

Quick Fire Quiz!

1. What exam paper does Anthology Poetry appear on?
2. How many questions appear in Section B for Anthology Poetry?
3. How long should you spend on the single poem response?
4. How long should you spend on the comparison poetry response?
5. How many poems are in your Eduqas Anthology?




Consilium
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Enriching Lives, Inspiring Ambitions

Year 11
Poetry Masterclass One
March 2024
Miss Chivers
English Education Advisor

Quick Fire Quiz!

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4. How long should you spend on the comparison poetry response?
5. How many poems are in your Eduqas Anthology?

1. English Literature, C1
2. Two. The single poem response and the comparison poetry response.
3. 20 minutes, 15 marks.
4. 40 minutes, 25 marks.
5. 18.



Saturday, 27 April 2024

LO: Developing Anthology Poetry Skills

Learning Outcomes

- **Learning Aim A students** will be able to **recall** the poetry in the Anthology.
- **Learning Aim B students** will be able to **identify** and make **inferences** to wider themes and ideas based on Anthology poetry.
- **Learning Aim C students** will be able to **develop** exam technique and approaches to Anthology poetry.

Keywords

1. Inference
2. Themes
3. Personal Responses

Why learn this?

Being able to identify and interpret explicit and implicit information and ideas from texts is a key skill being able to take this one step further to explore what the information and ideas might mean or suggest is invaluable.

What is Literature?

"GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts

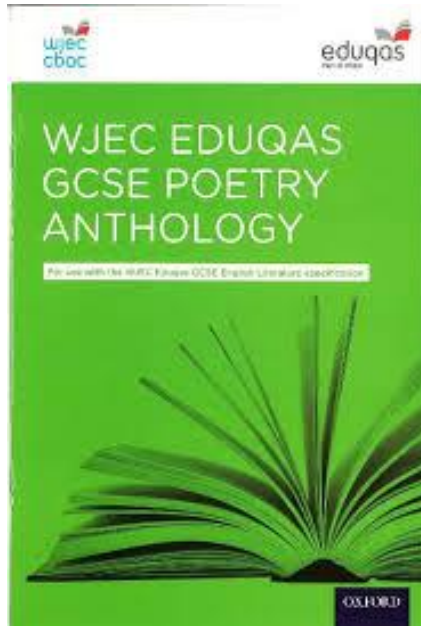
are a reflection of the world, and which express their ideas about the world through literary texts. It

English helps you understand the human condition, develop empathy, and appreciate universal themes, such as love or war. Through critical analysis, students learn to connect different texts and understand the context in which they were created.

writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped."

Section B: Anthology Poetry

The poems you have studied are:



The Manhunt by Simon Armitage

Sonnet 43 by Elizabeth Barrett Browning

London by William Blake

The Soldier by Rupert Brooke

She Walks in Beauty by Lord Byron

Living Space by Imtiaz Dharker

As Imperceptibly as Grief by Emily Dickinson

Cozy Apologia by Rita Dove

Valentine by Carol Ann Duffy

A Wife in London by Thomas Hardy

Death of a Naturalist by Seamus Heaney

Hawk Roosting by Ted Hughes

To Autumn by John Keats

Afternoons by Philip Larkin

Dulce et Decorum Est by Wilfred Owen

Ozymandias by Percy Bysshe Shelley

Mametz Wood by Owen Sheers

Excerpt from The Prelude by William Wordsworth

You need to **answer both questions** in Section B

➤ Single Poem Question:
about **20 minutes**.

The poem is printed below
the questions.

➤ Comparison Poetry
Question: about **40
minutes**.

Section B: Anthology Single Poem

7 **1** Read the poem below, *Mametz Wood*, by Owen Sheers.

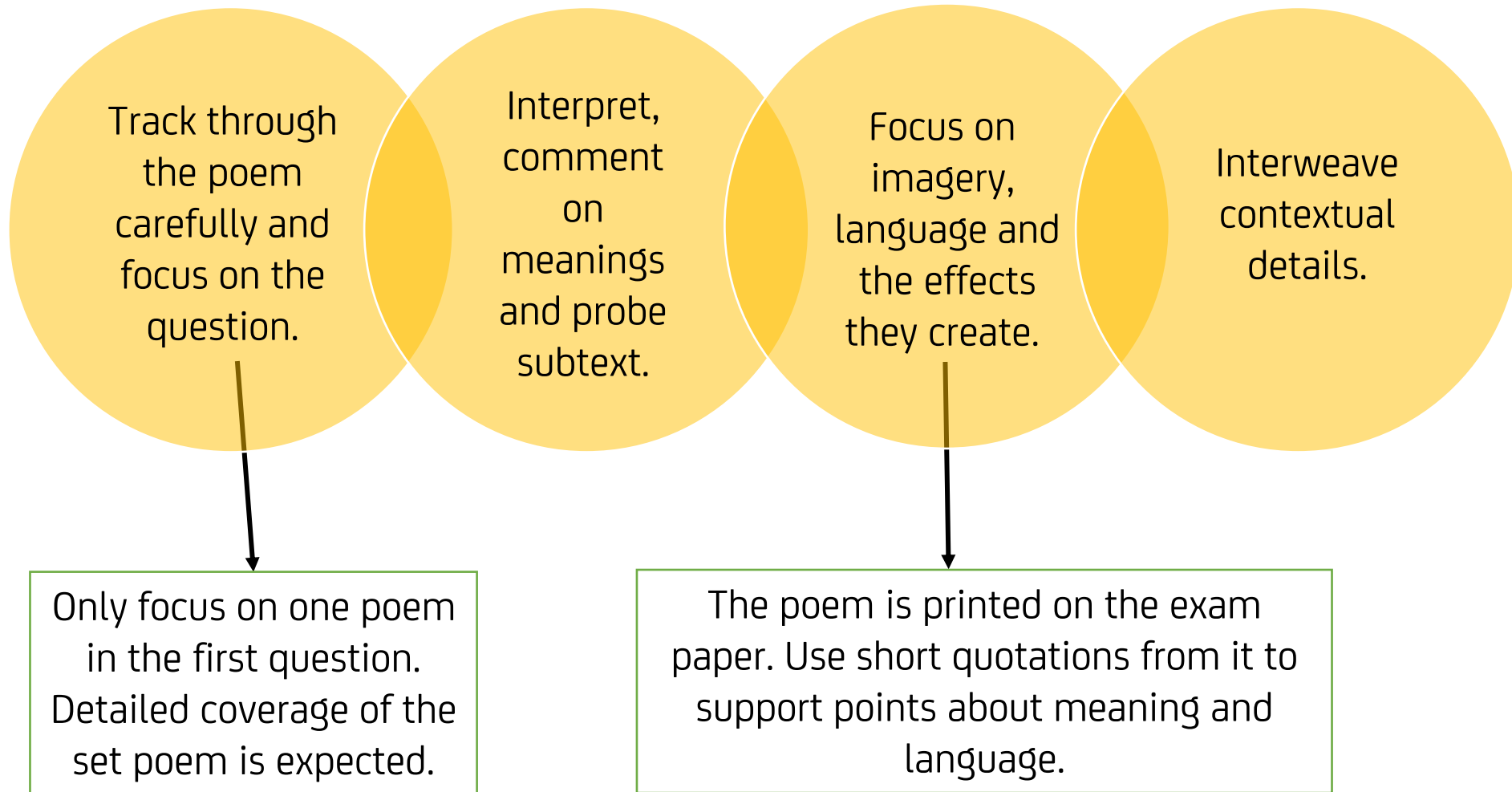
Mametz Wood is a poem about war. How does Owen Sheers present war in the poem?
Remember to refer to the contexts of the poem in your answer. [15]

Read the statement.
Take note of the theme.

Write about the contexts of
the poem and keep the
theme of war in mind.

Just focus on this poem. It
is printed on the exam
paper.

Section B: Anthology Single Poem



A01, A02 and A03 are equally weighted in this question.

Section B: Anthology Comparison

7

2

Choose one other poem from the anthology in which the poet also writes about war.

Compare the way the poet presents war in your chosen poem with the way Owen Sheers presents war in *Mametz Wood*. [25]

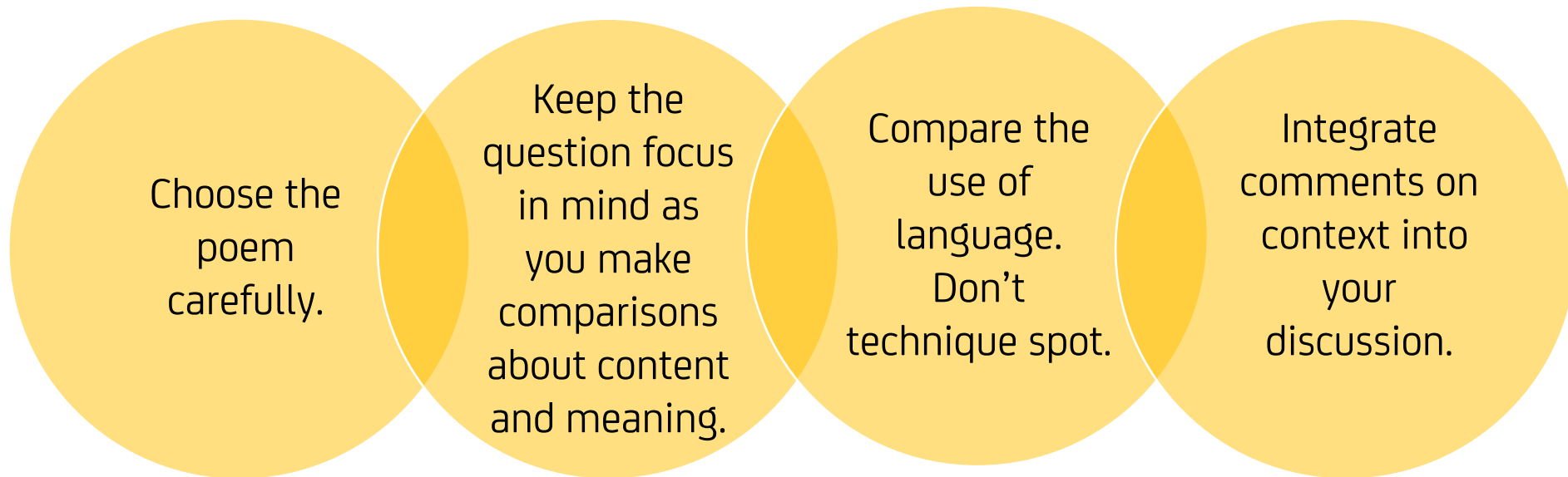
In your answer to 7 2 you should compare:

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

Choose carefully.
It must have a strong focus on
the theme in the question.

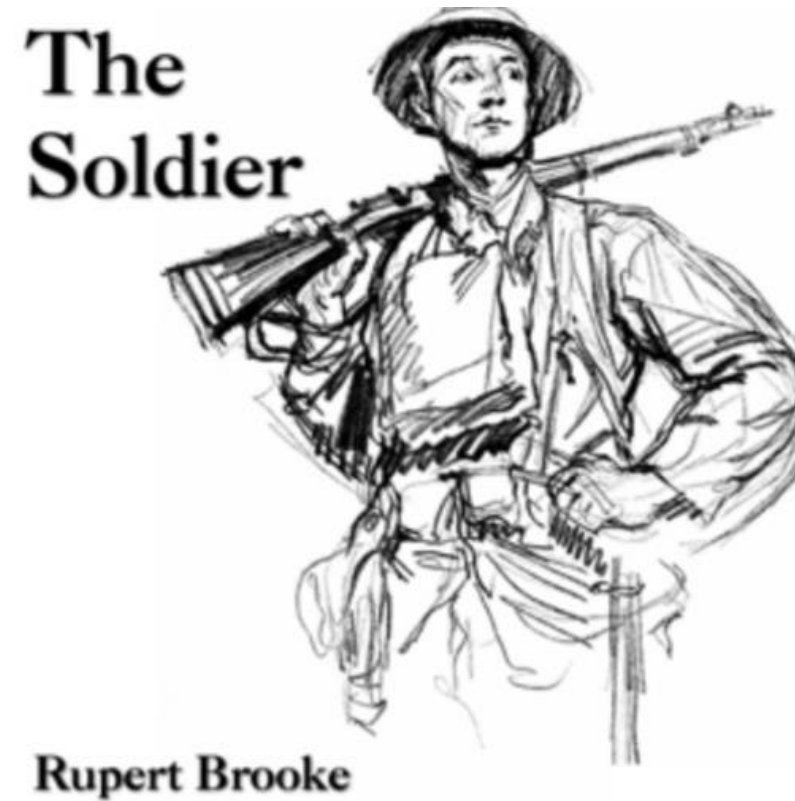
Compare: examine closely
and look at similarities and
differences

Section B: Anthology Comparison



Revise the anthology of poems so you can recall and make good use of textual details.

Section B: Anthology Poetry



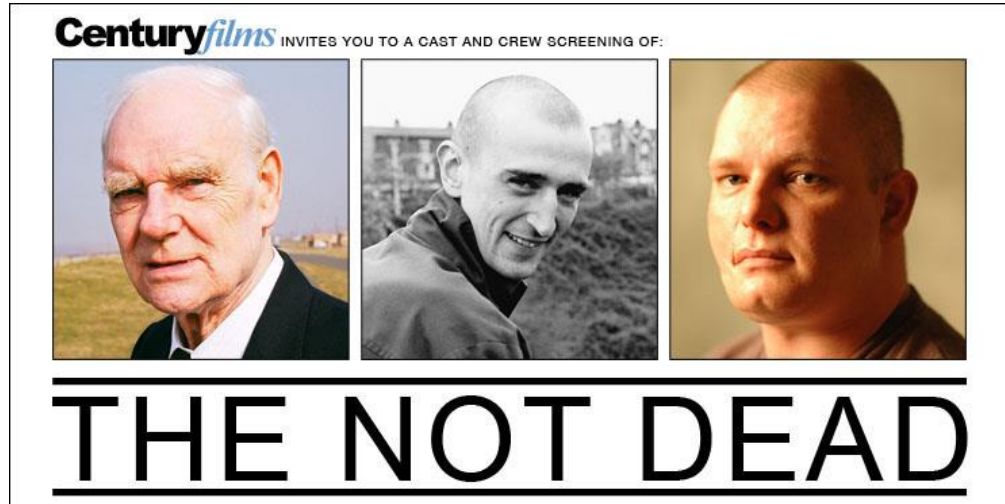
The Manhunt: Context

- Simon Armitage is the current Poet Laureate and was born in West Yorkshire in 1963.
- Before he was a poet, he was a Probation Officer in Manchester, which inspired him to write about issues that affect society.
- Simon Armitage has never been to war, but he was inspired to write poems about war after learning about the devastating impact of war on others.
- In *The Manhunt* he imagines what war does to the family and the relationships of the soldier in the war.



The Manhunt: Context

- The Manhunt is taken a collection of poems called *The Not Dead*, published in 2008.
- The collection of poems are based on a Channel 4 documentary called *Forgotten Heroes: The Not Dead*.
- In the film soldiers and their families were interviewed and Armitage's task was to listen to the people's stories and turn them into poetry.
- In the film *The Manhunt* is read by Laura, the wife of a soldier, Eddie Beddoes, who was injured while serving in Bosnia in 1993. Eddie was shot in the side of his face and the bullet ricocheted around inside his body. Eddie suffered from depression and PTSD because of his experiences.
- The poem shows Laura tending to her injured husband, trying to reconnect with him emotionally and trace the path the bullet has taken.
- The poem purposefully isn't set in any time and address the common issues about the effects of war on soldiers' bodies and minds.



The Manhunt: Overview and Structure

The Manhunt

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,
5 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
10 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,
15 and feel the hurt
of his grazed heart.
Skirting along,
only then could I picture the scan,
the foetus of metal beneath his chest
20 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
25 every nerve in his body had tightened and closed.
Then, and only then, did I come close.

- Written in **first person from the perspective** of the wife.
- Poem focuses on the impact of war physically, mentally and how it affects family and relationships.
- Written in **couplet-long stanzas** of varying lengths. Initially, the couplets rhyme but later the rhyme breaks down making the poem feel disjointed and reflecting the theme of being broken.
- Each couplet shows a different injury, moving further into the soldier's body, allowing the reader to explore his body and mind, in the same slow process as his wife.

The Manhunt: Language

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- The soldier's body is presented using **adjectives** that describe the damage. Paired with **metaphors** that suggest his body is a collection of broken objects.
- The comparisons could suggest the damage has taken away the soldier's humanity or they could be a way to help and support the wife to come to terms with his injuries.
- The range of **verbs** use show the wife caring for her husband, how she is helping him regain his strength and how carefully and delicately she cares for him.
- There's a clash of military vocabulary and love vocabulary. Is it a love poem or a war poem?

The Manhunt: Key Quotes

The Manhunt

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25 every nerve in his body had tightened and closed.

Then, and only then, did I come close.

‘only then would he’ – repetition of phrases,
emphasises the slow and difficult recovery of the
solider.

Full rhyme in this couplet, suggesting progress is
being made towards recovery.

Metaphor of the bullet as a foetus, this experience is now
a part of him and has changed his life in the same way a
child would. Link to family now being destroyed? Focus
shifted to the injured solider, rather than having a family?

Emphasis that the wife has realised her husband's
mental scars are much worse than his physical ones.

The Manhunt: Exam Question



Effects of War:

- The Solider
- A Wife in London
- Dulce et Decorum Est
- Mametz Wood

Love and Relationships:

- Sonnet 43
- She Walks In Beauty
- Cozy Apologia
- Valentine
- A Wife in London
- Afternoons



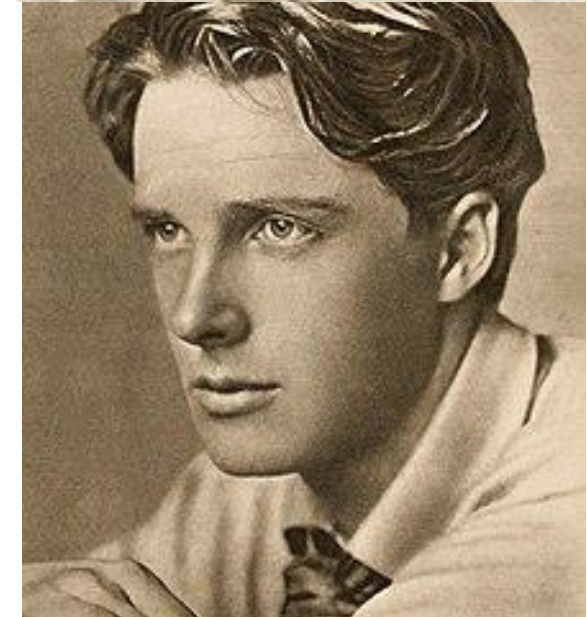
Pain and Suffering:

- London
- As Imperceptibly as Grief
 - A Wife in London
- Dulce et Decorum Est
 - Mametz Wood



The Solider: Context

- Rupert Brooke was born on 3rd August 1887 in Warwickshire. He wrote poetry from an early age and attended Cambridge University. He was an English poet known for his idealistic war sonnets written during World War One.
- He was also known for his good looks, with Irish poet W. B. Yeats describing him as 'the handsomest young man in England'.
- He was a poet and a writer until he joined the English Navy during the first year of the First World War in 1914.
- Brooke came to attention of the public as a war poet later in 1914 when *The Times Literary Supplement* published two of his sonnets 'The Dead' and 'The Soldier'. It captures the early idealism of WW1 as many men were eager to enlist and serve their country.
- Rupert Brooke was a soldier during WW1, however he died on 23rd April 1915, not in warfare, as the patriotic tone of the poem might lead the reader to believe, he never experienced a warfare. He died of septicaemia (poisoning) following a mosquito bite. He is buried in 'a foreign field' on the Greek island of Skyros.



The Solider: Overview and Structure

The Soldier

If I should die, think only this of me:

That there's some corner of a foreign field

That is for ever England. There shall be

In that rich earth a richer dust concealed;

5 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 suns of home.

And think, this heart, all evil shed away,

10 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.

- The Soldier is a **sonnet**, a form traditionally used for love poetry. Sonnets are usually written about a person, but the object of the narrator's love is England. It borrows from both the Shakespearean and the Petrarchan versions of the **sonnet**. The first stanza follows the rhyme scheme of a Shakespearean sonnet, while the second follows a Petrarchan sonnet. Structurally, however, the poem more closely adheres to the Petrarchan sonnet, which is divided into an octave (an eight-line stanza) and a sestet (a six-line stanza).
- The poem makes the argument that, when the speaker dies, he should be remembered in a particular way: without sadness and with a deep sense of patriotism. The poem introduces this concept in the first three and a half lines, and then sets about providing evidence to justify it. It provides a rich series of examples to illustrate why death for England is glorious rather than sad.

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- One of the signature elements of a sonnet is the turning point, or **volta**. This is when the poem shifts the direction of its argument, and in Petrarchan sonnets it usually happens at the start of the sestet.
- The **volta** in this poem is subtle. After all, the speaker's passion for England rises continuously throughout the poem. But there is a difference between the two stanzas: the first is based in physical reality, while the second is about the speaker's soul and the afterlife, reflective almost. However, the poem as it has been throughout, with an appeal to the heavenliness of England and in death making a sacrifice to give back the gift of life, given by England.

The Solider: Language

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- The poem uses an **extended metaphor** as England being a mother. This reflects how the speaker feels about the country that has shaped him as a person. Mothers are often associated with comfort and perhaps brings reassurance during a time of war.
- England's idyllic nature and landscape is mentioned in the poem, further showing devotion to the country, but also again, comfort and reassurance in a time of war.
- The speaker seems to be religious, with many references to being blessed, heaven and mentioned of the 'eternal mind' which could be a reference to God. Due to this, the speaker isn't afraid of dying.

The Solider: Key Quotes

The Soldier

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The narrator addresses the reader directly using an imperative verb, it makes the reader feel responsible for carrying out the soldier's request.

This could mean the land is English due to the victory of war, but it could literally mean that the land is English due to the body, a part of England, being buried there.

The soldier's body will remain in the field and become dust. But a dust that has been raised by England. England is personified as a nurturing mother.

The heaven will be English because the soldier thinks of England as heaven.

The Solider: Exam Question



Effects of War:

- The Manhunt
- A Wife in London
- Dulce et Decorum Est
- Mametz Wood

Faith and Worship:

- Sonnet 43
- She Walks In Beaut
- Living Space
- Hawk Roosting
- To Autumn



Death and Loss:

- As Imperceptibly as Grief
 - A Wife in London
 - Hawk Roosting
 - To Autumn
- Dulce et Decorum Est
 - Mametz Wood

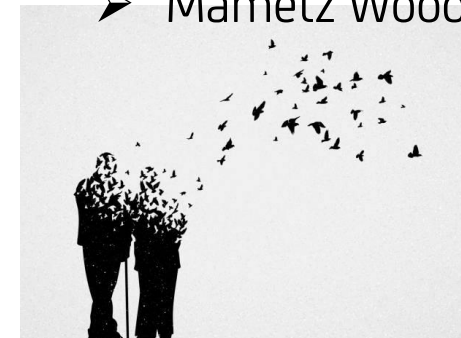


Sense Of Place:

- She Walks in Beauty
 - Living Space
 - Cozy Apologia
- Death of a Naturalist
 - Afternoons
- Excerpt from 'The Prelude'

Nature:

- She Walks in Beauty
- Hawk Roosting
- To Autumn
- Afternoons
- Ozymandias
- Mametz Wood
- Excerpt from 'The Prelude'



How to approach an unseen poem

STEP ONE:

Read the title – consider meaning.

Look at the shape – is it a particular style (e.g. Sonnet), how many stanzas, line shapes.

Read the poem slowly in your head.

STEP TWO:

After reading, make interpretations to consider:

- Speaker and tone.
- Subject and setting.
- Themes.
- Mood (positive/negative/funny)

STEP THREE:

Re-read closely & annotate:

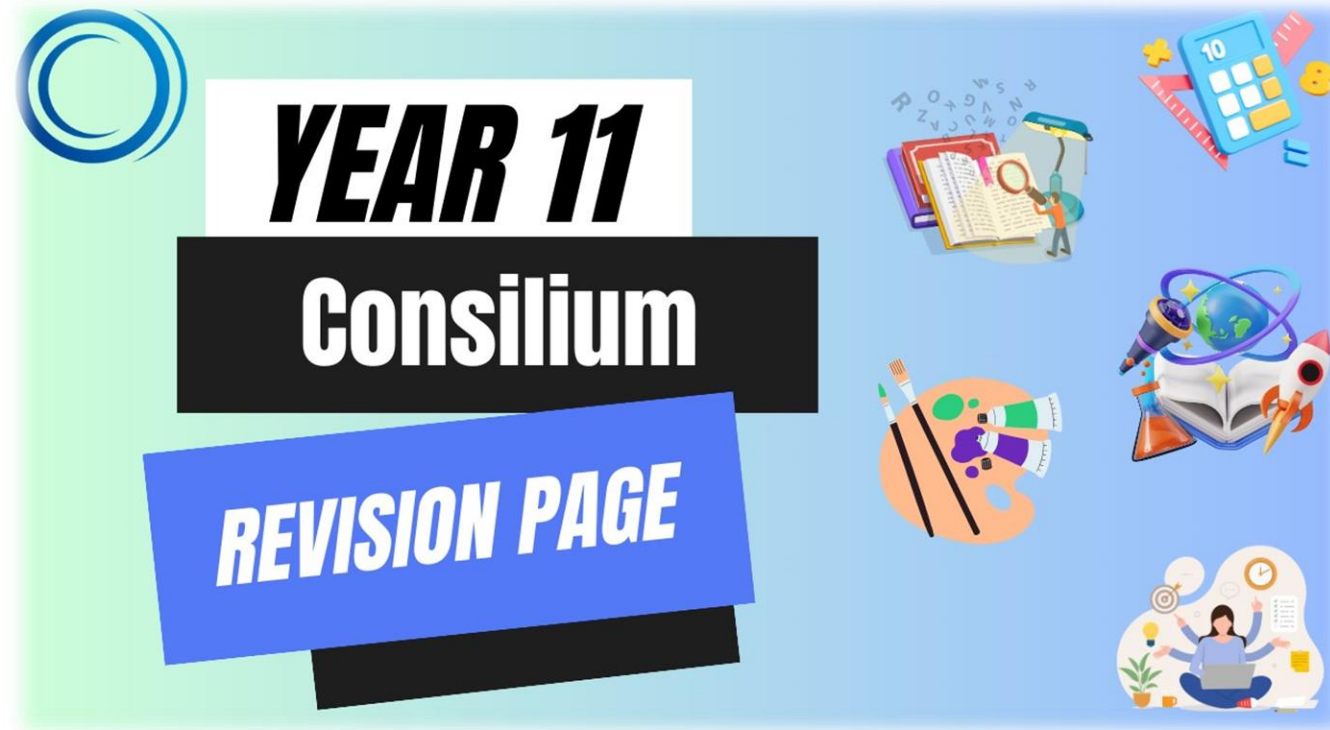
- Repetition/rhythm/rhyme.
- Poetic devices (simile/metaphor/alliteration).
- Language (word) choices – effects and imagery.

STEP FOUR:

Personal response – what is your personal opinion of the poem, its message and effectiveness?



Revision Top Tips



<https://consilium.frogms.net/app/os#!student-revision/consilium-student-revision-page>

Questions

Please give any feedback to your English teachers, who will pass this on.

All feedback is appreciated!



Next week: Wednesday 27th March
5pm – 6pm

➤ She Walks In Beauty by Lord Byron

And

➤ Valentine by Carol Ann Duffy

Quick Fire Quiz!

1. What structure style is The Manhunt written in? Why?
2. The Manhunt uses a lot of metaphors to describe the soldier's body, why?
3. Was Simon Armitage a soldier? Explain.
4. What form does The Soldier take? Why?
5. England is personified in The Soldier, why?
6. What war does The Soldier refer too?



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 4. What form does The Soldier take? Why?
 5. England is personified in The Soldier, why?
 6. What war does The Soldier refer too?
1. Couplets, 13 in total.
 2. Dehumanises the soldier, makes him seem like an object.
 3. No, he has never been to war, but was inspired to write about war after learning about the devastating impact of war on others.
 4. Sonnet.
 5. Shown as a mother to bring comfort and reassurance.
 6. World War One, it reflects the idealism many people had at the start of the war.

Saturday, 27 April 2024

LO: Developing Anthology Poetry Skills

Learning Outcomes

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- **Learning Aim C students** will be able to **develop** exam technique and approaches to Anthology poetry.

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Excerpt from The Prelude by William Wordsworth

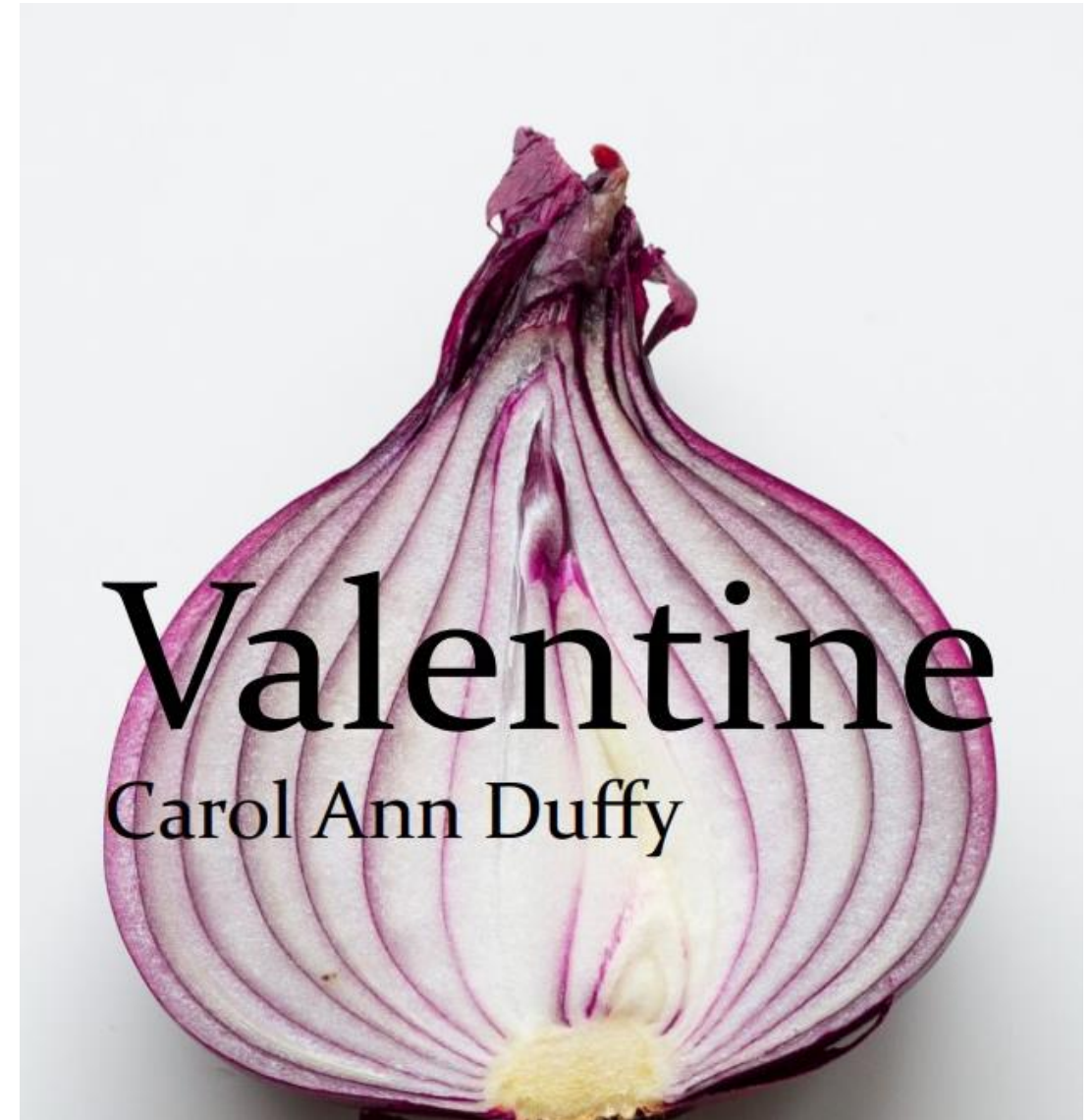
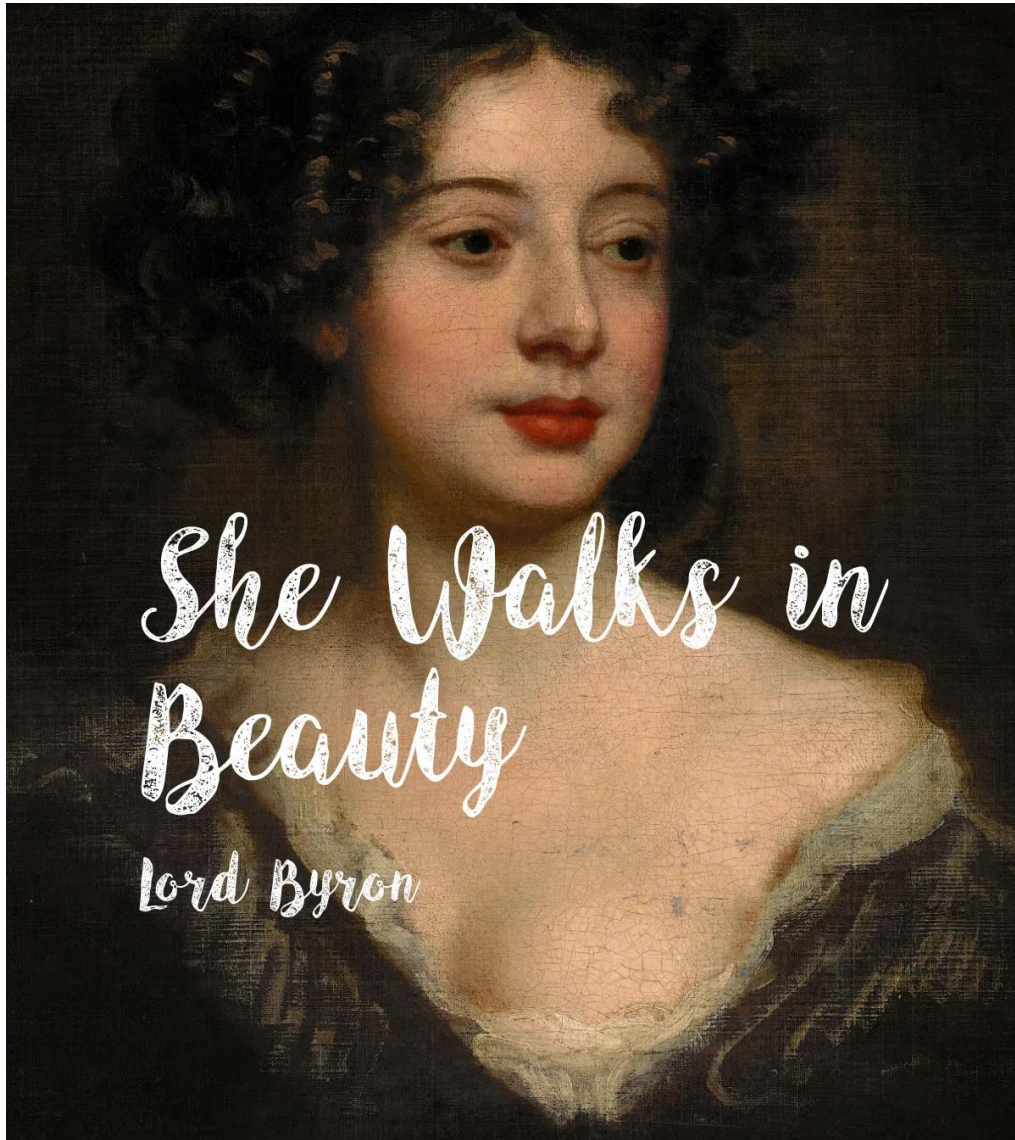
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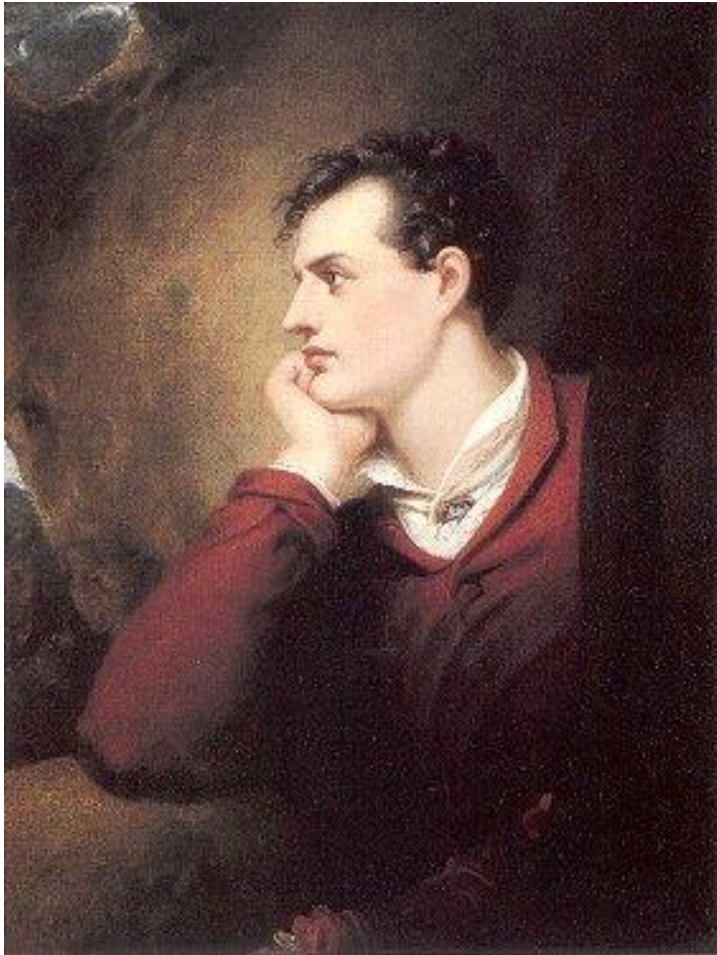
The poem is printed below the questions.

➤ Comparison Poetry Question: about **40 minutes**.

Section B: Anthology Poetry



She Walks In Beauty: Context



- George Gordon Byron, 6th Baron Byron or Lord Byron (22 January 1788 to 19 April 1824) was an English poet and peer.
- He is regarded of one of the major figures of the **Romantic movement** and is considered among the greatest of English poets. Romantic poets place focus on thoughts, feelings and the natural world.
- Described as '**mad, bad and dangerous to know**', he was the rock star of his generation. He had a notorious and **scandalous reputation** and was well known due to his wild affairs with both men and women, completely unheard of at the time. Due to this reputation, he was not welcome in the UK and **travelled Europe extensively**, spending a lot of time in with the Shelley's, Mary and Percy.
- He was killed leading a campaign for the Greek War of Independence, in Greek history, he is considered a hero.
- His daughter Ada Lovelace, was a founding figure in the field of computer programming based on her notes for Charles Babbage's Analytical Engine.

She Walks In Beauty: Overview and Structure

She Walks in Beauty

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:
5 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,
10 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,
15 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!

- The speaker describes the women he's seen, taking her individual body parts in turn to comment on. He thinks she's very beautiful and uses images of dark and light to emphasise how perfect she is. He suggests that her appearance reflects her personality, she has spent her life doing good things.
- The poem maintains a **regular ABABAB rhyme scheme**, reflecting the enduring nature of the women's beauty and the balance of the different qualities she possesses.
- The **enjambment** could suggest the speaker is overwhelmed by the beauty.
- The poem is split into **3 stanzas of equal length, 6 lines each**. As the poem progresses the focus moves from external beauty to internal beauty. Perhaps the speaker thinks the woman's personality is the most beautiful thing about her.
- The speaker comments she is a moral person and that is her beauty, but does he know her properly if he's only seen her across a room?

She Walks In Beauty: Language

She Walks in Beauty

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Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
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- The speaker uses **contrasts** to show how the woman is a balance of opposites, notably light and dark. Byron uses **antithesis**, contrasting ideas are reinforced by repeated structure. 'One shade' 'One ray'
- The poem uses **imagery** of light, dark and the night to express the speaker's view of the woman. For example, the purity of the night reflects her innocent personality.
- Written in the **present tense**, makes the woman's beauty seem eternal and everlasting.
- **Verbs** used to show movement and change 'walks', 'waves', 'lightens'. Making the poem seem like a lively real-time description, rather than a rose-tinted memory.
- Focus on individual body parts (mind, heart, brow) suggesting the speaker admires all of the woman, her beauty is a reflection of her morally good character.

She Walks In Beauty: Key Quotes

She Walks in Beauty

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A heart whose love is innocent!

Imagery suggests the woman's beauty is pure.

Alliteration highlights the contrast between dark and light, this woman represents the best of both.

Antithesis, the contrast between the light and the dark is enhanced by the line's balanced structure.

Either innocent due to never being in love, or because her love is virtuous and pure. Note the only **exclamation mark** in the poem and how it marks the end.

She Walks In Beauty: Exam Questions



Love and Relationships:

- Sonnet 43
- The Manhunt
- Cozy Apologia
- Valentine
- A Wife in London
- Afternoons

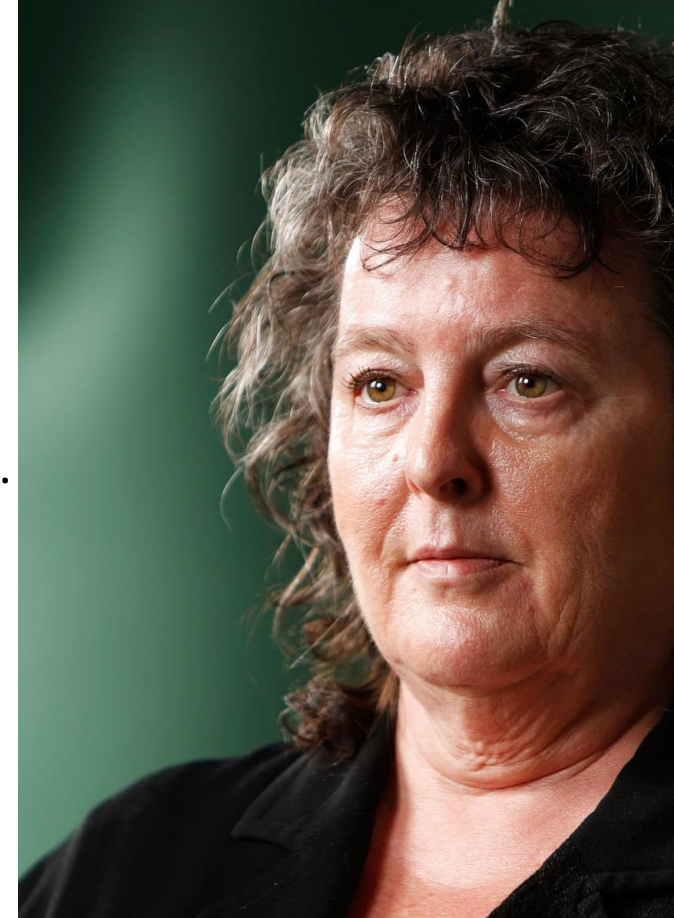
Faith and Worship:

- Sonnet 43
- The Soldier
- Living Space
- Hawk Roosting
- To Autumn



Valentine: Context

- Dame Carol Ann Duffy (23 December 1955) is a Scottish poet and playwright. She is a professor of contemporary poetry at Manchester Metropolitan University and was appointed Poet Laureate in May 2009 and her term expired in 2019.
- She was the first female poet, the first Scottish-born poet and the first openly lesbian poet to hold the **Poet Laureate** position.
- Her poems address issues such as **oppression, gender, and violence**, all in language that is accessible. “I like to use simple words, but in a complicated way”.
- Valentine was published in 1993, as part of her collection Mean Time.
- **Valentine's Day is celebrated on 14th February** and is a cultural, religious, and commercial holiday focused on romance and love.
- It originated as a Christian feast day honouring a martyr named Valentine and over time has become associated with romantic love and affection. People exchange greeting cards, give gifts, and express their love for one another.



Valentine: Overview and Structure

Valentine

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

5 like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

10 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,

15 possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding-ring,

20 if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

- The speaker of the poem is giving a gift to a partner. Rather than a traditional Valentine's gift, their gift is an onion.
- The poem explains why an onion is a more appropriate symbol of love, rather than the stereotypical gifts associated with Valentine's Day.
- Not written in a form usually associated with love (the sonnet), but is written with **stanzas of irregular length**, some only with one line, which makes the poem seem **disjointed**. Some lines are made up of single words, which emphasises the forceful tone of the speaker.
- The poem lists the ways **the onion symbolises love**. Words and ideas are built up and repeated throughout the poem. This could mirror the different layers of the onion, as the poem's meaning is revealed gradually.
- The **tone** of the poem is quite playful to start with but the speaker's repeated instance to accept the gift could be seen as **encouraging or confrontational**.

Valentine: Language

Valentine

Not a red rose or a satin heart.

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- **Extended metaphor** of the onion to represent love. The speaker sees the onion as an **honest symbol**, it symbolises joy, growth and the intimacy of love. However, it also shows pain and suffering. An unusual metaphor to use with contrasts with stereotypical romantic symbols of roses and hearts.
- The poem is written in **first person** and **directly addresses** an unknown partner (the reader) 'I give you', it's very personal. The speaker uses **commands** 'Take it', which could be seen as **forceful and aggressive**.
- For a love poem, there's a lot of **negative language**. 'Blind', 'fierce' and 'lethal' all have a **dark undertone**. The speaker implies the relationship could be possessive, while the word 'knife' hints that it might be a dangerous relationship.

Valentine: Key Quotes

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
5 like the careful undressing of love.

Here.

It will blind you with tears
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as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
20 if you like.

Lethal.
Its scent will cling to your fingers,
cling to your knife.

'It' Does this mean the speaker or the onion?

'blind' love can cause pain and grief, the opposite to the traditional Valentine's Day messages.

The love is described in a physical way. There's also a suggestion that the love is dangerous and possessive.

'Lethal' One word line places emphasis on the onion symbolising danger or death. Shocking and unexpected for a love poem.

Repetition on 'cling' on two different lines, highlights the 'scent' is inescapably? Scent of the onion, the speaker or of death/danger?

'Cling' love can be possessive and suffocating.

Powerful disturbing final image of 'knife'. Love has the power to wound. Could it refer to something more sinister than just chopping an onion?

Valentine: Exam Questions

Negative Emotions:

- London
- Death Of A Naturalist
 - Hawk Roosting
- Dulce et Decorum Est
 - Ozymandias



Love and Relationships:

- Sonnet 43
- The Manhunt
- Cozy Apologia
- She Walks In Beauty
- A Wife in London
- Afternoons



How to approach an unseen poem

STEP ONE:

Read the title – consider meaning.

Look at the shape – is it a particular style (e.g. Sonnet), how many stanzas, line shapes.

Read the poem slowly in your head.

STEP TWO:

After reading, make interpretations to consider:

- Speaker and tone.
- Subject and setting.
- Themes.
- Mood (positive/negative/funny)

STEP THREE:

Re-read closely & annotate:

- Repetition/rhythm/rhyme.
- Poetic devices (simile/metaphor/alliteration).
- Language (word) choices – effects and imagery.

STEP FOUR:

Personal response – what is your personal opinion of the poem, its message and effectiveness?

Exam Questions – Single Analysis Poem

SECTION B (Poetry)

Answer both question 71 and question 72.

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

Read the poem below, Valentine, by Carol Ann Duffy.

Valentine is a poem about love. How does Carol Ann Duffy present love in the poem? Refer to the contexts of the poem in your answer. **(15 Marks)**

Exam Questions – Single Analysis Poem

Track through the poem carefully and focus on the question.

Interpret, comment on meanings and probe subtext.

Focus on imagery, language and the effects they create.

Interweave contextual details.

Only focus on one poem in the first question. Detailed coverage of the set poem is expected.

The poem is printed on the exam paper. Use short quotations from it to support points about meaning and language.

A01, A02 and A03 are equally weighted in this question.

Exam Questions

Choose **one other poem from the anthology** in which the poet **also writes about love**.

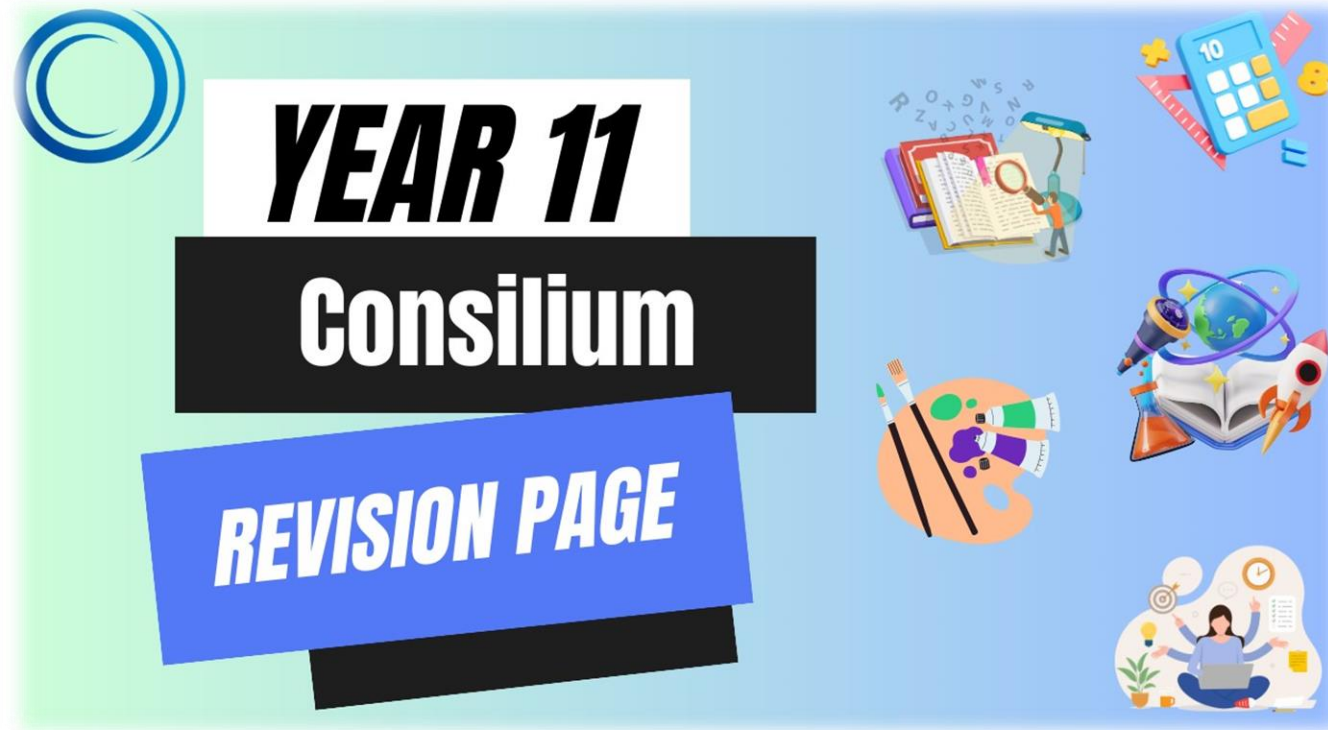
Compare the way the poet **presents love** in your chosen poem with the way Carol Ann Duffy presents love in Valentine. **(25 Marks)**

In your answer to you **should**:

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

	She Walks In Beauty	Valentine
Content	The poem celebrates the beauty of a woman, emphasising her harmonious blend of light and darkness. The speaker admires her physical appearance at the start of the poem and as the poem progresses moves to inner qualities ‘mind’ ‘heart’.	The poem subverts traditional Valentine's Day gifts by using an onion as an extended metaphor for love. It explores the complexities of love, emphasising its layers and potential for both sweetness and tears.
Structure and Form	ABABAB rhyming scheme. Three stanzas, each of six lines. Equal, symmetrical beauty.	No regular rhyme scheme. Stanzas of irregular length, some only with one line, which makes the poem seem disjointed. Some lines single words, emphasises the forceful tone of the speaker.
Language	‘One shade the more, one ray the less’: Antithesis, the contrast between the light and the dark is enhanced by the line’s balanced structure. ‘cloudless climes, starry skies’: Imagery suggests the woman’s beauty is pure. Alliteration highlights the contrast between dark and light, this woman represents the best of both.	‘Lethal’ One word line places emphasis on the onion symbolising danger or death. Shocking and unexpected for a love poem. Repetition on ‘cling’ on two different lines, highlights the ‘scent’ is inescapably? Scent of the onion, the speaker or of death/danger? ‘Cling’ love can be possessive and suffocating. Powerful disturbing final image of ‘knife’. Love has the power to wound. Could it refer to something more sinister than just chopping an onion?
Context	Male Romantic Poet. Reflects the Romantic era's focus on ideal love and beauty. Influenced by his adventurous life, including scandals and exile.	Female Contemporary British poet. Poet Laurent. Uses simple language to explore complex meanings. Challenges traditional expressions of love, favouring honesty over clichés, even when it’s negative.

Revision Top Tips



<https://consilium.frogfms.net/app/os#!student-revision/consilium-student-revision-page>

Questions

Please give any feedback to your English teachers,
who will pass this on.

All feedback is appreciated!

Next week: Wednesday 17th April
5pm – 6pm

➤ Living Space by Imtiaz Dharker

And

➤ As Imperceptibly As Grief by Emily Dickinson



Quick Fire Quiz!

1. What is the structure of She Walks In Beauty? Why?
2. She Walks In Beauty has a rhyme scheme but what is it and why?
3. What time period does Lord Byron write in? Who else in the Anthology is in this time period?
4. What form does Valentine take? Why?
5. What is the extended metaphor in Valentine? Why?
6. Carol Ann Duffy is a Poet Laureate, who else in the Anthology has also had this role?



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Enriching Lives, Inspiring Ambitions

Year 11
Poetry Masterclass Three
April 2024
Miss Chivers
English Education Advisor

Quick Fire Quiz!

1. What is the structure of She Walks In Beauty? Why?
 2. She Walks In Beauty has a rhyme scheme but what is it and why?
 3. What time period does Lord Byron write in? Who else in the Anthology is in this time period?
 4. What form does Valentine take? Why?
 5. What is the extended metaphor in Valentine? Why?
 6. Carol Ann Duffy is a Poet Laureate, who else is the Anthology has also had this role?
1. 3 stanzas, 6 lines each, highlighting external to internal beauty.
 2. ABABAB rhyme scheme to reflect the balance in the woman's beauty.
 3. Romantic. Blake, Wordsworth, Shelley and Keats.
 4. Free verse.
 5. The onion.
 6. Simon Armitage and Ted Hughes.

Saturday, 27 April 2024

LO: Developing Anthology Poetry Skills

Learning Outcomes

- **Learning Aim A students** will be able to **recall** the poetry in the Anthology.
- **Learning Aim B students** will be able to **identify** and make **inferences** to wider themes and ideas based on Anthology poetry.
- **Learning Aim C students** will be able to **develop** exam technique and approaches to Anthology poetry.

Keywords

1. Inference 2. Themes 3. Personal Responses

Why learn this?

Being able to identify and interpret explicit and implicit information and ideas from texts is a key skill being able to take this one step further to explore what the information and ideas might mean or suggest is invaluable.

Section B: Anthology Poetry

The poems you have studied are:

The Manhunt by Simon Armitage

Sonnet 43 by Elizabeth Barrett Browning

London by William Blake

The Soldier by Rupert Brooke

She Walks in Beauty by Lord Byron

Living Space by Imtiaz Dharker

As Imperceptibly as Grief by Emily Dickinson

Cozy Apologia by Rita Dove

Valentine by Carol Ann Duffy

A Wife in London by Thomas Hardy

Death of a Naturalist by Seamus Heaney

Hawk Roosting by Ted Hughes

To Autumn by John Keats

Afternoons by Philip Larkin

Dulce et Decorum Est by Wilfred Owen

Ozymandias by Percy Bysshe Shelley

Mametz Wood by Owen Sheers

Excerpt from The Prelude by William Wordsworth

You need to **answer both questions** in Section B

➤ Single Poem Question: about **20 minutes**.

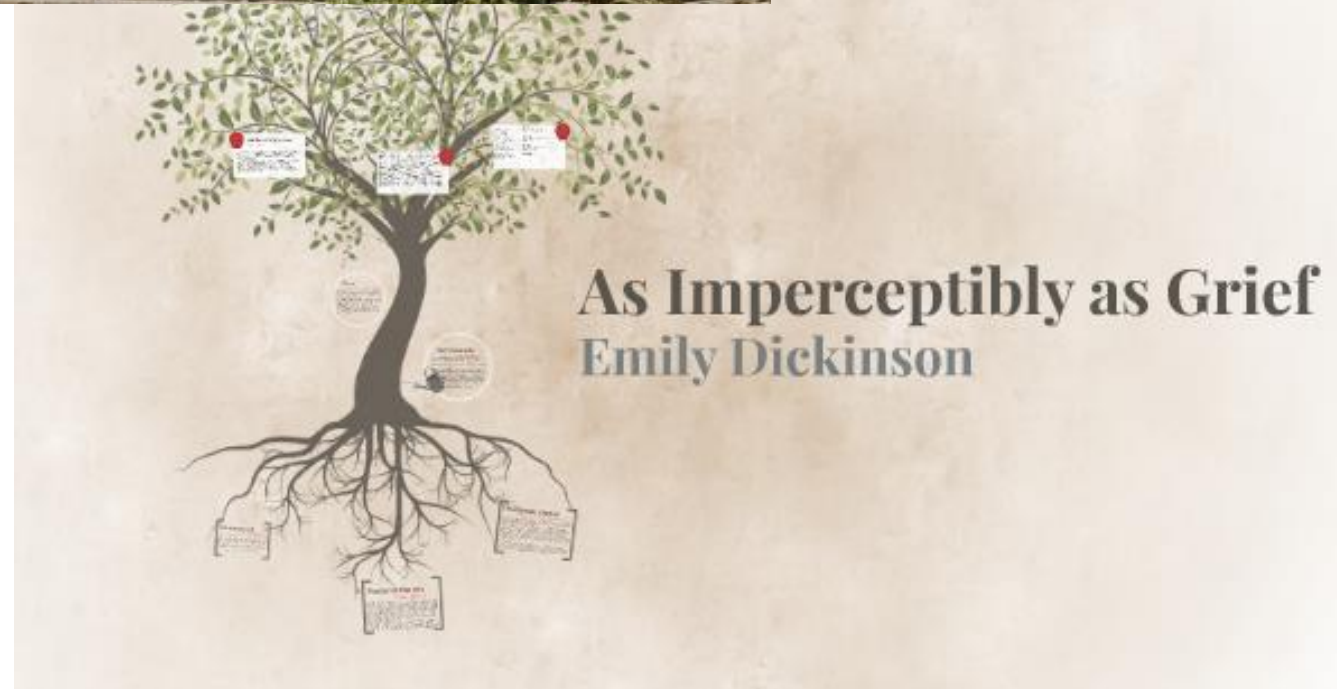
The poem is printed below the questions.

➤ Comparison Poetry Question: about **40 minutes**.

Section B: Anthology Poetry

Living Space

IMTIAZ DHARKER



Living Space: Context



- Imtiaz Dharker (born 31 January 1954) is a Pakistan-born British poet, artist, and video film maker.
- Dharker divides her time between London, Wales, and Mumbai. She describes herself as a "Scottish Muslim Calvinist" adopted by India and married into Wales.
- Living Space is included in Dharker's 1997 collection of poems called 'Postcards from god'.
- Dharker herself has stated that this poem is set in the slums of Mumbai, a major city in India. These are places where people live in extreme poverty and need to improvise to survive.
- The poem highlights the issues facing the poor in the developing world, such as the struggle to survive and live in a safe, secure place.

Living Space: Overview and Structure

Living Space

There are just not enough
straight lines. That
is the problem.

Nothing is flat

5 or parallel. Beams

balance crookedly on supports

thrust off the vertical.

Nails clutch at open seams.

The whole structure leans dangerously

10 towards the miraculous.

Into this rough frame,

someone has squeezed

a living space

and even dared to place

15 these eggs in a wire basket,

fragile curves of white

hung out over the dark edge

of a slanted universe,

gathering the light

20 into themselves,

as if they were

the bright, thin walls of faith.

- The poem opens by describing **a building that is poorly built and falling apart**. Stanza two reveals that someone lives in the building, despite how dangerous it is. In Stanza three, the speaker notices there's a **basket of eggs** hanging outside, the eggs are described as **fragile**, but they also suggest **hope for the future**.
- The poem has **an irregular form**, using stanzas and lines of different length with no pattern, mirroring the sense of chaos and irregularity in the living space.
- The **lack of regular rhyme and rhythm**, alongside the **enjambment** across both lines and stanzas emphasise the disorder of the place. The final two stanzas are one long sentence, lines 11 to 22, highlighting a **growing sense of wonder and hope**.
- The poem is split into two parts. Stanza one, the unstable building and stanza two and three, the mood shifts and optimism is suggested for the future, despite the difficult circumstances.

Living Space: Language

Living Space

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straight lines. That
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15 these eggs in a wire basket,
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20 into themselves,
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the bright, thin walls of faith.

- The poem uses the **language of disorder and chaos** to suggest instability. Verbs like ‘clutch’ and ‘thrust’ emphasise the **dangerous and violent** nature of the structure.
- The eggs in the poem could **symbolise faith**, the belief in a God, or the belief that the situation will change? A leap of faith to keep the eggs outside, despite them being so **fragile** or a representation that faith, like the eggs, can be broken? The eggs could symbolise **new life**, which hints that the future (or the future of the next generation) might be better.
- The contrast of the white of the eggs (**innocence, purity**) and the dark edge (**dangerous, scary**) could represent the nature of the living conditions or could represent that the inhabitants of the living space are not to blame for the situation they find themselves in.

Living Space: Key Quotes

Living Space

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.

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into themselves,

as if they were

the bright, thin walls of faith.

‘Nothing’ emphasised at the start of the line draws the reader’s attention to the **severity of the problem**. Refers to the physical state of the rundown home described in the poem.

Symbolism. The eggs represent hope and the potential for a new or better life. However, they are also ‘fragile’ and easily broken.

A reminder of the instability of the building but also a comment on **inequality in the wider world**.

Living Space: Exam Questions



Sense Of Place:

- She Walks in Beauty
- The Solider
- Cozy Apologia
- Death of a Naturalist
- Afternoons
- Excerpt from 'The Prelude'

Faith and Worship:

- Sonnet 43
- The Soldier
- She Walks In Beauty
- Hawk Roosting
- To Autumn



As Imperceptibly As Grief: Context

- Emily Elizabeth Dickinson (December 10, 1830 – May 15, 1886) was an American poet. Little-known during her life, she has since been regarded as one of the most important figures in American poetry.
- Dickinson lived much of her life in isolation. Considered eccentric, she wore only white clothing and was known for her reluctance to greet guests and in her later life, even to leave her bedroom. She never married, and most of her friendships were based entirely upon correspondence.
- Although she was a prolific writer, the only publications during her lifetime were 10 of her nearly 1,800 poems and one letter. The poems published were usually edited significantly to fit the conventional poetic rules of the time. Her poems were unique for her era; they contained short lines, typically lacked titles, and often use slant rhyme as well as unconventional capitalisation and punctuation.
- Many of her poems deal with themes of death and immortality, influenced by the sudden deaths of her cousin and her best friend at a young age, not helped by the family home overlooking the town graveyard. Dickinson was obsessed and fearful of death. She also wrote poetry that explored aesthetics, society, nature, and spirituality. She was influenced by Elizabeth Barrett Browning and William Blake.



As Imperceptibly As Grief: Overview and Structure

As imperceptibly as Grief
The Summer lapsed away —
Too imperceptible at last
To seem like Perfidy —
5 A Quietness distilled
As Twilight long begun,
Or Nature spending with herself
Sequestered Afternoon —
The Dusk drew earlier in —
10 The Morning foreign shone —
A courteous, yet harrowing Grace,
As Guest, that would be gone —
And thus, without a Wing
Or service of a Keel
15 Our Summer made her light escape
Into the Beautiful.

- The poem begins by describing how summer comes to an end so gradually that you don't notice when it finishes. The end of summer seems to **represent the end of grief, or death itself**? The speaker suggests that the grieving process can end so subtly that it creates another sense of loss.
- The poem's **rhythm mirrors the pattern of everyday speech**, making it sound like the narrator's thoughts. The poet uses long dashes rather than conventional punctuation, these create long pauses and enhance the poem's **slow, reflective mood**.
- The use of a **single stanza** adds to the sense of gradual change, there aren't any stanza breaks to split ideas up. However, after line 13, the tone becomes more decisive which could suggest the speaker is coming to terms with the events of the poem?

As Imperceptibly As Grief: Language

As imperceptibly as Grief
The Summer lapsed away —

Too imperceptible at last
To seem like Perfidy —

5 A Quietness distilled
As Twilight long begun,

Or Nature spending with herself
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➤ **Natural metaphors** to reveal the speaker's feelings of things fading away gradually.

➤ The **passing of time** in the poem is shown with the changing seasons which are associated with the different stages of grief. The poem reflects the slow, almost unnoticeable way that time eases grief.

➤ **Images of natural light** are present throughout, reminding the reader of the **natural cycle of day and night that will continue forever**. This sense of inevitability could also apply to both life and death and grief and acceptance.

➤ The **contradictory imagery** of morning as 'harrowing' and the comparison between summer and grief are surprising but could suggest the different types and stages of grief and the contradictory emotions it can involve.

As Imperceptibly As Grief: Key Quotes

As imperceptibly as Grief

The Summer lapsed away

Too imperceptible at last

To seem like Perfidy —

5 A Quietness distilled

As Twilight long begun,

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Into the Beautiful.

The narrator establishes a link between summer and grief in the first two lines. This compassion holds throughout the poem, the surface message about summer representing the narrator's thoughts on grief.

Summer and grief are associated with a sense of stillness and being closed off from the world. This is presented as comforting, rather than isolating.

First person plural 'our' suggests this experience is universal. The 'escape' of summer suggested the grief/death has also faded away, 'beautiful' suggests that the end is ultimately positive.

As Imperceptibly As Grief: Exam Questions

Passage of Time:

- Death of a Naturalist
- To Autumn
- Ozymandias
- Mametz Wood
- Afternoons



Change and Transformation:

- Death Of A Naturalist
- To Autumn
- Afternoons
- Ozymandias
- The Prelude.



Death and Loss:

- The Solider
- A Wife in London
- Hawk Roosting
- To Autumn
- Dulce et Decorum Est
- Mametz Wood



Pain and Suffering:

- London
- The Manhunt
- A Wife in London
- Dulce et Decorum Est
- Mametz Wood



How to approach an unseen poem

STEP ONE:

Read the title – consider meaning.

Look at the shape – is it a particular style (e.g. Sonnet), how many stanzas, line shapes.

Read the poem slowly in your head.

STEP TWO:

After reading, make interpretations to consider:

- Speaker and tone.
- Subject and setting.
- Themes.
- Mood (positive/negative/funny)

STEP THREE:

Re-read closely & annotate:

- Repetition/rhythm/rhyme.
- Poetic devices (simile/metaphor/alliteration).
- Language (word) choices – effects and imagery.

STEP FOUR:

Personal response – what is your personal opinion of the poem, its message and effectiveness?

Exam Questions – Single Analysis Poem

SECTION B (Poetry)

Answer both question 71 and question 72.

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

Read the poem below, Living Space, by Imtiaz Dharker.

Living Space is a poem about place. How does Imtiaz Dharker present place in the poem? Refer to the contexts of the poem in your answer. **(15 Marks)**

Exam Questions – Single Analysis Poem

Track through the poem carefully and focus on the question.

Interpret, comment on meanings and probe subtext.

Focus on imagery, language and the effects they create.

Interweave contextual details.

Only focus on one poem in the first question. Detailed coverage of the set poem is expected.

The poem is printed on the exam paper. Use short quotations from it to support points about meaning and language.

A01, A02 and A03 are equally weighted in this question.

Exam Questions

Choose **one other poem from the anthology** in which the poet **also writes about place**.

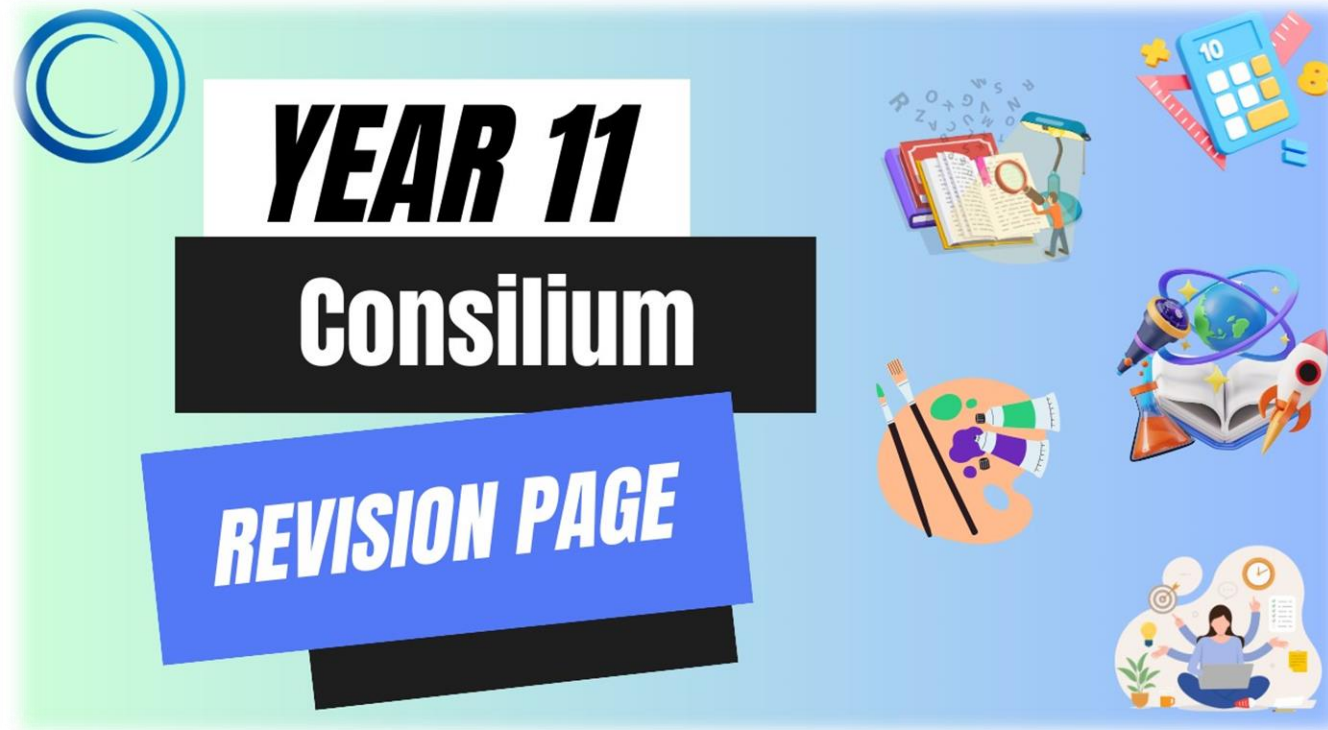
Compare the way the poet **presents place** in your chosen poem with the way Imtiaz Dharker presents place in Living Space. **(25 Marks)**

In your answer to you **should**:

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

	Living Space	London
Content	Expresses physical poverty through the lens of a poorly constructed home. Seems to focus on the structural integrity (or lack of) the home, it goes beyond physical details. The rundown home as a springboard to comment on poverty itself, extends beyond the objects that showcase it. End of the poem, it is meant as a commentary on people, both their present states and their future possibilities.	The speaker, a resident of London, observes suffering, weakness, and woe in the faces of people they encounter. The poem delves into themes of death, disappointment, and religion. The vivid imagery paints a damningly hellish picture of the streets of London, revealing sadness and indignation. The first stanza describes the sights around the city, while the other stanzas focus on the sounds the speaker hears.
Structure and Form	Irregular form, using stanzas and lines of different length with no pattern, mirroring the sense of chaos and irregularity in the living space. Lack of regular rhyme and rhythm and enjambment emphasises the disorder of the place. The final two stanzas are one long sentence highlighting a growing sense of wonder and hope.	4 stanzas each containing 4 lines. The rhyme scheme is ABAB throughout. The concise structure mirrors the oppressive environment of the city.
Language	Language of disorder and chaos. Verbs ‘clutch’ and ‘thrust’ emphasise the danger and violence. The eggs symbolise faith, the belief in a God, or the belief that the situation will change? The eggs could symbolise new life, which hints that the future (or the future of the next generation) might be better.	Language is direct, empathetic, and sorrowful. Vivid imagery to convey the misery of city life. "mind-forg'd manacles“ suggests mental imprisonment and the weight of societal constraints. The suffering of chimney-sweepers, the appalling churches, and the soldiers' sighs. Youthful harlots curse and the blight on marriage symbolize societal decay.
Context	Imtiaz Dharker (1954) is a Pakistan-born British poet, artist, and video film maker. She describes herself as a "Scottish Muslim Calvinist" adopted by India and married into Wales. Highlights the issues facing the poor in the developing world, such as the struggle to survive and live in a safe, secure place	Romantic poet, lived in London, which deeply influenced his perspective. Reflects the oppressive reality of 18th-century England, marked by restricted civil liberties and societal norms. Anti-government and anti-religion. The French Revolution led to reactionary restrictions, affecting the lives of ordinary people.

Revision Top Tips



<https://consilium.frogfms.net/app/os#!student-revision/consilium-student-revision-page>

Questions

Please give any feedback to your English teachers,
who will pass this on.

All feedback is appreciated!

Next week: Wednesday 24th April
5pm – 6pm

➤ Cozy Apologia by Rita Dove

And

➤ Death Of A Naturalist by Seamus Heaney



Quick Fire Quiz!

1. What do the eggs symbolise in Living Space?
2. What form does Living Space take? Why?
3. Where is Living Space set?
4. What form does As Imperceptibly As Grief take?
5. How is grief presented in the poem?
6. What can you recall about Emily Dickinson?



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Year 11
Poetry Masterclass Four
April 2024
Miss Chivers
English Education Advisor

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3. Where is Living Space set?
4. What form does As Imperceptibly As Grief take?
5. How is grief presented in the poem?
6. What can you recall about Emily Dickinson?

1. Multiple interpretations, God, faith, fragility, hope.
2. Free verse.
3. The slums of Mumbai in India.
4. One stanza, rhythm mirrors everyday speech.
5. The passage of time and the change of seasons.
6. American poet, lived in isolation.

Saturday, 27 April 2024

LO: Developing Anthology Poetry Skills

Learning Outcomes

- **Learning Aim A students** will be able to **recall** the poetry in the Anthology.
- **Learning Aim B students** will be able to **identify** and make **inferences** to wider themes and ideas based on Anthology poetry.
- **Learning Aim C students** will be able to **develop** exam technique and approaches to Anthology poetry.

Keywords

1. Inference 2. Themes 3. Personal Responses

Why learn this?

Being able to identify and interpret explicit and implicit information and ideas from texts is a key skill being able to take this one step further to explore what the information and ideas might mean or suggest is invaluable.

Section B: Anthology Poetry

The poems you have studied are:

The Manhunt by Simon Armitage

Sonnet 43 by Elizabeth Barrett Browning

London by William Blake

The Soldier by Rupert Brooke

She Walks in Beauty by Lord Byron

Living Space by Imtiaz Dharker

As Imperceptibly as Grief by Emily Dickinson

Cozy Apologia by Rita Dove

Valentine by Carol Ann Duffy

A Wife in London by Thomas Hardy

Death of a Naturalist by Seamus Heaney

Hawk Roosting by Ted Hughes

To Autumn by John Keats

Afternoons by Philip Larkin

Dulce et Decorum Est by Wilfred Owen

Ozymandias by Percy Bysshe Shelley

Mametz Wood by Owen Sheers

Excerpt from The Prelude by William Wordsworth

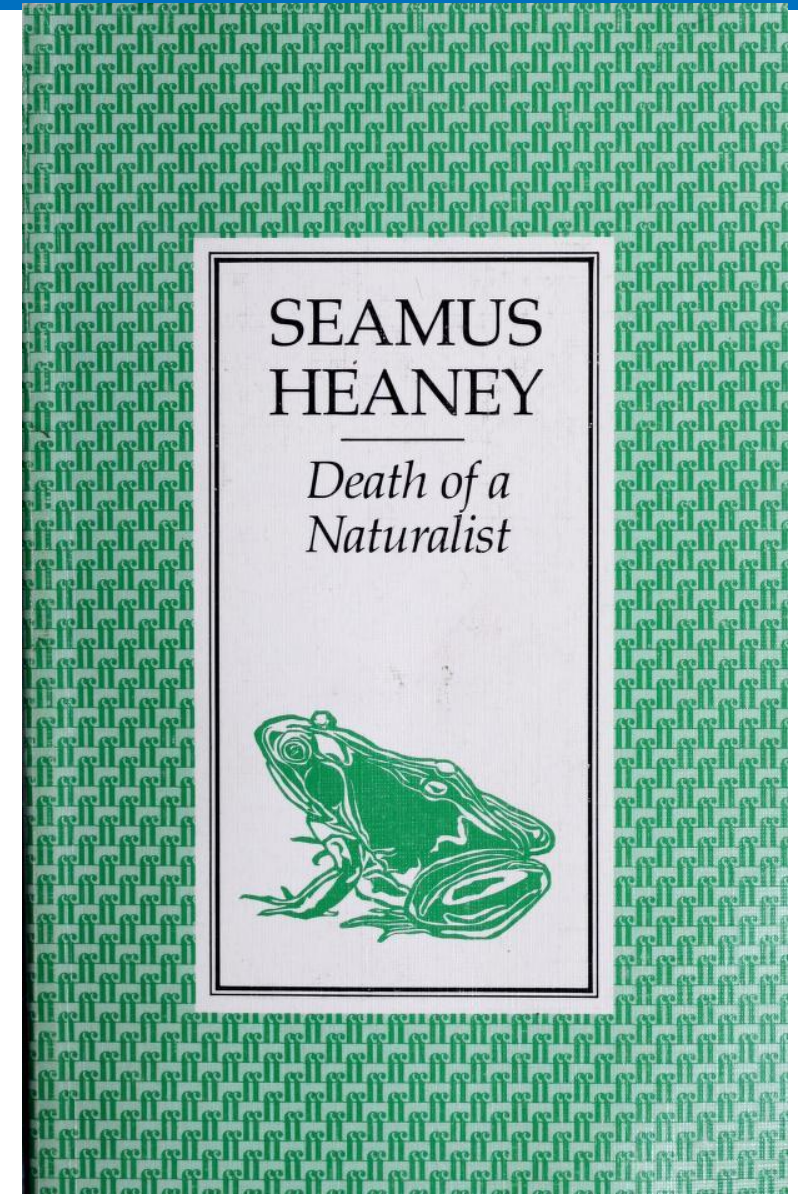
You need to **answer both questions** in Section B

➤ Single Poem Question: about **20 minutes**.

The poem is printed below the questions.

➤ Comparison Poetry Question: about **40 minutes**.

Section B: Anthology Poetry



Cozy Apologia: Context



- Rita Frances Dove (28th August 1952) is an American poet and essayist. From 1993 to 1995, she served as Poet Laureate Consultant in Congress. She is the first African American to have been appointed since the position was created.
- Dove is the second African American to receive the Pulitzer Prize for Poetry, in 1987, and she served as the Poet Laureate of Virginia from 2004 to 2006.
- Since 1989, she has been teaching at the University of Virginia, where she held the chair of Commonwealth Professor of English; as of 2020, she holds the chair of Professor of Creative Writing.
- Cozy Apologia appears in the collection *American Smooth*, published in 2004.
- Written during September 1999, when the east coast the USA was hit by Hurricane Floyd, causing heavy rainfall, which resulted in extreme flooding and devastation.
- The poem is dedicated to Dove's husband, Fred Viebahn, a German born writer who Dove married in 1979.

Cozy Apologia: Overview and Structure

Cozy Apologia

—for Fred

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-post-modern 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.

- As a **hurricane approaches**, the speaker takes refuge in her study and thinks about her partner. She **compares him to everyday objects**, as well as a traditional knight in shining armour. She then reflects on a range of topics, such as modern life, the hurricane and old boyfriends, before returning to her current relationship. She says **their love is ordinary but genuine**.
- The first stanza is a **personal description** of the speaker's feelings for her partner and uses **rhyming couplets**, representing a traditional love poem.
- In the second stanza she moves onto other topics describing their relationship and there is **disruption to the rhyme scheme**, perhaps representing the **disorder the hurricane** has caused.
- The third stanza comments on how she will spend the day during the storm, **ordinary and happy** with a **new ABAB rhyme scheme** in the last four lines.
- The poem is written in **free verse**, which makes its sound **conversational**. The number of syllables in each line varies, creating a sense that the poem **reflects the speaker's train of thought**.

Cozy Apologia: Language

Cozy Apologia

—for Fred

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,
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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.

- The poem uses humour to prevent the poem from becoming too sentimental. Exaggerated or clichéd images of love are used as a joke and at the same time are used to reinforce her happy, domestic relationship. She doesn't take herself or her partner too seriously.
- Love is represented in everyday imagery. By linking her partner to domestic imagery, like a lamp or the ink on a page, the speaker emphasises that their relationship is ordinary, it's not an unrealistic image of love.
- The colloquial language used makes the poem seem personal. They contribute to the poem's humour and stop it being too serious.
- Throughout the poem, there are references to the hurricane, but rather than feeling afraid, the speaker feels safe and protected with her partner.

Cozy Apologia: Key Quotes

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.

‘Anything’ linking to the **ordinary, domestic images** that contrast with imagery usually found in love poetry. Highlighting their **ordinary and happy love**.

This post-post-modern 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

‘nudging’ makes the hurricane sound **gentle rather than dangerous**. ‘Oddly male’ **humour undermines the danger**, mocking the hurricane as traditionally they have female names.

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.

Contrast of formal ‘melancholy’ with colloquial ‘blues’. Brackets also add to the **personal and informal tone** of the poem. Almost as if we're hearing the speaker's thoughts.

Cozy Apologia: Exam Questions



Sense Of Place:

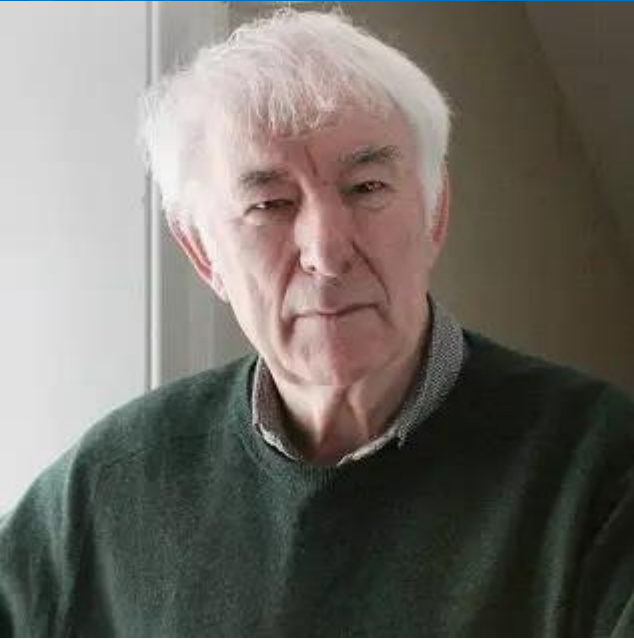
- She Walks in Beauty
- The Solider
- Living Space
- Death of a Naturalist
- Afternoons
- Excerpt from 'The Prelude'

Love and Relationships:

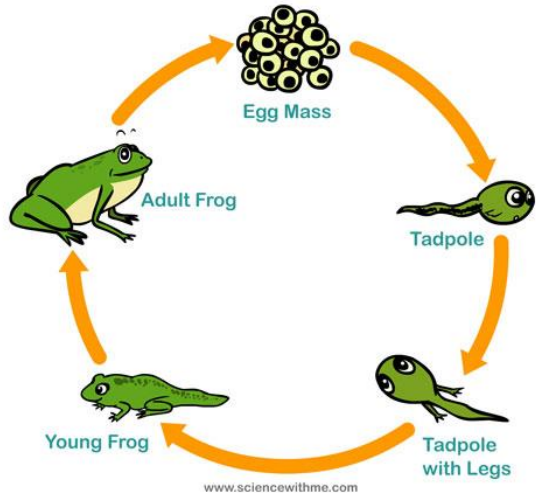
- Sonnet 43
- The Manhunt
- Valentine
- She Walks In Beauty
- A Wife in London
- Afternoons



Death of a Naturalist: Context



- Seamus Justin Heaney (13 April 1939 – 30 August 2013) was an Irish poet, playwright and translator. He received the 1995 Nobel Prize in Literature.
- Among his best-known works is *Death of a Naturalist* (1966), his first major published volume which significantly contributed to establishing his reputation as one of the leading Irish poets of his generation. He often wrote about themes such as childhood, nature and politics. Upon his death in 2013, The Independent described him as "probably the best-known poet in the world".
- A naturalist is someone who studies animals and plants and is considered an outdoor scientist who would observe ants marching in a line, or who listens carefully to the rustling leaves to figure out which animal is nearby. Naturalists love exploring forests, meadows, and even city parks. They might keep a journal where they write down the different types of flowers, the songs of birds and other observations of nature. Being a naturalist is all about appreciating the wonders of the natural world and wanting to learn more about it.



Death of a Naturalist: Overview and Structure

Death of a Naturalist

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 dragon-flies, 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 jam-potfuls 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 and 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 grass-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.

- The **narrator remembers** how they used to collect frogspawn from a flax dam. They were **enthusiastic about nature** and the sticky frogspawn. However, as the narrator grew up, they found frogs disgusting. The **shift in the narrator's perception of nature** highlights the way that people's views change as they grow up.
- The poem has a **first-person narrator** who is reflecting on their childhood. It's written in **blank verse** which makes the poem **sound conversational**. The **lack of rhyme scheme** might suggest that change is not always predictable.
- The poem has two stanzas, each on presenting a different attitude towards nature. Although there are references to decay in the first stanza, the **narrator's childish enthusiasm** makes their relationship with nature seem secure. There is a **change in the second stanza** starting with the **volta (Line 22)** when this relationship becomes more troubled, **nature is presented as unfamiliar and threatening**.

Death of a Naturalist: Language

Death of a Naturalist

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 dragon-flies, 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
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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.

- The poem contains language that **appeals to the senses**, the use of **sensory imagery** ('warm thick slobber' to describe the frogspawn) lets the reader become **immersed in the poem** and focuses their attention on the poem's setting.
- There are many **contrasts** within the poem to show how the narrator's **views on nature have changed**. The **juxtaposition** in the poem's title shows that the poem is about both life and death, the speaker's interest in living creatures come to an end.
- The second stanza is full of **military references** which create a **threatening atmosphere**. This suggests that the narrator's **innocence has been lost**, they now see nature as **something dark and potentially harmful**. The poem ends with a nightmarish image that reinforces how much the speaker's view has changed.

Death of a Naturalist: Key Quotes

Death of a Naturalist

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.
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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.

Juxtaposition of beautiful creatures and beautiful nature with disgusting slobber, sensory imagery.

Introduction of childlike language and first-person voice show the narrator is slipping into their childhood self.

Personification, as if the frogs have authority over the narrator. The narrator believes the frogs want revenge for taking the frogspawn.

Death of a Naturalist: Exam Questions

Passage of Time:

- As Imperceptibility As Grief
- To Autumn
- Ozymandias
- Mametz Wood
- Afternoons



Change and Transformation:

- To Autumn
- Afternoons
- Ozymandias
- The Prelude
- As Imperceptibility As Grief



Nature:

- She Walks in Beauty
- Hawk Roosting
- To Autumn
- Afternoons
- Ozymandias
- Mametz Wood
- Excerpt from 'The Prelude'
- The Solider



Sense Of Place:

- She Walks in Beauty
 - Living Space
 - Cozy Apologia
 - The Soldier
 - Afternoons
- Excerpt from 'The Prelude'

Negative Emotions:

- London
- Valentine
- Hawk Roosting
- Dulce et Decorum Est
- Ozymandias



How to approach an unseen poem

STEP ONE:

Read the title – consider meaning.

Look at the shape – is it a particular style (e.g. Sonnet), how many stanzas, line shapes.

Read the poem slowly in your head.

STEP TWO:

After reading, make interpretations to consider:

- Speaker and tone.
- Subject and setting.
- Themes.
- Mood (positive/negative/funny)

STEP THREE:

Re-read closely & annotate:

- Repetition/rhythm/rhyme.
- Poetic devices (simile/metaphor/alliteration).
- Language (word) choices – effects and imagery.

STEP FOUR:

Personal response – what is your personal opinion of the poem, its message and effectiveness?

Exam Questions – Single Analysis Poem

SECTION B (Poetry)

Answer both question 71 and question 72.

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

Read the poem below, Death Of A Naturalist, by Seamus Heaney.

Death Of A Naturalist is a poem about nature. How does Seamus Heaney present nature in the poem? Refer to the contexts of the poem in your answer. **(15 Marks)**

Exam Questions – Single Analysis Poem

Track through the poem carefully and focus on the question.

Interpret, comment on meanings and probe subtext.

Focus on imagery, language and the effects they create.

Interweave contextual details.

Only focus on one poem in the first question. Detailed coverage of the set poem is expected.

The poem is printed on the exam paper. Use short quotations from it to support points about meaning and language.

A01, A02 and A03 are equally weighted in this question.

Exam Questions

Choose **one other poem from the anthology** in which the poet **also writes about nature**.

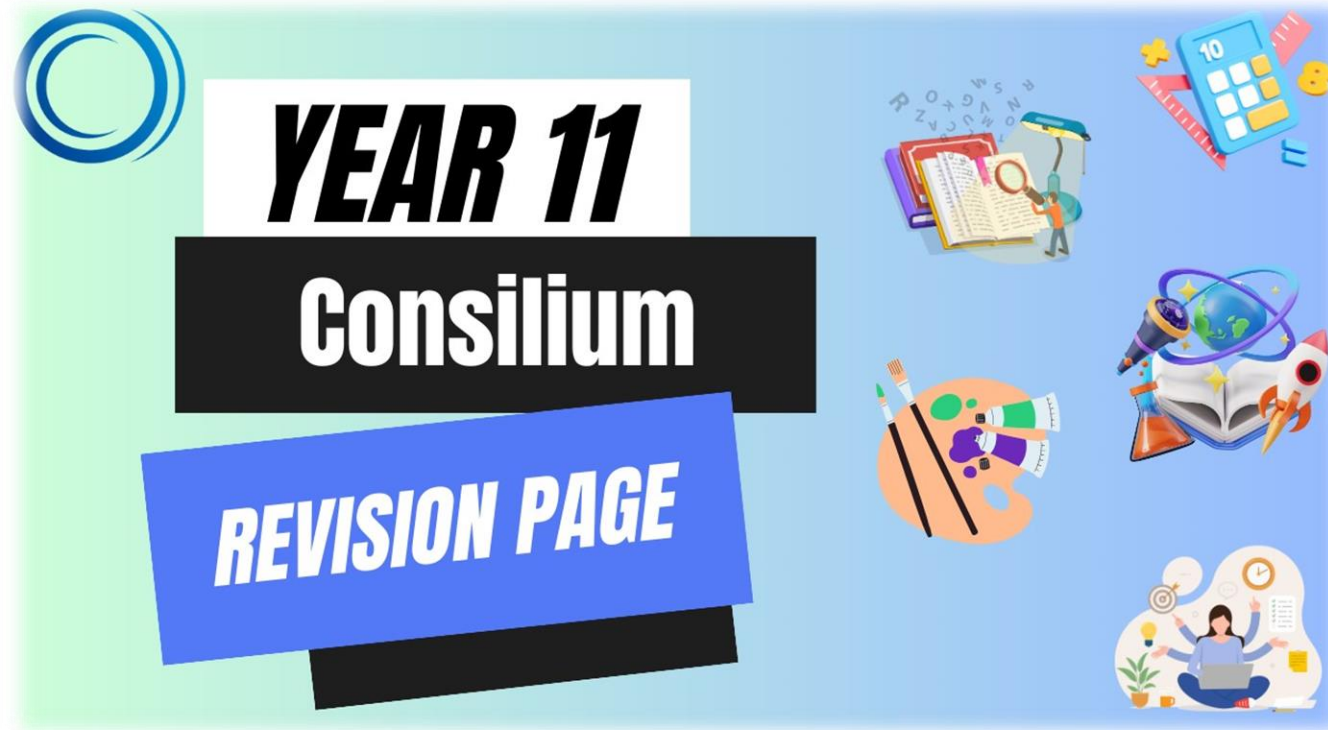
Compare the way the poet **presents nature** in your chosen poem with the way Seamus Heaney presents nature in Death Of A Naturalist. **(25 Marks)**

In your answer to you **should**:

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

	Death Of A Naturalist	To Autumn by John Keats
Content	The poem captures a child's fascination with nature and the countryside. It begins with the flax-dam, where the child observes tadpoles turning into frogs. However, as the poem progresses, the child experiences a loss of innocence and fear, realising the darker side of nature.	A poem in praise of the season of autumn. Keats describes various aspects of autumn, celebrating its ripeness, labour, and decline. The poem captures the sensory experiences associated with this time of year.
Structure and Form	Two stanzas, each presenting different attitude. Volta, 'Then' Written in blank verse (unrhymed iambic pentameter), creating a natural, conversational rhythm.	An ode, a type of poem that celebrates or praises something. Three stanzas with each having a distinct focus related to autumn. Stanza 1: Early autumn (ripeness and fruitfulness) Morning (touch) Stanza 2: Mid-autumn (time for labour and rest) Afternoon (sight) Stanza 3: Late autumn (decline into winter) Twilight (hearing). The rhyme scheme varies within each stanza, allowing for a leisurely exploration of ideas.
Language	Vivid sensory imagery to evoke the countryside: "green and heavy-headed flax," "frogspawn,". Language shifts from excitement to unease, with words like "festered," "rotted," and "punishing." The frogs become menacing – "great slime kings."	Rich, sensory language to evoke autumn's beauty. The opening line is famous for its warm and inviting sounds: "Season of mists and mellow fruitfulness." Personification: Keats personifies autumn as a woman – a "close bosom-friend of the maturing sun."
Context	Seamus Heaney, 20 th century Irish poem that drew inspiration from rural life and nature. The poem reflects the transition from childhood innocence to awareness of nature's harsh realities.	Romantic poet, celebrated nature, emotion, and imagination. Poem reflects both the beauty and transience of life, as autumn transitions into winter.

Revision Top Tips



<https://consilium.frogfms.net/app/os#!student-revision/consilium-student-revision-page>

Questions

Please give any feedback to your English teachers,
who will pass this on.

All feedback is appreciated!

Next week: Wednesday 1st May
5pm – 6pm

➤ Hawk Roosting by Ted Hughes

And

➤ The Prelude by William Wordsworth

