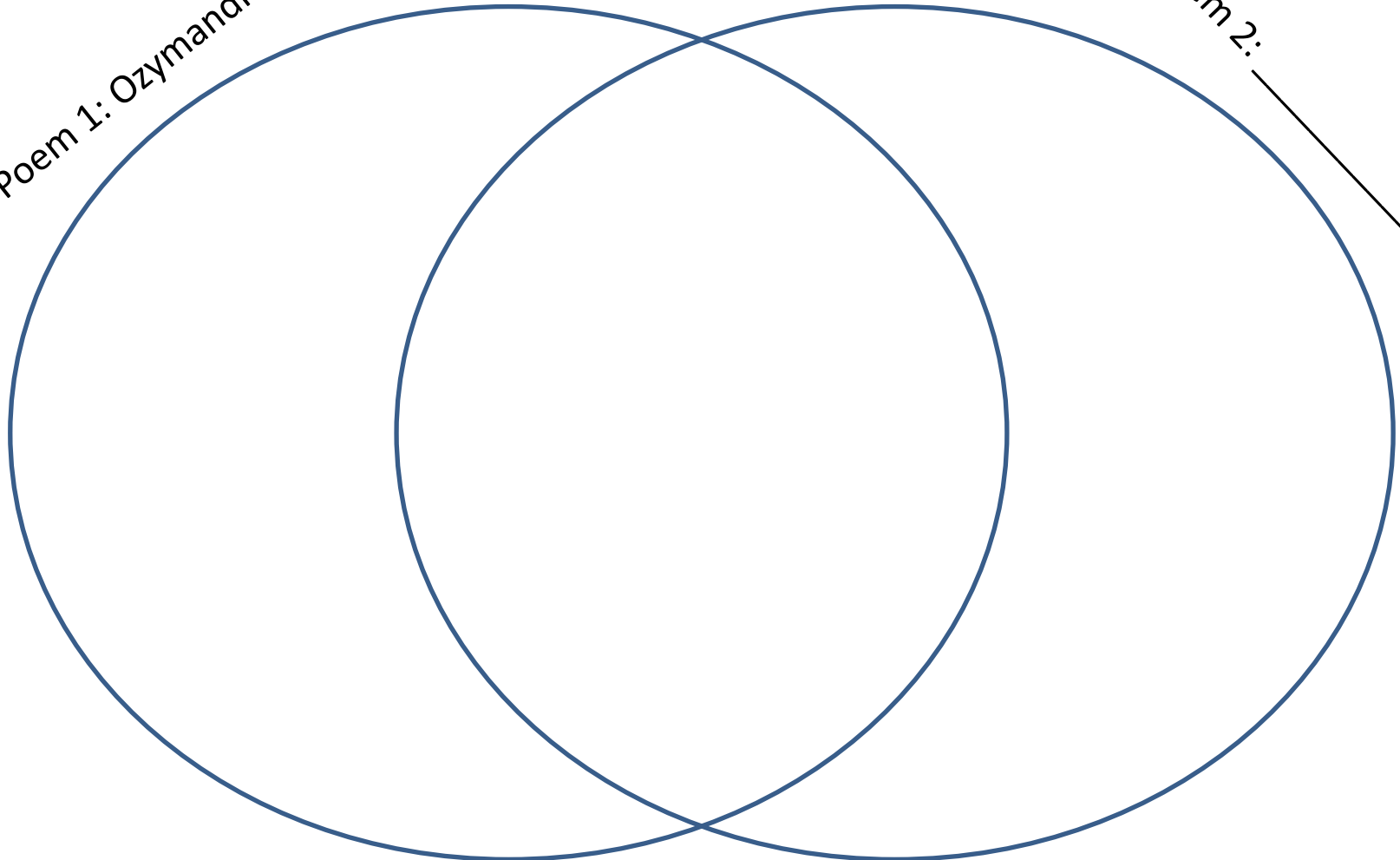
Language: Shelley creates a memorable **image** of this "vast" and once great statue, now in wreck and ruin. He also locates it in the middle of a large desert with nothing else around it, which emphasises its **fall from grace**. What was once so glorious - a **symbol** of the king's great power - is now "sunk... shattered... lifeless". We have no sympathy whatsoever with the statue or the king though, due to some of Shelley's descriptions: "sneer of cold command... hand that mocked them" and the arrogance of the words displayed at the bottom.

Structure: Ozymandias is a sonnet (a poem of 14 lines), although it doesn't have the same, simple rhyme scheme or punctuation that most sonnets have. Some lines are **split by full stops** and the **rhyme is irregular at times**. Although it doesn't have an easy, memorable rhyme scheme, the poem is **powerful when read aloud**. The end of lines one and three rhyme ("land / sand") but so do the first and last words of line three ("stand / sand") which gives it extra **power**. Lines 12 and 14 also rhyme and words such as ("decay / away") mean that the poem ends with a feeling of mystery and emptiness.

Which other poems could you link to this one?

Poem 1: Ozymandias

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Mametz Wood Owen Sheers

For years afterwards the farmers found them –
the wasted young, turning up under their plough blades
as they tended the land back into itself.

A chit of bone, the china plate of a shoulder blade,
the relic of a finger, the blown
and broken bird's egg of a skull,
all mimicked now in flint, breaking blue in white
across this field where they were told to walk, not run,
towards the wood and its nesting machine guns.

And even now the earth stands sentinel,
reaching back into itself for reminders of what happened
like a wound working a foreign body to the surface of the skin.

This morning, twenty men buried in one long grave,
a broken mosaic of bone linked arm in arm,
their skeletons paused mid dance- macabre
in boots that outlasted them,
their socketed heads tilted back at an angle
and their jaws, those that have them, dropped open.

As if the notes they had sung
have only now, with this unearthing,
slipped from their absent tongues.

Title: The title is the name of the place where the battle took place, which is the backdrop of the poem.

Background: Sheers writes about places and settings but is really interested in people who live or have lived within them. The history and identity of Wales has formed a large part of his growth as a poet and writer. It is people, their lives and their families that provide most of the motivation for his work, though, especially the difficulties people face in simply trying to live.

Summary: *Mametz Wood* was the scene of fierce warfare during the Battle of the Somme, one of the bloodiest battles of the First World War. Soldiers of the Welsh division were ordered to overthrow *Mametz Wood*, the largest area of trees on the battlefield. The generals thought this would take a few hours. It ended up lasting five days with soldiers fighting face-to-face with the enemy. There were 4,000 casualties, and 600 dead. The Welsh succeeded but their bravery and sacrifice was never really acknowledged.

Language: There is no rhyme scheme, but assonance and alliteration mean the verses are linked by **sounds**. The first stanza, for example, starts with the soft sound of "farmers found". We then hear the harder 'b' of "blades" and "back" which is picked up in the second stanza with "blade", "blown" and "broken bird's egg". The next stanza also has "breaking blue". Along with the chipped sound of bone in "chit" and "china" this form of **alliteration** perhaps echoes of the sound of gunfire and battlefield destruction.

The **imagery** of the soldiers' heads being thrown back by the force of bullets is suddenly switched in the final stanza, however: their heads are back and jaws open because they are singing. The **sounds** of the final stanza contain a series of clear **vowel changes**: 'i', 'u', 'o', 'er', and 'a'. It is as if the men were doing the traditional voice exercise of 'do-re-mi-fa-so-la-ti-do...'. This stanza also contains the only clear rhyme in the poem: "sung/tongues".

This final verse also pulls together the **different images** of the poem: the earth, the bones and the people those bones came from. Right from the start, however, Sheers **mixes his imagery** to show how there is no simple division between mankind on one side and 'mother nature' on the other.

It is the farmers who "tended the land". It is the land that needs fixing (an example of **pathetic fallacy**). The references to "bird's egg" and "nesting" are used to describe a broken skull (in line 6) and hidden machine guns (in line 9). The bones themselves are described in terms of "china plate" and a "mosaic" while their position in the ground resembles a strangely comic form of dance routine.

Structure: *Mametz Wood* is written in **three-line stanzas**. The length of the lines change and in some cases (for instance lines 4 and 12) the longer lines very clearly break up the neat form of the poem. These suggest the **uneven ploughed field** or the pieces of bone rising out of the ground.

The use of **full-stops** shows there is a clear, **regular structure** within the poem: a single stanza is followed by a pair of stanzas, then another single stanza is followed by another pair. The final, seventh stanza acts as a conclusion.

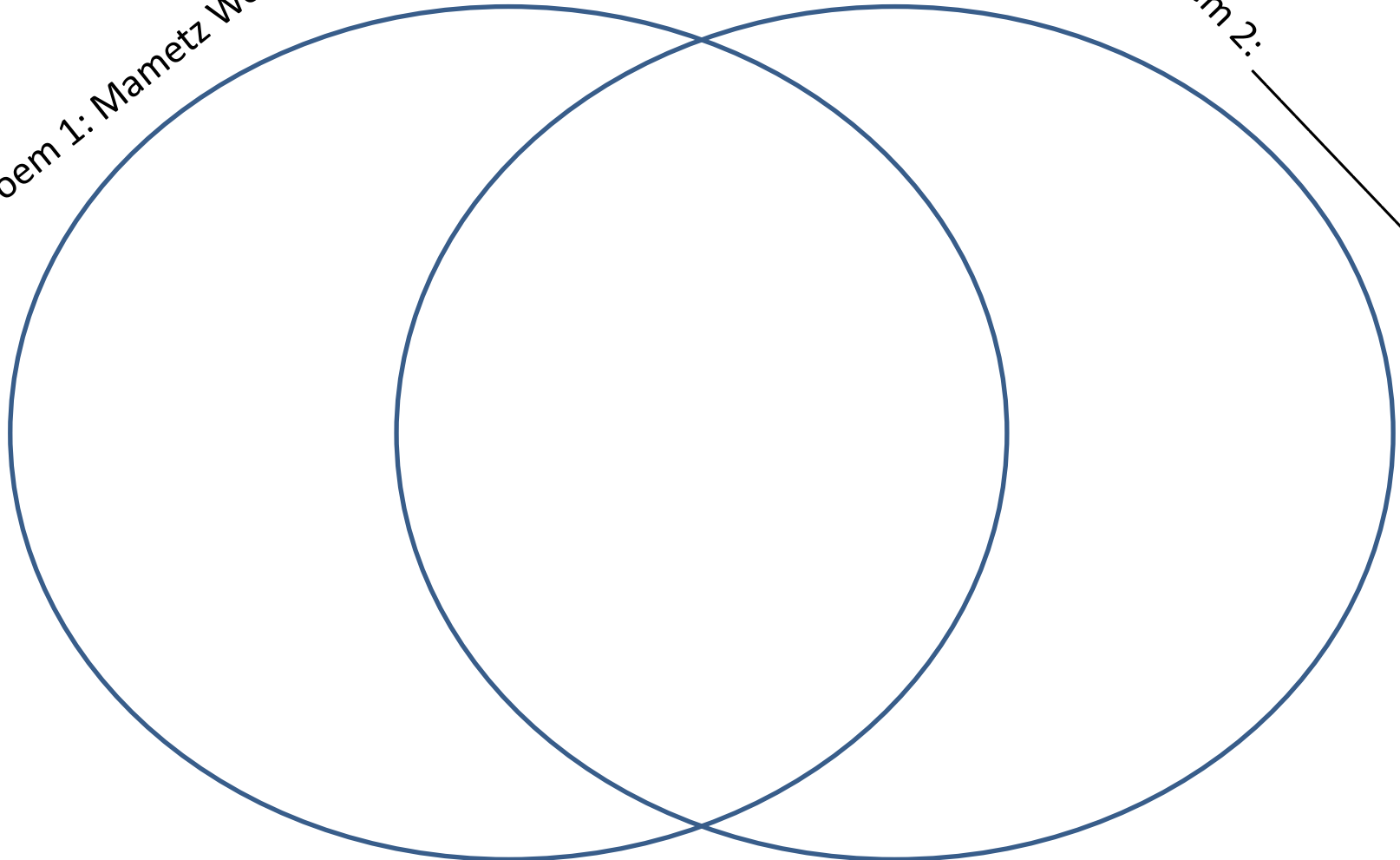
This structure reflects the **changing focus** of the poem – from the land (the single stanzas one and four) then bones and people (the paired stanzas that follow).

The final stanza then combines these three elements into a single image: the 'unearthed' skulls singing in celebration.

Which other poems could you link to this one?

Poem 1: Mametz Wood

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Images: similes, metaphors,
emotive language

Themes

Connotations/Hidden
meanings

Sounds: Alliteration,
Assonance, Rhythm

Opinion

Poetic Devices

Don't forget to annotate
the poem itself!

Excerpt from The Prelude William Wordsworth

And in the frosty season, when the sun
Was set, and visible for many a mile
The cottage windows through the twilight blaz'd,
I heeded not the summons: - happy time
It was, indeed, for all of us; for me
It was a time of rapture: clear and loud
The village clock toll'd six; I wheel'd about,
Proud and exulting, like an untir'd horse
That cares not for his home. - All shod with steel,
We hiss'd along the polish'd ice, in games
Confederate, imitative of the chace
And woodland pleasures, the resounding horn,
The Pack loud bellowing, and the hunted hare.
So through the darkness and the cold we flew,
And not a voice was idle; with the din
Meanwhile, the precipices rang aloud,
The leafless trees and every icy crag
Tinkled like iron, while far distant hills
Into the tumult sent an alien sound
Of melancholy, not unnoticed, while the stars,
Eastward, were sparkling clear, and in the west
The orange sky of evening died away.

Title: A prelude is usually a orchestral (musical) opening to an act of opera, and this sets the tone for this section of the poem. It could also mean an event which leads on to something more important (*pre* meaning before). This makes sense seeing as the poem is about Wordsworth's childhood: his spiritual growth; how he comes to terms with who he is and his place in nature and the world.

Background: William Wordsworth (1770-1850) is one of the most famous poets in the history of English Literature. He was born in rural Lake District, and his birthplace had a big influence on his writing. His mother died when he was only eight and his father wasn't always around which meant that he spent a lot of time with his grandparents who lived in Penrith, an even wilder and more rugged place.

Summary: Wordsworth describes skating on a frozen lake just as night is falling. The poem explores a childhood memory of skating with friends and having a good time. They're enjoying being kids, messing around and making a lot of noise. Then, he looks around him and the trees, the icy mountain tops, all of nature seems to be echoing the sounds of the children. It's a magical, but slightly disconcerting experience too...

Language: Wordsworth's **vocabulary** and **imagery** is **vivid and powerful**. The sky is "orange" and "the twilight blazed"; the sounds are "clear and loud", with the skaters "hissing" on the ice and "bellowing" like a pack of hounds. He feels not just happiness, but "rapture" and he shows his childhood sensation of excitement and boundless energy by **comparing** himself to "an untired horse" which "wheeled about/Proud and exulting".

In the second section, he leaves the "pack" and is alone with nature. Coming to a sudden halt after his energetic motion, he has the sense that it is now the landscape which is "spinning" and "wheeling" around him. He watches and waits as that feeling fades into stillness and tranquillity.

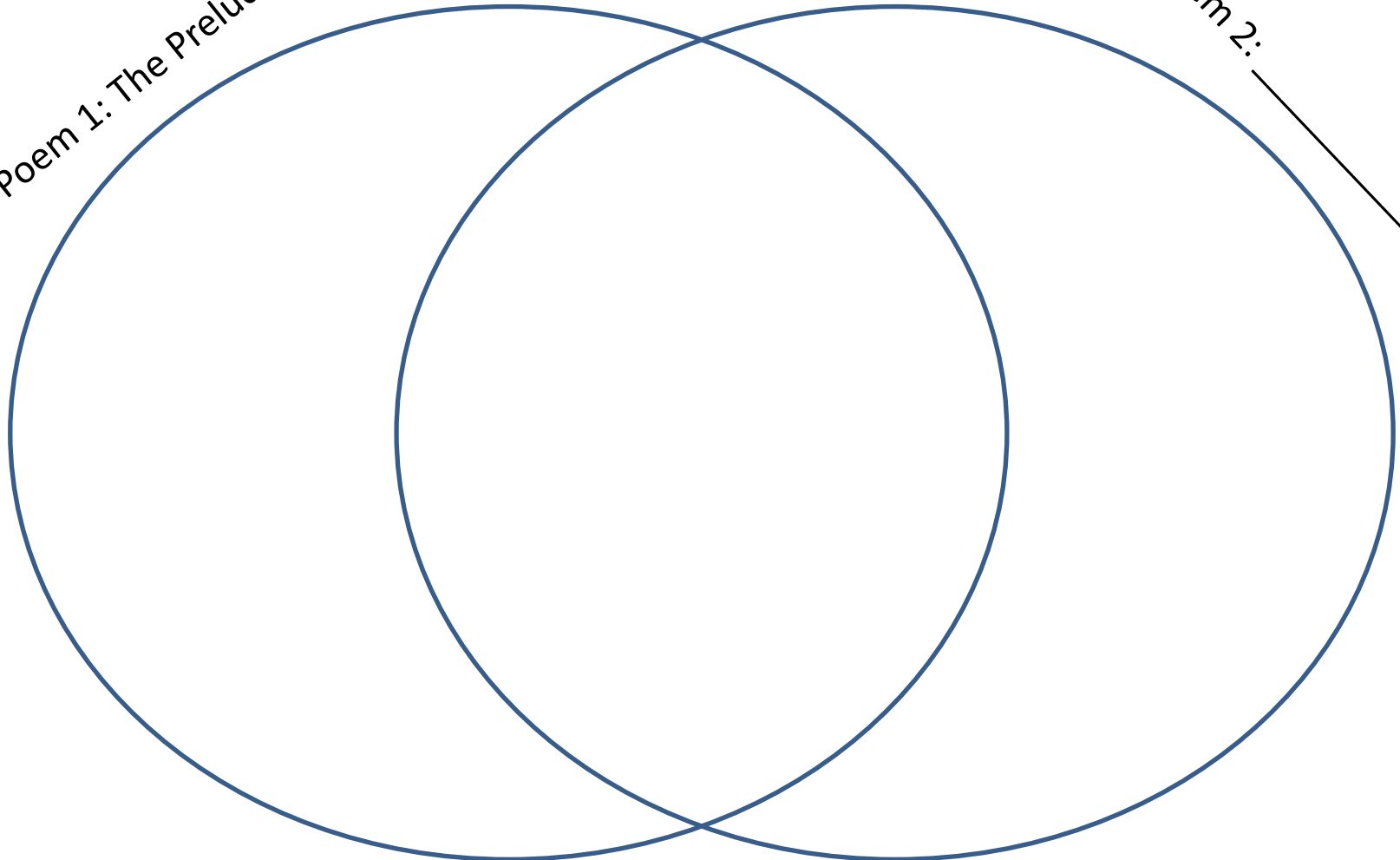
In the third section, he **personifies** Nature as spirits or "presences", to which he attributes a deliberate wish to "haunt" him. The feelings, of "triumph, and delight, and hope, and fear", which he experiences in "spots of time" like this, are so powerful that he projects them onto the natural world: it is as if the landscape itself carries those feelings and he can never again see it without experiencing them afresh.

Structure: The writing is **continuous** though there is **plenty of punctuation** to help us read it. **This extract is a complete story in itself.** *The Prelude* is conversational, as if Wordsworth is sat next to us, telling us the story himself. The poet uses "and"s throughout to give the verse a **breathless quality**. Listen carefully next time someone tells you a story: there will be lots of 'and's used.

Which other poems could you link to this one?

Poem 1: The Prelude

Poem 2:



TASK: Note down the similarities and differences between the poems, including short quotations to support all your ideas

Comparing *Manhunt* with *Sonnet 43*

Question: Write about the presentation of relationships in *The Manhunt* and *Sonnet 43*.

Answer: Points you could make:

- *The Manhunt* includes detailed and **closely observed references to the body of a loved one**, reflective of the closeness of the relationship.
- *Sonnet 43* also presents love as a **positive and powerful force**.
- *Sonnet 43* insists on the **endurance of love**.
- Similarly, *The Manhunt* explores the strength of a **relationship that endures** even in the most difficult of circumstances.
- *The Manhunt* has a female speaker who is determined to search for the man she feels she lost to war. She wants to understand her husband's feelings and so is searching his body for clues seeing as he's unable to express them himself.
- *Sonnet 43* has a female speaker who is similarly determined. However, she is partaking in more of a conversation with her lover in which she responds to a challenge to list all the ways she loves him.

London

Question: What might you want to say about the poet's attitude towards the city in the poem *London*? Briefly note down some points you would want to include in your essay. Use the points below to help you form your analysis

Ideas for answer:

- The speaker repeats the word "charter'd", indicating his dismay at the fact that everything in the city is owned, even the river.
- Blake uses a caesura in line 4 to reinforce the impact of city life on the people living there.
- The poem is full of negative language, which reveals the speaker's attitude to the city.
- There are several references to violence, suggesting the speaker views the city as a danger to all who inhabit it. There is the "cry of fear", the sigh of a soldier "Runs in blood down Palace walls", new-born infants are blasted, and marriage is blighted.
- The speaker makes reference to the dirty conditions, which spoil everything, from churches to children.
- Sounds are an important element in the poem, representing the great noise the city produces as the speaker "wander[s] thro" it. There are cries, the sound of "mind-forg'd manacles" and curses. These sounds are all the result of anguish and pain, caused by conditions in the city.
- The city is presented as a place where the usual morality is ignored, with negative consequences. Prostitution, which is prevalent, is seen as damaging the future of the family, both physically and spiritually.

Answer these questions about *The Solider*

- What is the tone of the poem? What words help to create this tone?
- Read the poem aloud to yourself. Does it have a clear rhythm and rhyme?
- Who is the poem addressed to, do you think?
- What aspects of war does the poem deal with? How is this different to another war poet's treatment of war?
- What images does Brooke use? What effect do these have?
- How does Brooke feel about England?
- What does he mean by 'a richer dust'?
- What ideas does Brooke express about death?
- How are these views on death similar or different to other war poets' views on death? Which poems do you like best?
- What ideas does it give you about Brooke's view of 'Englishness' and England's importance? Do you agree? Do you think other war poets (such as Owen) agreed with this idea? Why? Why not?

She Walks in Beauty vs. Sonnet 43

Comparison of 'She Walks in Beauty' by Lord Byron and Sonnet 43' by Elizabeth Barrett Browning

- Both are written by poets in admiration of another.
- The subjects of the poems appear to have a deep effect on both speakers, for Barrett this is her husband whereas the woman Byron speaks of is an unidentified figure.
- Both poems reflect on a significant moment in the speaker's life.
- Both poems make use of imagery to convey the speaker's feelings towards the subject.
- Both poems are mostly positive and celebratory.

Differences

- Barrett Browning's poem is brought about by a conversation between lovers, whereas Byron admires his subject from a far and doesn't ever actually declare his feelings for her.
- *Sonnet 43* is a reflection and declaration of longstanding love whereas *She Walks in Beauty* is about a more one off and immediate encounter.
- *She Walks in Beauty* uses imagery to bring the poem alive, whereas *Sonnet 43* is more reliant on punctuation and repetition to create excitement.

Develop into a comparison of *Living Space* by Imtiaz Dharker and *Cozy Apologia* by Rita Dove

Similarities

- Both poems describe a precarious contentment. In *Living Space*, the houses themselves are unstable and in *Cozy Apologia*, the imminent storm threatens upheaval. However, the people in both situations seem content with their place in the world.
- They use a conversational style that includes the reader.
- Both poems refer to faith.
- They describe an immediate experience.

Differences

- Imtiaz Dharker uses a distant voice. Rita Dove uses first-person narrative.
- Dharker uses a single stanza and short irregular lines.
- Dharker uses language of instability whereas Dove uses language associated with a domestic and office environment.

Questions and essay practice for *Valentine*

Understanding

1. Summarise what the poem is about.

Imagery

2. Describe how the onion, in stanza 2, can be seen as a gift.
3. Use a quotation to show which aspect of the moon represents love.
4. What are the two 'undressings' referred to in stanza 2?
5. What is the pun Duffy might also be making by using the word 'undressing'?
6. What is the onion compared to in stanza 3 and why are they similar?
7. What does the comparison in stanza 6 mean?
8. Explain the next comparison in detail and what it might suggest about love.
9. Why is the image in the last stanza different from previous imagery associated with the onion?
10. The onion is compared to many things throughout the poem in a range of metaphors. What is the term for this type of metaphor?

Word Choice

11. Choose three examples of word choice and explain why they are effective in getting across the point of the poem.
12. Quote an example of alliteration.
13. Quote an example of sibilance and explain why it is effective.

Stance

14. What message is Duffy trying to get across in her poem?
15. Is there a change of mood at the end of the poem? Explain this.

Structure

16. Explain why Duffy has chosen not to follow any particular rhyming scheme or structure in 'Valentine'?
17. What is it called in poetry when a poem is written in a colloquial way?
18. What are the single word lines like 'Here', 'Take it' and 'Lethal' effective?
19. Explain two ways the single line stanzas highlight the message of the poem.

Extra info

20. Where is Carol Ann Duffy from?

Essay Practice

Choose another poem which describes an intense feeling and compare it to *Valentine*. Show how this feeling is brought into focus by the use of poetic techniques.

Questions about *A Wife in London*

Why is it relevant that London is foggy when the woman receives this news?

What do you think the fog represents?

What is the significance of the weather in the poem?

Which is the most horrific image in the poem? How does it contrast to the **euphemism** “he has fallen”?

Explain how the poet uses techniques to show the impact of the telegram on the woman?

How does Hardy set the mood in the first stanza?

Questions about *Death of a Naturalist*

Read the poem through twice then answer the following questions:

1. In a couple of sentences, sum up the 'story' (narrative) of the poem.
2. The poem is set out in two stanzas. Why do you think this is? Do you notice any change in tone?
3. Heaney uses lots of sensuous imagery (meaning it appeals to our senses) to paint a picture in the reader's mind. Make a note of three examples from lines 1–10.
4. In the first stanza, what is our first impression of the young boy? Use quotations as evidence.
5. What do you notice about the words the teacher uses to the narrator about the frogs?
6. List the words/phrases from the first stanza which make nature sound beautiful (e.g. 'bubbles gargled delicately').
7. There are a few 'harsh' words in the first three lines of stanza one. Pick them out and explain why you think they are there.
8. Onomatopoeia is the technical term for words that sound like their meaning (for example, whoosh). How many examples can you find in stanza two? Why does Heaney choose these particular words?
9. Heaney describes the frogs' heads as 'farting'. As a boy he might have said this word to friends, but would not repeat it at home or write it in school work. How does it work in the poem?
10. Find two similes in the second stanza and explain what is meant by them.
11. How does Heaney show that his feelings towards the frogs have changed in the second stanza?
12. The title of any poem is always important. What do you think is the significance of the title 'Death of a Naturalist'?
13. This is a reflective poem, in which the narrator recalls a childhood memory. Apart from the general lesson about frogs, what is the more general point about the experience of growing up?

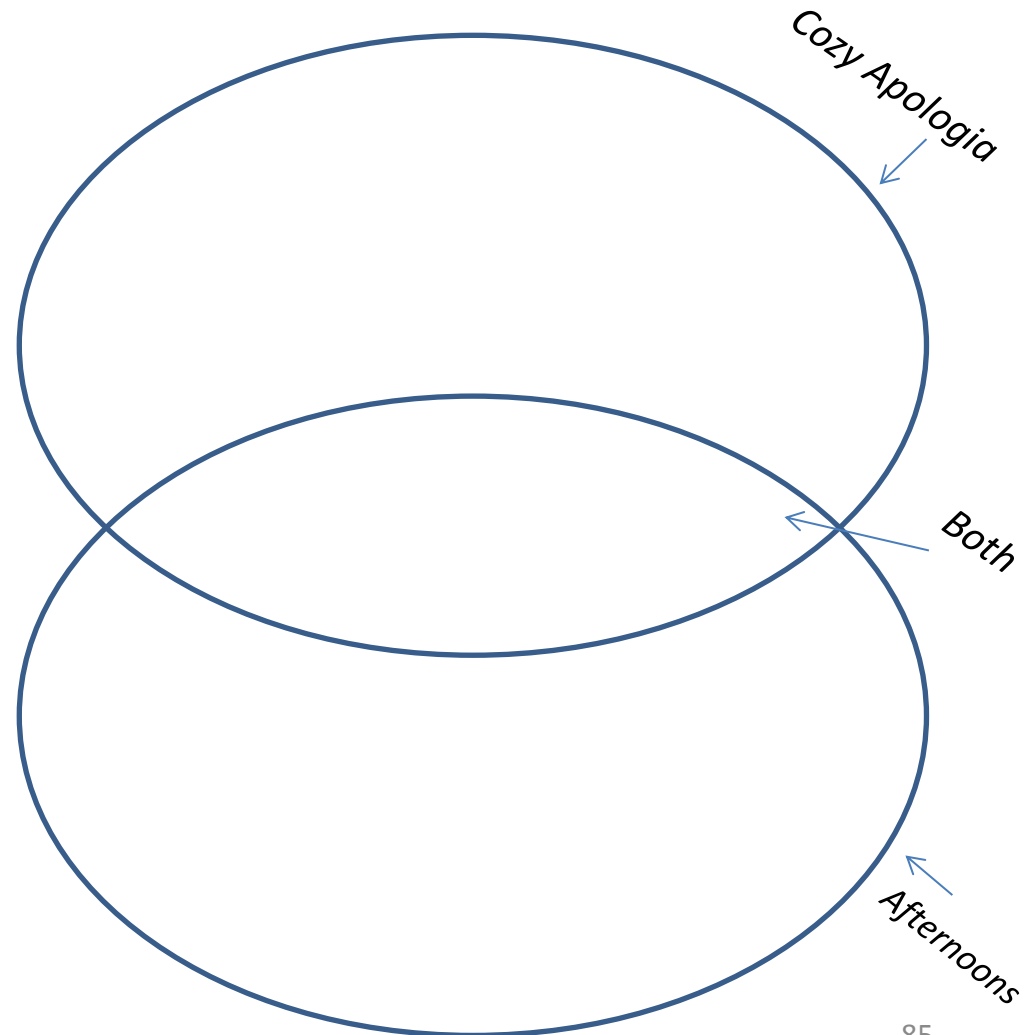
Complete these tasks about *To Autumn*

- Read the poem carefully. Pick out three examples of imagery that suggest that autumn is a season of calm and contentment.
- Then look at the line describes autumn as ‘close-bosom friend of the maturing sun’. What do these ‘friends’ plan to do?
- Why do you think that Keats wrote an ode about autumn when it marks the end of summer and the beginning of winter?
- Are there any words used that belong to a bygone age? Try to find three words that are rarely used today and say what their modern equivalent would be.

Compare *Cozy Apologia* with *Afternoons*

Compare *Cozy Apologia* and *Afternoons* by sorting the features into the Venn diagram. Then, find a quote to support each in order to form your analysis.

references to the weather	sad
imagery of domestic life	optimistic
natural imagery	disappointment
traditional male roles	happiness
traditional female roles	alliteration
routine existence	enjambment
first person speaker	assonance
third person speaker	desolation and emptiness
lack of control in relationships	growth and development
freedom of choice in relationships	symbolism
the past	romantic
the present	ambiguous ending
rhyme	addressed to a partner



Use these points to form your own essay about *Hawk Roosting*

Question: How does the poet write about death in Hawk Roosting?

Answer: Points you could make:

- Hughes writes about death from the point of view of a killer.
- The regular form suggests the killer is very calm and controlled about what he does.
- The structure shows that the hawk is trying to justify what he does and the social position he holds that enables him to do it.
- Dry technical language in stanza two shows the hawk distances itself from his violent actions.
- The imagery of the hawk in the tree also shows how far above and far away the hawk is from what it actually does.
- This also works as a metaphor for politicians who are a long way from the consequences of their actions.
- The repetition of the 'I' sound shows the hawk is only concerned for itself.
- The metaphor in the opening line is therefore also ironic: the hawk suggests he looks like the symbol of justice (depicted blindfold to show justice does not take sides) yet the whole poem is his attempt to justify his actions.
- His justification ends with the claim he has the support of the sun, yet we know whose side he is on: his own.
- Hughes shows that by sitting on top of the world with his eyes closed, the hawk is merely ignoring the consequences of its actions.
- Neither power nor words can justify the cold kills of the hawk.

Answer these questions about *Afternoons*

- Overall did you find the presentation of the women's lives to be more positive or negative?
- Write three sentences explaining your thoughts, using quotations to support your ideas.
- What do you think is meant by the phrase 'summer's fading'?
- Look carefully at stanza 2. What is suggested about the everyday lives and hopes of these women and their husbands?
- Time and its passing are very important in this poem. In pairs, consider the reasons why Larkin does the following:
 - sets the poem at the end of the summer
 - makes the women young mothers
 - describes lovers as being still 'in school'
 - describes the women's beauty as 'thickened'
 - ends the poem in the way he does.
- Write two paragraphs responding to the task:
How are male/female relationships presented in 'Afternoons' by Philip Larkin?

Develop into an essay about *Dulce*

What might you want to say about the poet's presentation of war in the poem *Dulce Et Decorum Est*? Briefly note down some points that you would want to include in your essay, then compare your ideas with those in our sample answer on the next page.

Sample Answer:

- War transforms soldiers, breaking them physically and mentally: 'Bent double' 'Knock-kneed'. Rather than glorious men, Owen presents the soldiers as weakened old 'hags'.
- The experience of war is something no soldier can escape: 'In all my dreams, before my helpless sight, / He plunges at me'.
- The effect of gas used in World War One is communicated to the reader through Owen's use of verbs linked to death by a lack of oxygen: 'guttering, choking, drowning', 'smothering'.
- Owen offers the reader very graphic imagery associated with suffering, aiming to present the truth about the war experience, arguably arising from his first-hand experience of war.
- Owen presents the soldiers as victims who have been betrayed by those who encouraged them to go to war. He uses words such as 'innocent' and 'children' to reinforce his positive attitude to the soldiers.
- Owen is bitter about war and the encouragement given to go to war. He angrily refers to 'The old Lie' that dying for your country is sweet and honourable.
- The detailed description of a soldier dying as a result of gas attack is intended to make the reader feel discomfort, forcing him or her to confront the reality of war, something which is far from honourable or sweet.

Develop these notes into an essay about *Ozymandias*

Question: How does Shelley create a negative impression of the ruler *Ozymandias* in this poem?

Answer:

The first description of the face of Ozymandias is:

- Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold
command
- These two lines are packed with negative vocabulary which taken together creates an immediate bad impression of Ozymandias. His permanent expression, a frown, indicates displeasure and this is built upon in the next line. "Wrinkled lip" is a physical action that could indicate contempt; "sneer" is also a contemptuous action and we do not get the sense that his "command" is one welcomed by his people as it is carried out in a "cold" manner.
- It is clear that he was not a well-liked king (although he obviously liked himself a great deal) as the poet writes that Ozymandias' hand "mocked" his people.
- One thing that does remain of the statue is the inscription, which reads:

My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!

- Whatever the works were, it seems they were not created for the benefit of his people but merely to fuel his own ego. He lays down a challenge to others who (like he does) consider themselves "Mighty".
- All in all, Shelley creates a character it is difficult - if not impossible - to like.

Use these points to build a comparison essay of *To Autumn* by John Keats and *Afternoons* by Philip Larkin

Similarities

- Both poems make use of the idea of the seasons passing to comment on the progress of human life.
- Both poems progress over the course of a day.
- The two poems both contain three stanzas with a logical time development which mirrors the development of the content.

Differences

- Larkin's poem concentrates on how life is swiftly passing by and is regretful in tone. Keats' poem is far more of a celebration of the power of autumn; although death is still present it is recognised as part of the inevitable circle of life.
- Keats' poem progresses across the whole day; Larkin's is more concentrated.
- The Keats poem uses the formal structure, rhythms and rhyme of an ode. Larkin's poem has a clear regular structure but is less formal. Both poets choose suitable forms to support their subject matter.

Develop these notes about *Mametz Wood* into an essay

Question: How does the poet write about death in Mametz Wood?

Answer: Points you could make:

- Sheers uses imagery to show how death in the First World War has been literally and metaphorically buried.
- The bones are buried in earth but the death of the soldiers was forgotten about.
- He uses contrast to show how difficult it is for us to think back to the horror the soldiers experienced: the machine guns are "nesting" like birds, the men in their graves look like they are dancing (line 15).
- He uses the structure of the poem to separate the real people from the clods of bone and earth and flint: he has stanzas about the earth, then about the bone and then finally (in stanzas 3, 6 and 7) about the men the bones once were.
- He uses sound to remind us of the battlefield (especially the 'b' and 'ch' sound).
- He uses assonance and alliteration to suggest the idea of singing.
- Conclusion: because they died so young and have been dead and forgotten so long, he uses the visual image of being 'unearthed' alongside aural (sound) images to suggest the soldiers are coming alive again to sing at the funeral they never had.

Questions about *Prelude*

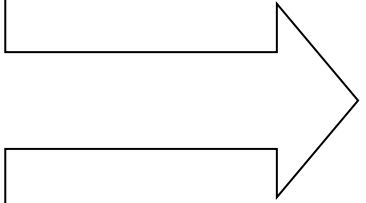
- *Write out the line that shows the poet ignored the call or sign from his parents to come home.
- **A pause (caesura) is used before 'happy time' in line 4. Why does the poet feel particularly happy at this time in his life, particularly if he was younger than 8 (think of the context)?
- * List another word that means intense happiness in line 5 or 6.
- *** How does the line 'I wheeled about, proud and exulting, like an untir'd horse' reflect the experience of being a child on the ice? Can you spot any techniques used here?
- *Highlight the line "all shod with steel, we hiss'd along the polish'd ice". What sound do you notice is repeated a lot in this line? This is called sibilance. Why does the poet use this technique do you think?
- **'Confederate' means *a person one works with, especially in something secret* . How is this particularly fitting for how the poet was behaving when he was a boy?
- **The poet compares the group of children to animals. Write out a line to show this. Why does he do this do you think?
- *The poet also shows how the children's sounds echo and can be heard reverberating around the landscape. Can you find a particular line that shows the echo of the ice skates?
- ***In the line "alien sound of melancholy" –the boy experiences a more unsettling sound. How is this image effective, and what might it represent?
- **The final line looks at the image of the "orange sky dying away". What technique is used there, and what might the poet be looking to symbolise happens to the boy and his childhood?

Essay plan for comparing two poems. NOTES ONLY

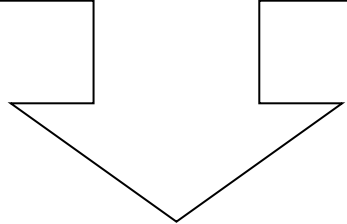
Names of poems / poets:

Theme or topic in common:

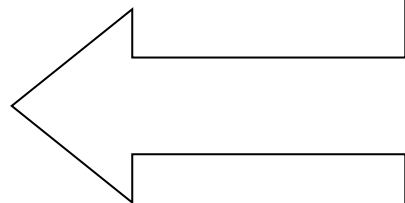
1st key point *(what is the first poem like? What is the poet's attitude? Why do you think this?)*



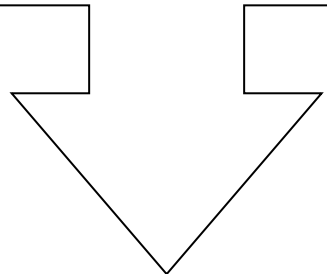
2nd key point *(Is the 2nd poem the same or different? Explain any links)*



4th key point *(Comment on the ways the other poet uses / presents the same aspect. Make links clear.)*



3rd key point *(Pick another thing that the poems have in common [eg. use of repetition, structure, changes]. Note key ideas for one poem.)*



Conclusion *(What is the most important link between the poems? Do you like the way the poems are written? Do you have a preference?)*

Sentence stems for essay writing

INTRODUCING

I have chosen...

POINT

The most interesting / striking / important / noticeable thing about the poem is...

A key point is...

POINT AND EVIDENCE

Another example of ... is seen in verse one / two (etc.), where the poet writes ...

EVIDENCE

We can see this in the line ...

This is shown when the poet writes ...

EXPLORATION

This shows...

This demonstrates the poet's view by...

This is significant because...

The poet uses the word / line to show...

This highlights the theme / tone of ... by ...

Hinges (for making comparisons)	Bolts (for argument building)	Sealers (for summing up)
Although Both But Despite However In comparison In contrast Likewise On the other hand Unlike Whilst Yet	Also / As well as Another Consequently Firstly Furthermore Hence In addition / additionally Indeed Interestingly It could be said Maybe Moreover Perhaps Therefore Thus Undoubtedly	Above all else Finally In conclusion In general In summary Overall To summarise Most importantly

CONCLUSION

Overall, the two poems...

Both poets try to ...

Each of the poems ...

In many ways the poems are similar, as shown...

The poem that made the best impression on me was ... because

I liked ... because

The strongest poem for me was ... because

The thing that struck me about the two poems was...