

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?



Consilium
Academies

Enriching Lives, Inspiring Ambitions

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

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?
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

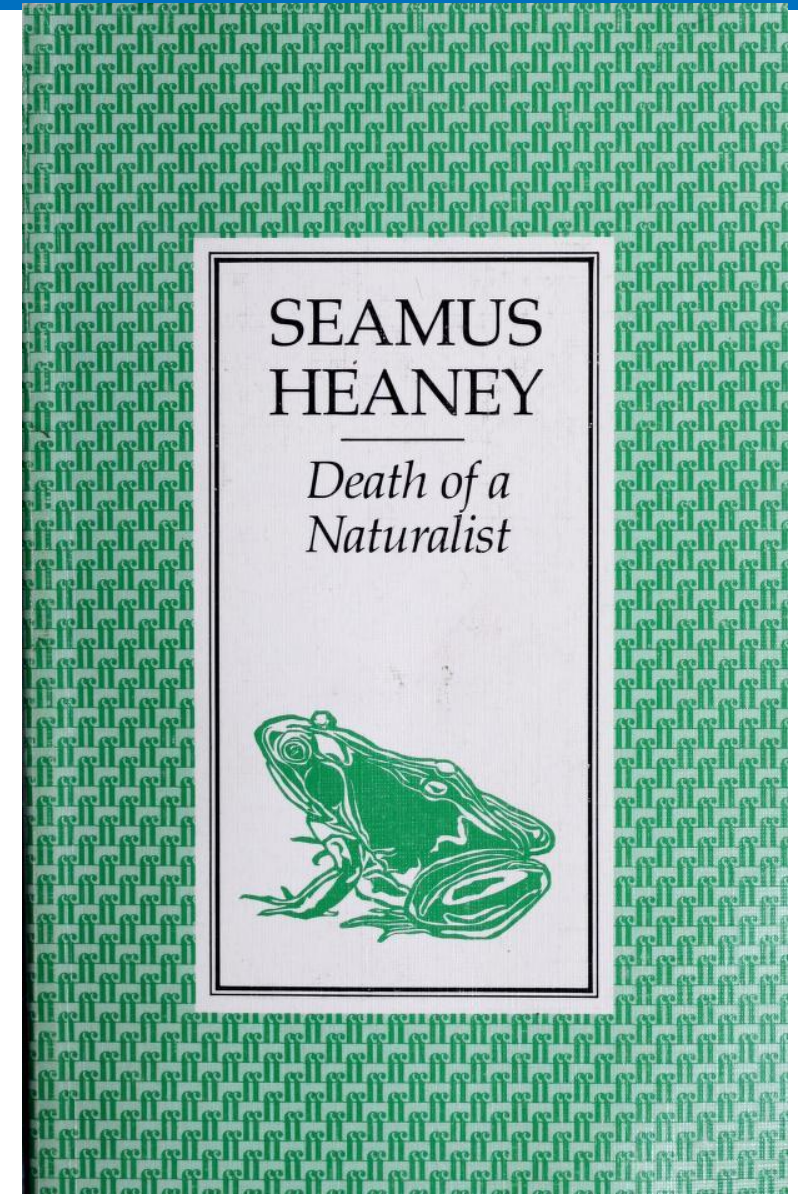
You need to **answer both questions** in Section B

➤ 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

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(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**.

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Of daydreams: awkward reminiscences
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‘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—
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To keep me from melancholy (call it blues),
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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:

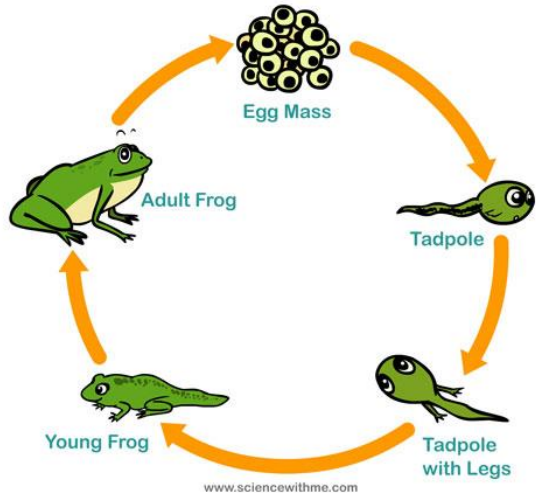
- Sonnet 43
- The Manhunt
- Valentine
- She Walks In Beauty
- A Wife in London
- Afternoons



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.
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- 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
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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**.

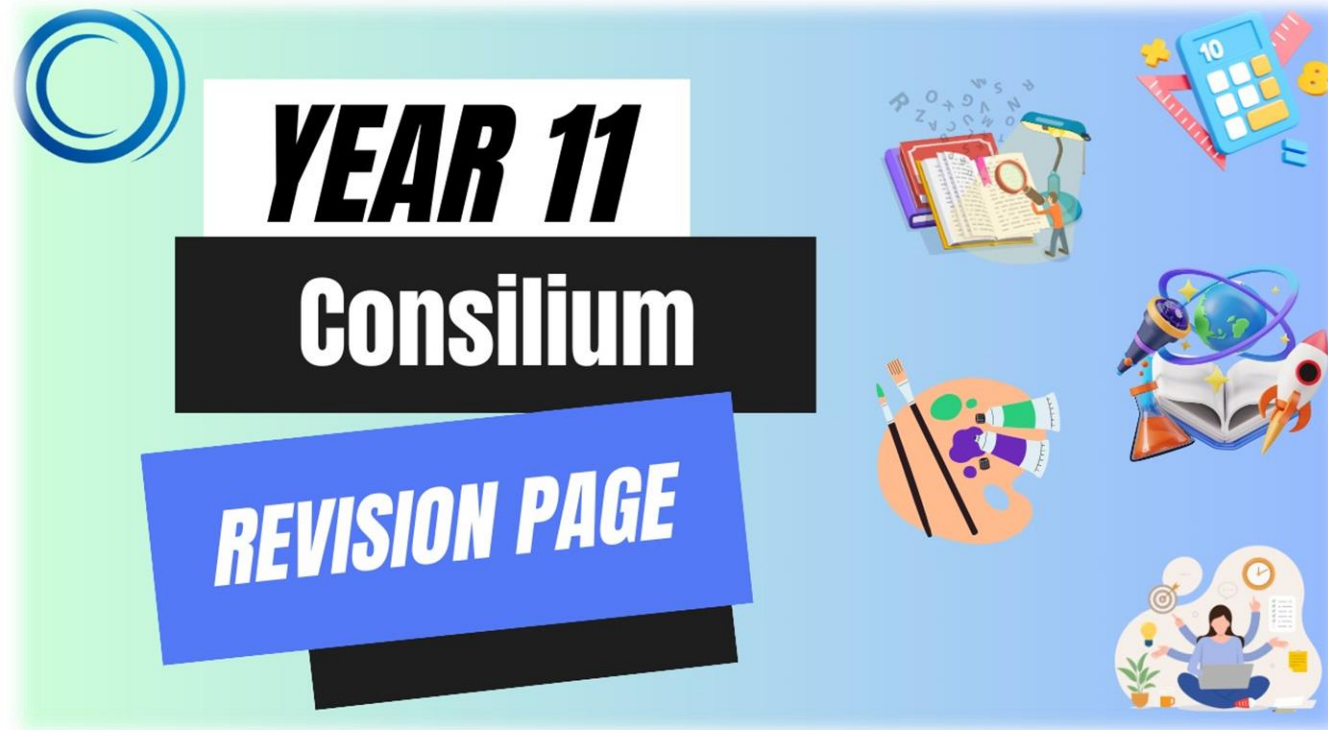
Compare the way the poet **presents nature** in your chosen poem with the way Seamus Heaney presents nature in Death Of A Naturalist. **(25 Marks)**

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

