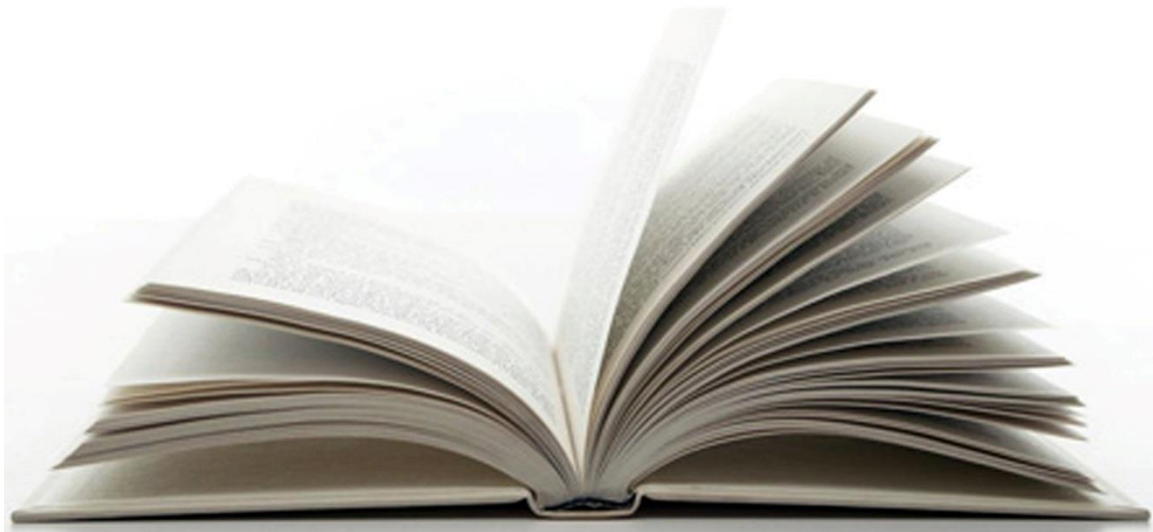


# **WJEC Eduqas Poetry Anthology Revision Guide**



**Name.....**

**Class.....**

**Teacher.....**

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# **War/ Conflict**

**Poem:** Dulce et Decorum Est

**Poet:** Wilfred Owen

<b>What is the poem about?</b>	
<p>The poem describes a gas attack on a trench in World War One. The poem reveals to the reader the terrible consequences of a gas attack. It also presents the unglamorous reality of trench life, with the soldiers described as being 'like old beggars'.</p> <p>The Latin used at the end of the poem means 'It is sweet and honourable to die for your country', a concept Owen is strongly denying, saying it is an 'old lie'.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"> <li>War is portrayed to be something that it is not (propaganda etc)</li> <li>The experience of war can be horrific</li> </ul>	<p>The poem included 4 unequal stanzas (reflecting the unpredictability of war), where the first two stanzas are in sonnet form, and the final two are much looser in structure.</p> <p>Stanza 1 – sets the scene of a gruesome snapshot of war.</p> <p>Stanza 2 – the scene develops and focuses on one soldier who could not get his gas mask on</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"> <li><b>Simile:</b> 'like old beggars' – the adjective 'old' contrasts with the actual age of the soldiers.</li> <li><b>Alliteration:</b> 'Men marched asleep'- repeated 'm' sound reflects the slumbering exhaustion of the men.</li> <li><b>Exclamatory, minor sentences:</b> 'Gas! GAS! Quick, boys!' reflects the panic and speed of reaction.</li> <li><b>Metaphor:</b> 'Under a green sea' – describes how the gas covers everything and he is drowning beneath it.</li> <li><b>Repetition:</b> 'If' – constantly questions the reader and forces the reader to think.</li> <li><b>Enjambment:</b> 'lost their boots/But limped on' emphasises their ongoing bravery and struggles.</li> <li><b>Punctuation:</b> ' – An ecstasy of fumbling' hyphen provides a break in the line, reflecting the disturbance of the gas attack.</li> <li><b>Onomatopoeia:</b> 'trudging' echoes the sound of their boots.</li> <li><b>Asyndetic list:</b> 'guttering, choking, drowning.' Emphasises the desperation, the struggle, the agony of dying.</li> </ul>	
<b>Key contextual factors</b>	
<p>Wilfred Owen fought and died in the First World War and much of his poetry is about the horrors of that conflict. He uses personal experience to vividly depict the realities of war. 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.</p> <p>World War One took place between 1914 and 1918 and is remembered particularly for trench warfare and the use of gas. Owing to the technological innovations in use during it, the war is often referred to as the first modern war.</p>	

Theme	Evidence	Analysis	Links to other poems
War and Conflict	'haunting flares'	The adjective 'haunting' emphasises the nightmares of war the men would experience afterwards. The collective noun 'flares' has connotations of an SOS flare, sent up to indicate to others you need help. In this instance, the flares are the fires and blasts created by bombs, which contrasts	The Manhunt  The Soldier

	<p>‘Men marched asleep’</p> <p>‘under a green sea’</p>	<p>with the use of an SOS flare. Ironically, they are in trouble, but no help will come.</p> <p>Alliteration of the ‘m’ sound is used to produce the sound of a tired, trudging walk on the muddy ground. This metaphor emphasises the extreme tiredness of the soldiers –they were walking and were so tired, they were barely even awake or aware of what they were doing.</p> <p>This metaphor describes the way the gas smothers the field and the men in it. The assonance in ‘green’ and ‘sea’ elongates the vowel sound, which mimics the action of the men suffocating from the gas, as they slowly collapse on the ground and die.</p>	<p>Mametz Wood</p>
<p>Death</p>	<p>‘He plunges at me, guttering, choking, drowning’</p> <p>‘froth-corrupted lungs’</p> <p>‘Obscene as cancer’</p>	<p>Perhaps the most disturbing image of the poem, as a dying soldier reaches out and falls, his lungs filling with his own blood after ingesting the gas. The asyndetic list that describes how the soldier is dying becomes more powerful and more horrific through the use of onomatopoeic words like ‘guttering’.</p> <p>This violent image of death describes a soldier drowning in his own blood after breathing in the gas. The death is brutal and painful. The verb ‘corrupted’ shows how excruciating it is to die of gas poisoning, further emphasized by the fact that the poet is watching his comrades choke on their own blood. It also refers to the dishonesty of war, and how the Soldiers were fed the lie of heroism and glory if they signed up to fight in the war. This also shows their innocence at believing the hype.</p> <p>In this simile, Owen presents us with a short brutal comparison. Like cancer is a killer, so is war. The sight of the man’s blood is an obscenity; something which should not to be seen. The adjective ‘obscene’ emphasises that blood is as offensive to sight as is death, by drowning in poison gas.</p>	<p>Mametz Wood</p> <p>The Manhunt</p>
<p>Innocence</p>	<p>‘like old beggars’</p> <p>‘incurable sores on innocent tongues’</p> <p>‘To children ardent for some desperate glory’</p>	<p>This simile compares the postures of the exhausted young men to old, homeless men. The implication is that the men have prematurely aged due to the atrocities they have witnessed at work. They are suffering physically and mentally.</p> <p>The alliteration with the ‘l’ sound creates a sad and regretful tone that works with the sibilant ‘s’ sound to create melancholy. This metaphor represents the physical injuries and scars these soldiers have suffered, the permanent effects that war has had on their minds.</p> <p>The poet speaks directly to his target audience when he says ‘To children’ – he wants to get his message across that there is no ‘glory’ in war. The adjective ‘desperate’ reflects the huge desire these boys had for going to war and returning heroes. Comparing this line to the first image of the soldiers as ‘beggars’ is a stark contrast to show the reality of war – it is not glorious as they had been led to believe.</p>	<p>Mametz Wood</p> <p>The Manhunt</p> <p>The Soldier</p>

**Poem:** The Soldier

**Poet:** Rupert Brooke

<b>What is the poem about?</b>	
<p>The poem was written in 1914 at the start of World War 1. Rupert Brooke talks about the soldier's possible death and the peaceful afterlife he will enjoy after sacrificing himself for his country.</p> <p>Brooke himself fought in World War 1 and died in 1915 from blood poisoning after suffering a mosquito bite. After his death, Brooke came to represent the tragic loss of talented young men during the war.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• Fighting for your country was once a truly glorified role</li><li>• The soldier is fighting in war for his country – patriotism</li><li>• A peaceful afterlife will reward those who fight for their country</li></ul>	<p>The poem is written in sonnet form (a typical love poem consisting of 14 lines) and includes iambic pentameter throughout (x5 'iamb' or pairs, one unstressed syllable, the other stressed). The first 8 lines of the poem discuss the possibility of the soldier dying and reflect on the role England has had in his development. In the ninth line, the soldier reflects on what heaven would be like and this creates a change in the poem's direction. The final part of the poem explores the afterlife and moves away from earth.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Semantic field of nature:</b> 'field', 'bore', 'flowers', 'air', 'rivers', 'suns' – sets a romantic tone of beauty throughout the poem, celebrating England's finer details – the reasons the soldier fights – for everything in the country</li><li>• <b>First person perspective:</b> 'If I should die, think only this of me' – links to the fact that Brooke himself fought in WW1; he is speaking from experience and clearly has patriotic views</li><li>• <b>Personification of England:</b> 'A dust whom England bore ... her ways to roam' – the poem personifies England the country as a female – arguably a depiction of beauty and a creator.</li><li>• <b>Imperative sentences:</b> 'think only this of me', 'And think...' – highlights the voice in the poem of one of experience; the speaker is strong minded and has clear instructions for how he wants to be remembered and how he feels his life will map out.</li><li>• <b>Semantic field of peace/afterlife:</b> 'eternal', 'dreams', 'laughter', 'gentleness', 'peace', 'heaven' – creates the speaker's overall idea that England will continue to look after him once he has passed away. Creates a very positive feel to the poem, linking to the romantic, idealistic views of war (before the destructive truth was exposed).</li><li>• <b>Simile:</b> 'dreams happy as her day' – highlights the happiness of a patriotic life; even the afterlife will be happy and positive, just like a day in your country</li></ul>	
<b>Key contextual factors</b>	
<p>At the beginning of World War 1, people were idealistic and naïve about war, seeing it as something noble and heroic. Perhaps this is understandable because no previous war had ever involved mustard gas, trench warfare, planes and machine guns. World War 1 was in fact a bloody, brutal, and destructive war with 20 million lives lost on both sides. The world changed forever as a result of this war.</p> <p>Brooke's poems about war and death are quite romanticised and optimistic perhaps because they were written before people were really aware of the senseless slaughter and futility of battle. Other poems written slightly later than The Soldier (written in 1914), such as Dulce et Decorum Est (written in 1917) have a more negative tone, as they were constructed at the height of the horrors of WW1.</p>	

Theme	Evidence	Analysis	Links to other poems
War/conflict	<p>'If I should die, think only this of me'</p> <p>'foreign field'</p> <p>'all evil shed away'</p>	<p>It must be noted that there is not much explicitly stated about warfare in this poem, unlike many other war poems. Instead, there is an optimistic picture painted of war. The speaker seems to think in advance in the complex sentence 'If I should die, think only this of me' – is this before he has been to war, hence his optimistic thinking? The noun phrase 'foreign field' refers to the battle field, but still continues to link to a patriotic, permanent fixture of England. The personification of 'all evil shed away' is again optimistic – the speaker is hopeful that war will help and solve problems,</p>	<p>Mametz Wood</p> <p>Dulce et Decorum Est</p>
Patriotism	<p>'foreign field / That is for ever England'</p> <p>'A dust whom England bore, shaped, made aware...'</p> <p>'under an English heaven'</p>	<p>The noun phrase 'foreign field' refers to battlefield, but the use of enjambment here suggests that England is there to stay and reflects the soldier's patriotic thinking – it is ongoing and continuous.</p> <p>Here, England is personified as a powerful figure and is referred to as the female gender. A semantic field of creation is established through 'bore, shaped' – the speaker feels that England is a giver of life, just like a female. He is fighting for the thing that gave him his life – his country.</p> <p>In the final stanza, the soldier imagines the afterlife and what will happen to him after death. The image is created of him being at peace. The preposition 'under' suggests that he knows England will continue to look after him after death and that he will be rewarded in 'heaven' due to his commitment and dedication to his country.</p>	<p>The Soldier</p> <p>Dulce et Decorum Est</p>
Death & the afterlife	<p>'If I should die'</p> <p>'a richer dust concealed; / A dust whom England bore'</p> <p>'In hearts at peace'</p>	<p>Ironically, the speaker begins the poem with the coordinating conjunction 'if' which suggests possibility or uncertainty – despite the fact that death, for everyone, is inevitable. This could suggest he is referring specifically to death resulting from war. He is thinking in advance about his role as a soldier and is reflecting on his life.</p> <p>The soldier refers to himself through the noun 'dust' which has clear connotations of death and cremation. The comparative adjective 'richer' suggests that the soldier feels he will be worth more, having died for his country. The repetition of 'dust' signifies that his death as a soldier is inevitable.</p> <p>Death is seen in a very positive light. The noun 'peace' is satisfying and the soldier is fully accepting of his death, under the idea that he will live on in an 'English heaven'.</p>	<p>As Imperceptibly as Grief</p> <p>Mametz Wood</p>

**Poem:** Mametz Wood

**Poet:** Owen Sheers

<b>What is the poem about?</b>	
<p><i>The poem describes how farmers in France find the bodies (or broken up bones) of soldiers who were killed in World War 1, whilst ploughing their fields. The memories of the young soldiers remain in the soil. The poem switches between describing events of the past, with the discovery of their bodies in the present.</i></p> <p><i>The choices of image, vocabulary and focus are all guided by the strange juxtaposition of the natural present state of Mametz Wood, against its all too unnatural past. It gives voice to those silent, unknown skeletons, most of whom would have been extremely young when they were killed.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>The earth/places have memories of the past.</i></li><li>• <i>We all return to nature when we die.</i></li><li>• <i>Needless deaths of thousands of young men.</i></li></ul>	<p><i>7x 3-line stanzas. The poet concentrates on a different aspect of the event in each stanza. The length of the lines changes. 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 chits of bone rising out of the ground.</i></p> <p><i>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.</i></p> <p><i>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).</i></p> <p><i>The final stanza then combines these three elements into a single image: the 'unearthed' skulls singing in celebration.</i></p> <p><i>There is no specific rhyme scheme in the poem, but the poet makes great use of assonance and alliteration to link the stanzas through sound.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Alliteration:</b> <i>'breaking blue'</i> echoes the sound of gun-fire and battlefield destruction.</li><li>• <b>Sibilance:</b> <i>'stands sentinel'</i> reflects the earth standing still, taking a moment of silence to acknowledge the bravery of the soldiers.</li><li>• <b>Assonance:</b> <i>'turning up under'</i> mimics the sound and action of the plough turning over the earth.</li><li>• <b>Imagery:</b> <i>'a chit of bone'</i> – The poet makes no distinction between man and nature, we are all mixed up together.</li><li>• <b>Enjambment:</b> <i>'the blown/and broken'</i> – compares the cruelty of nature with cruelty in war.</li><li>• <b>Metaphor:</b> <i>'the china plate of a shoulder blade'</i> comparison of bone to a china plate to show delicate fragility and how both are easily broken.</li><li>• <b>Emotive Language:</b> <i>'slipped from their absent tongues'</i> – reflects the moment the soldiers die and can no longer be heard.</li><li>• <b>Simile:</b> <i>'like a wound'</i> – to symbolise how events of the past will never go away, but always leave a scar to remind us.</li><li>• <b>Personification:</b> <i>'the earth stands'</i> – the earth is guarding the skeletons.</li></ul>	
<b>Key contextual factors</b>	
<p><i>Mametz Wood (7<sup>th</sup> July 1916) was the scene of fierce fighting during the Battle of the Somme, one of the bloodiest battles of the First World War. Soldiers of the Welsh division were ordered to take Mametz Wood, the largest area</i></p>	



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, with 600 dead. The Welsh succeeded, but their bravery and sacrifice was never really acknowledged.

Born in Fiji, Owen Sheers grew up in Wales. As well as poems, he has written plays, non-fiction and fiction, including a best-selling novel called 'Resistance'. He co-wrote the screenplay for the book when it was turned into a film and has even helped write an opera for children. He also appears on radio and television talking about the arts generally.

He writes about places and landscapes 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 development as a poet and writer. It is people, their lives and their families that provide most of the focus for his work, though, especially the difficulties people face in simply trying to live.

Theme	Evidence	Analysis	Links to other poems
Forgotten History	<p>'For years afterwards'</p> <p>'Twenty men buried in one long grave'</p> <p>'have only now'</p>	<p>'Years' and 'afterwards' signals a long gap between the event and the discovery of the bodies. 'For years' suggests that this was a daily occurrence that the farmers were churning up bits of bone and dead bodies continuously.</p> <p>A grave is discovered. The farmers' ploughing of the land becomes a kind of funeral in the present day for the dead soldiers. 'One long grave' stretches out the description to reflect how enormous the grave size was in order to contain so many bodies. The number 'twenty' shows how the men were buried en masse, and were not given a respectful send-off.</p> <p>There are lots of things we don't know about the past. The poet's feelings about the waste of young lives during warfare becomes apparent here. The point he makes is that because the soldiers die so young, only now that they have been discovered, do they finally get to speak and tell their story. The adverb 'only' refers to the fact that these men have been buried on their own and undiscovered for years.</p>	<p>Dulce et Decorum Est</p> <p>Ozymandias</p>
Innocence	<p>'The wasted young'</p> <p>'The china plate of a shoulder blade'</p> <p>'they were told to walk, not run'</p>	<p>The poet uses emotive language to express his feelings on the futility of war. The adjective 'wasted' emphasises the fact that these men were extremely young when they died a needless death. It also refers to the decaying process of the bodies in the earth. The noun 'young' emphasises the fact that these soldiers never grew up to be anything more.</p> <p>The metaphor of a china plate is used because it can be easily broken and not repaired. It represents the fact that the soldier's bones were delicate and fragile; they were also broken and could not be repaired.</p> <p>The alliteration in this line creates a hard sound, which reflects the fact that the soldiers were given orders. The soldiers were treated like children, even during scenarios when their lives were at stake. The use of the comma, suggests that the soldiers were being told off for trying to save their own lives.</p>	<p>Dulce et Decorum Est</p> <p>The Soldier</p>
	<p>'Broken bird's egg of a skull'</p>	<p>This image creates a fragile picture of the empty remains of a man's skull after it has been blown apart during an attack. The distressing imagery is created through the alliterative 'b' sound, which evokes a feeling of</p>	<p>The Soldier</p>

<p>Nature</p>	<p>'the surface of the skin'</p> <p>'the earth stands sentinel'</p>	<p>empathy and sadness in the reader. Owen uses this metaphor to compare man with nature. When life ends, we all return to the earth.</p> <p>Personification of the soil emphasises the flesh of the dead soldiers it once contained. The sibilance reflects the emergence of the soldiers as the earth pushed them up towards its, surface to be discovered and remembered.</p> <p>The earth is personified as a guard or soldier keeping watch over the remains of the bodies and keeping them safe. The sibilance has a slow, respectful sound of a funeral, as if the earth is showing its respect to those who fought and lost their lives.</p>	<p>The Manhunt</p>
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**Poem:** A Wife in London

**Poet:** Thomas Hardy

<b>What is the poem about?</b>	
<p>The poem is about a wife waiting for her husband to come back from the Boer War, which took place in South Africa from 1880-1881. It describes the hopes and fears of a wife who is anticipating her husband's return from war. The story has two parts: I - The Tragedy creates a very gloomy and ominous atmosphere. The wife receives a letter from her husband's regiment to notify her of his death. II – The Irony describes the wife receiving a letter from her husband the following morning, full of excitement about his planned return home. The irony of part II is sad it is that the soldier dies before his wife read his letter.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• Life is not fair.</li><li>• War is futile.</li><li>• War ruins relationships – wasted love.</li><li>• How war affects those who are waiting for the soldiers to return.</li></ul>	<p>Split into two parts: I – Tragedy II – Irony Each part contains 2 stanzas of 5 lines each. Written in the present tense. The poem has a regular ABBAB rhyme scheme, yet it doesn't have a 'sing-song' quality which reflects the Irony that there is now nothing to celebrate because he died before his wife read his letter.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Onomatopoeia:</b> 'knock cracks smartly' – with the use of the adverb smartly works well with the onomatopoeia to create a sharp sound to change the atmosphere and snap the wife out of her daydream.</li><li>• <b>Pathetic Fallacy:</b> 'Tawny Vapour' – the oppressive weather creates a scene of darkness and sadness by reflecting the mood of the wife.</li><li>• <b>Alliteration:</b> 'fold on fold' – the sound of the 'f' repeating creates a gloomy tone and slow pace.</li><li>• <b>Simile:</b> 'like a waning taper' – comparison of the soldier's life to a candle that is going out.</li><li>• <b>Metaphor:</b> 'the fog hangs thicker' – the fog reflects the fact that the mood of the poem has become even sadder since the wife has been notified of her husband's death.</li><li>• <b>Punctuation:</b> 'Fresh-firm –penned in highest feather-' the hyphens, along with alliteration, reflects the distress in the wife, pride in her husband's handwriting and pride that he fought in the war.</li><li>• <b>Euphemism:</b> 'fallen' is a nice way of describing that her husband has been shot down dead. In other words, to soften the blow to such terrible news.</li><li>• <b>Oxymoron:</b> 'the street lamp glimmers cold' – the lights flickering and fading, which is symbolic of the soldier, who is also dying out.</li></ul>	
<b>Key contextual factors</b>	
<p>Thomas Hardy (1840-1928) was an English poet and author, who often focussed on tragedy in his writing. Hardy wrote the poem in 1899. In the poem, he is referring to the Boer War, which was fought in South Africa, between 1880-1881. The Boers were farmers who rebelled against British rule in the Transvaal in northern South Africa, in a bid to re-establish their independence.</p> <p>The references to the thick fog tell us that London was covered in thick fog in the late nineteenth and early twentieth century. This fog was the result of smoke and mists coming from the sea (due to industry and war). This mixture of smoke and fog was often referred to as 'smog' or a 'pea souper'.</p>	

Theme	Evidence	Analysis	Links to other poems
War	<p>'She sits in the tawny vapour'</p> <p>'That the City lanes have uprolled'</p> <p>'The street-lamp glimmers cold'</p>	<p>Pathetic Fallacy is used to reflect the mood of the wife, and also the City of London, as the country goes to war. Tawny means brown, which suggests the air is polluted by warfare, just as her life is. 'Sits' is also a very passive verb, which suggests the wife feels helpless, isolated and trapped in the house during the war.</p> <p>This image represents the fact up the built up City has been destroyed and uprooted due to the war. The verb 'uprolled' precisely describes the way in which the roads have collapsed and rolled up, due to bombing. Everything feels as if it is closing in around the wife and she is stuck in this lonely existence. This creates a sense of claustrophobia and entrapment.</p> <p>The oxymoron used in 'glimmers-cold' represents life and death. It is also a metaphor to describe the light or life going out of the soldiers as they die. The street lamp reflects the wife giving up hope as she waits for her husband and coincides with the fact that her husband has just died.</p>	<p>Mametz Wood</p> <p>Dulce et Decorum Est</p> <p>The Soldier</p>
Grief and Loss	<p>'Of meaning it dazes her to understand'</p> <p>'the fog hangs thicker'</p> <p>'His hand, whom the worm now knows'</p>	<p>The structure of the sentence and word order is awkward and reflects the fact that the wife is feeling confused. The verb 'daze' is powerful as it describes the feeling of being stunned and knocked senseless by the fact that her husband is dead. It feels unreal, almost dream-like.</p> <p>Pathetic fallacy is used here. The mood has suddenly become more intense and melancholy as the weather has become worse. The noun 'fog' could also reflect the fact that the wife is feeling confused and hazy whilst trying to take in the news. The verb 'hangs' shows how oppressive and over-bearing the fog suddenly feels, as she is filled with grief and mourning.</p> <p>Alliteration is used this line. The repeated 'h' sound creates a whispery tone, as the wife remembers her husband – it reflects her grief and fondness of him. The noun 'worm' refers to the fact that her husband is dead and his physical body buried in the ground amongst the worms/ assonance is used to 'now knows' to emphasise the sad tone.</p>	<p>The Manhunt</p> <p>Dulce et Decorum Est</p> <p>Mametz Wood</p>
Relationships	<p>'Like a waning taper'</p> <p>'In the summer weather'</p> <p>'new love'</p>	<p>Simile is used to compare life to a thin candle that is burning out/dying out. The message is that life is delicate and can end at any time. The assonance of the verb 'waning' is powerful because it describes the slowly diminishing flame of the candle ('taper'), which represents life dying out.</p> <p>Change of season – pathetic fallacy is used to show happiness and romance at the couple being reunited after war. The semantic field of summer suggests warm weather, which represents their love and is a stark contrast to the weather described in stanza 1.</p> <p>The adjective 'new' suggests that the relationship between husband and wife will be created afresh; learning to love each other again on being reunited after the war. The noun 'love' is emotive language, which refers to deep, intense attachment felt between husband and wife, which will basically have to be renewed or rediscovered when they are back together.</p>	<p>The Manhunt</p> <p>The Soldier</p>

**Poem:** The Manhunt

**Poet:** Simon Armitage

<b>What is the poem about?</b>	
<p><i>The Manhunt is written from the perspective of the wife of a soldier who has sustained serious injuries at war and has returned home. The poem explores the physical and mental effects of living with injuries sustained when on active service in the armed forces.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>How can war affect one's identity?</i></li><li>• <i>How can war change relationships?</i></li><li>• <i>What are the consequences of fighting in war?</i></li></ul>	<p><i>The poem is made up of a series of <b>couplets, mostly unrhymed</b>. This creates a sense of <b>fragmentation</b>, which matches the feelings of the soldier's wife as she seeks to understand the man her husband has become.</i></p> <p><i>The poem describes the phases of a wife's search for answers from her injured husband who has recently returned from a war zone. The poem ends when the search is brought to a close.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Semantic field of searching:</b> 'Manhunt', 'trace', 'explore', 'search' – creates an overall theme of incompleteness, reflecting the soldier's damaged identity following his role in war.</li><li>• <b>Semantic field of love/romance:</b> 'passionate', 'intimate' – creates an overall theme of love and romance which contrasts home life with the experience of war.</li><li>• <b>Anaphora:</b> 'only then' – several lines in the poem begin with this phrase which highlights that the closeness between the couple is dependent on something, thus incomplete and not as it once was.</li><li>• <b>Personification:</b> 'the frozen river which ran through his face' – metaphor 'the frozen river' refers to the scars or tears he has experienced from war. The preposition 'through' makes it sound even more damaging as it is internal and not external scarring.</li><li>• <b>War imagery:</b> 'blown hinge', 'fractured rudder', 'punctured lung' – evident throughout the poem to foreground how destructive war can be to both the human mind and body.</li><li>• <b>Verbs:</b> 'explore', 'mind and attend', 'finger and thumb' – links to the semantic field of searching and depicts the image of the woman trying her best to understand her male partner.</li><li>• <b>Semantic field:</b> 'scan', 'foetus' – the image of new life juxtaposes the horrors of war.</li><li>• <b>Enjambment:</b> 'which ever nerve in his body...' – the enjambment runs throughout the poem and reflects the ongoing struggles and consequences of war – internally and physically.</li></ul>	
<b>Key contextual factors</b>	
<p><i>This poem belongs to the collection called 'The Not Dead', which explores how soldiers and their families are affected by war and conflict. Sometimes referred to as 'Laura's Poem: The Manhunt', it is about a soldier who served in Bosnia as a peace keeper in the 1990s. He did not expect that he would be fighting on the mission but he was badly injured and discharged from the army because of his physical and psychological injuries.</i></p>	

Theme	Evidence	Analysis	Links to other poems
The horrors of war	<p>'the frozen river which ran through his face'</p> <p>'the blown hinge of his lower jaw'</p> <p>'fractured rudder of shoulder-blade'</p> <p>'parachute silk of his punctured lung.'</p>	<p>Metaphorical language used here to describe the physical scarring of war on the soldier's face. The 'frozen river' could also suggest that the tears he has shed have 'frozen' and are eternally with him. The preposition 'through' highlights the internal damage of war, not just physical.</p> <p>The adjective 'blown' has connotations of war, bombs and destruction. The noun 'hinge' relates to linking things together, highlighting that part of him is unable to function following his part in war.</p> <p>The adjective 'fractured' suggests damage and incompleteness – again, the physical effects of war. The use of common nouns relating to the body make the damage sound more real.</p> <p>The metaphor 'parachute silk' creates an image of life-saving and could link to the soldier fighting to save lives. It could also suggest that he needs saving. The image created is of a deflated lung – something necessary is damaged quite significantly.</p>	<p>The Soldier</p> <p>Dulce et Decorum Est</p> <p>Mametz Wood</p>
Love/relationships	<p>'after passionate nights and intimate days'</p> <p>'handle and hold'</p> <p>'only then, did I come close'</p>	<p>Semantic field is created here of love and romance in the adjectives 'passionate' and 'intimate', juxtaposing their relationship with the horrors of war. The word 'after' is dependant – their relationship is dependent on something and seems incomplete.</p> <p>The verbs 'handle' and 'hold' suggest compassion and care. The female really wants to find out why her partner is not the same as he was before he went to war.</p> <p>The phrase 'only then' again is dependent on something – their relationship is not as it once was. 'come close' refers to her ongoing search to find his identity and to find who he once was before his experience with war.</p>	<p>Valentine</p> <p>Sonnet 43</p> <p>She Walks in Beauty</p>
Identity	<p>'only then would he let me trace'</p> <p>'feel the hurt/ of his grazed heart'</p> <p>'every nerve in his body had tightened and closed'</p>	<p>The anaphora is used again in 'only then' which suggests that his identity has changed from what she knew before he went to war. The imperative phrase 'let me' shows that he has control and is only willing to let her 'in' when he feels ready. His identity has been damaged through war.</p> <p>The metaphor 'grazed heart' suggests that his heart/feelings are damaged. Perhaps he is struggling to love or to let people in again following the experience.</p> <p>The determiner 'every' shows that it is his whole identity that has been affected by the horrors of war. The noun 'nerve' connotes necessity and is fundamental in the workings of the body. These are 'tightened and closed' which have connotations of no warmth or love. His new identity is much colder than before. Perhaps a result of post-traumatic stress from war?</p>	<p>The Soldier</p> <p>The Manhunt</p> <p>Dulce et Decorum Est</p>

# **Love/ Relationships**

**Poem:** She Walks in Beauty

**Poet:** Lord Byron

<b>What is the poem about?</b>	
<p><i>She Walks in Beauty is a poem about Byron admiring a lady from afar. He explores the power of someone's attractiveness – magnetism to another human being. The speaker is fascinated by the woman's beauty. We are therefore painted a picture of this woman, as seen through someone else's eyes.</i></p> <p><i>The speaker is keen to emphasise that it is not all about outward appearances. He falls in love with the woman for her outer beauty and her inner goodness of character. The early description of her physical beauty is matched by the description of her inner beauty or 'goodness' towards the end of the poem.</i></p> <p><i>By the end of the poem he seems to fall in love with the woman – although it is never actually said - but she does not love him back. He feels like she is unobtainable – too good for him? Too attractive for him? Whatever the case, he feels that he won't end up with her, so the reader sympathises with the poet.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>Can there be love at first sight?</i></li><li>• <i>Being attracted to someone for their physical beauty is not enough to fall in love.</i></li><li>• <i>Inner beauty/goodness is just as attractive and important as outer appearance.</i></li></ul>	<p><i>18 Line Lyric poem, so written to be spoken or sung to music (probably designed to woo the lady as a traditional romantic gesture).</i></p> <p><i>The poem has three <a href="#">stanzas</a>, each consisting of six lines. The rhyme scheme is regular and follows the pattern <b>ababab</b>. The rhythm of the poem is highly regular. This consistent rhythm emphasises the regularity of the subject's walk but also her faultless perfection. Working against this rhythm, Byron makes much use of <a href="#">enjambment</a>. It is almost as though the speaker cannot pause for breath in trying to tell the reader about how beautiful this woman is.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Alliteration:</b> <i>'Of cloudless climes'</i> – emphasis on the first letter creates a repeated sound to emphasise the poet's emotions.</li><li>• <b>Assonance:</b> <i>The repeated vowel sounds of 'i': 'night', 'climes', 'skies', 'bright', 'eyes', 'light' and 'denies'.</i> All but one of these words is brought to the reader's attention by being placed at the ends of the lines.</li><li>• <b>Antithesis:</b> <i>'One shade the more, one ray the less'.</i> In this line 'shade' is contrasted with 'ray' and 'more' with 'less'. This repeated use of opposites may highlight the confusion in the speaker's mind as he tries to come to terms with trying to describe the woman's overpowering attractiveness – something which is basically beyond words.</li><li>• <b>Enjambment:</b> <i>It is almost as though the speaker cannot pause for breath in trying to tell the reader about how beautiful this woman is.</i></li><li>• <b>Adjectives:</b> <i>'calm', 'sweet', 'tender'</i> – so the reader gets a full mental image of this woman's beauty.</li><li>• <b>Repetition:</b> <i>'so soft, so calm'</i> – emphasises the extent to which the woman possesses these qualities.</li><li>• <b>Sibilance:</b> <i>'starry skies'</i> – creates a soft, whispery and dreamy sound to reflect how the poet is almost star-struck by her beauty.</li></ul>	
<b>Key contextual factors</b>	



Byron was one of the leading poets of a group known as the Romantics. Romanticism was a general artistic movement (literature, music, the visual arts, etc.) which dominated European culture from the late-18th century until the mid-19th century. Byron is believed to have been inspired to write the poem after seeing a woman with very good looks at a fashionable London party. His poem is, therefore, a very personal one which responded to a personal situation. It has been claimed that the lady in question was in mourning and dressed in a black spangled gown; the first two lines shows how this interpretation would seem to mirror the image that Byron creates. Byron himself had many stormy personal relationships. He was famously described as 'mad, bad and dangerous to know'. In other words, Lord Byron was what we may refer to as a 'loveable rogue.'

Theme	Evidence	Analysis	Links to other poems
Religious Imagery	<p>'Thus mellowed to that tender light/which heaven to gaudy day denies'</p> <p>'nameless grace'</p> <p>'Where thoughts serenely sweet express/how pure, how dear their dwelling-place'</p>	<p>The use of the verb 'mellowed' creates an image of haziness, dreaminess and romance. There is use of personification in the word light, to reflect poet's emotions. He compares the view of the woman with heaven, emphasising his emotions and how everything looks so dreamy when he looks at her.</p> <p>The poet literally cannot put into words how beautiful she is in mind and spirit. No words can fully explain her beauty and her purity, as emphasised by the adjective.</p> <p>He uses sibilance to show that the inner beauty of the woman creates the outer beauty on the surface. He says her thoughts are beautiful, her character is beautiful, that it is almost coming to the surface in her beautiful face.</p>	Sonnet 43
Beauty and Inner Goodness	<p>'She walks in beauty'</p> <p>'And on that cheek, and o'er that brow/so soft, so calm, yet eloquent'</p> <p>'the smiles that win, the tints that glow/but tell of days in goodness spent'</p>	<p>Repetition of the title to emphasise the poet's amazement at the woman's beauty is also a metaphor to create a dreamy sense of how the world seems when this beautiful woman walks. This 'beauty' is not a place, but a state of being.</p> <p>The repetition of the connective 'and' suggests a continuation or a syndetic list. This emphasises how when the poet looks at the woman, more and more beautiful things about her stand out to him. The sibilance of 'so soft' creates a tenderness in the poet's voice and the punctuation slows the rhythm of the tone, as we can imagine the poet marvelling at her beauty and her character.</p> <p>The metaphor suggests that her smile could win any man over, her smile lights up her face and brings a smile to everyone who sees her. More importantly the conjunction 'but' show that her glow is from the inside and is a reflection of what a nice-natured woman she is.</p>	Valentine The Manhunt Sonnet 43
(Contrasting) Light and Darkness	<p><b>'like the night/ Of cloudless climes and starry skies'</b></p> <p>And all that's best of <b>dark and bright/</b> Meet in her aspect and her eyes'</p> <p>'the nameless grace/ Which waves in every <b>raven</b> tress'</p>	<p>In the opening two lines the poet uses a simile (a comparison using 'like' or 'as' to create a vivid image) to compare the subject's beauty to something vast, uncontained and almost unimaginable.</p> <p>The best features of light and its antithesis (opposite), darkness, meet to form something even greater in the subject's extraordinary beauty. It is especially noticeable in her eyes.</p> <p>The woman is a raven-haired (dark-haired) beauty. The adjective 'raven' perhaps gives her a darker aspect as it is traditionally associated with a bird of bad omen. This perhaps represents the two sides of her characters.</p>	To Autumn She Walks in Beauty

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**Poem:** Valentine

**Poet:** Carol Ann Duffy

<b>What is the poem about?</b>	
<p>The poem is about a (seemingly genderless) speaker giving the gift of an onion to her lover or valentine. The poem explores the realities of love being complex and, at times, damaging, and juxtaposes the typical 'ideals' commonly associated with love and romance. The poem illustrates how an onion, as a gift, is a much more accurate representation of love, symbolising both the beauties and negatives associated with love as a concept.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• Love is complicated</li><li>• Traditional symbols and conventions of love do not convey the complexity of the concept</li><li>• Love can be hurtful</li></ul>	<p>The poem is written in <b>free verse</b>. Each stanza is very short, and several are only one line long. This form echoes 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.</p> <p>The poem is a <b>first person</b> narrative, in the form of a direct address to "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" it's a woman.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Declarative sentences:</b> 'not a red rose or a satin' heart' – the speaker is assertive and direct in her views.</li><li>• <b>Anaphora/repetition:</b> 'Not a' – repetition of the negative adverb 'not' foregrounds how the speaker is challenging the typical conventions of love</li><li>• <b>Extended metaphor:</b> 'I give you an onion / It is a moon wrapped in brown paper...' – the metaphor of the onion is ongoing throughout the whole of the poem. This is a symbol/metaphor for love as it is multi-layered, complex, beautiful on the inside, not as beautiful on the outside, and has the ability to make you tearful. The speaker uses this extended metaphor throughout as a more accurate representation of her love – honesty.</li><li>• <b>Simile:</b> 'blind you with tears / like a lover' – comparison is made between the onion and a lover, both having the ability to destruct. The verb 'blind' is negative and links to being hurt, not seeing the truth, or perhaps being blinded by love as something so powerful.</li><li>• <b>Minor sentences:</b> 'Here.' – minor sentences are used to mirror the directness of the speaker in her views and her honesty.</li><li>• <b>Semantic field of love/marriage:</b> 'rose', 'satin', 'heart', 'kissogram', 'lover', 'faithful', 'platinum', 'wedding-ring' – the semantic field is ongoing throughout the whole poem, highlighting the positive aspects of love</li><li>• <b>Semantic field of pain/deceit:</b> 'blind', 'wobbling', 'grief', 'fierce', 'possessive', 'shrink', 'lethal', 'knife' – this juxtaposes the semantic field of love and highlights the more truthful, negative sides to love. The speaker is exposing, through the symbol of the onion, the realities of love.</li><li>• <b>Syntactic parallelism/repetition:</b> 'cling to your fingers / cling to your knife' – the poem ends with the verb 'cling', suggesting that the effects of love are ever-lasting. This could link to eternal love, or to eternal scarring from love.</li></ul>	
<b>Key contextual factors</b>	
<p>Carol Ann Duffy (born 1955) is a Scottish poet, and is currently the UK's first female (and first Scottish) <b>Poet Laureate</b>. Born in Glasgow, she moved with her family to Stafford when she was 7, where she was educated. She wrote poetry from an early age, and was first published at the age of 15. She has since written plays, critical works, and several volumes of poetry.</p> <p>Her poetry has been the subject of controversy. She follows in the poetic tradition of, for example, Robert Browning, in writing monologues from the point of view of disturbed characters. Her poem Education for Leisure caused a huge debate when an exam board decided to withdraw it from an exam syllabus because of a complaint about its contents. Duffy often tackles difficult subjects, encouraging the reader to explore alternative points of view.</p>	

Duffy's poetry is often feminist in its themes and approach. 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.

Theme	Evidence	Analysis	Links to other poems
Cliché love	<p>'red rose', 'satin heart', 'cute card', 'kissogram'</p> <p>'Not a'</p>	<p>Semantic field of cliché is love is evident through the ongoing reference to the 'typical' symbols often associated with love and Valentine's day. This is evident throughout to foreground the idea that love is not actually represented well by these things/</p> <p>The adverbial phrase 'Not a' is repeated twice in the poem and is an example of anaphora. This highlights how the speaker is continuously rejecting the cliché symbols of love, and feels as though these are not a fair representation of the complex concept. This also establishes an unsettling tone to the poem.</p>	<p>Sonnet 43</p> <p>She Walks in Beauty</p>
The realities of love	<p>'I give you an onion'</p> <p>'It will make your reflection / a wobbling photo of grief'</p> <p>'Lethal.'</p> <p>'Cling to your fingers, / cling to your knife'</p>	<p>The juxtaposition of the pronouns 'I' and 'you' potentially challenge gender stereotypes. The speaker could be female, in which case her giving a male a gift, goes against the typical stereotypes, and she is illustrating the truth behind love being non gender-specific (her as a feminist). The 'onion' is multi-layered and complex, like love. It is more than people give credit for.</p> <p>The certainty in the modal verb phrase 'it will' suggests that the speaker has experienced love before and is speaking from experience. She is direct in her views and in her thinking. The noun 'reflection' connotes identity and self; perhaps being in love will make you lose your sense of self? The 'wobbling photo of grief' refers to the tears and hurt experienced by those in love.</p> <p>Minor sentence is reflective of how abrupt and painful love can be. There are few words or adjectives, as the word sums up the concept.</p> <p>The repetition of the verb 'cling' is negative and suggests annoyance and frustration. It suggests that love's effects are ongoing and stay with you forever. The noun 'knife' is also negative and has connotations of pain and death – perhaps the effects of love can be really harmful and damaging?</p>	<p>Afternoons</p> <p>The Manhunt</p>
Marriage	<p>'Possessive and faithful / as we are / for as long as we are'</p> <p>'Its platinum loops shrink to a wedding ring'</p>	<p>The juxtaposed adjectives 'possessive' and 'faithful' capture the two sides to love. The enjambment here reflects the ongoing struggles and continuity of love. The repetition of the plural first person pronoun 'we' alludes to marital vows, and is as though the speaker is accepting these realities.</p> <p>The metaphor here is symbolic of love. The 'loops' literally refer to the inner part of an onion, but metaphorically represent marriage and eternity. The verb 'shrink' is negative and suggests that romance does decrease, once the relationship/love has gone on for a while.</p>	<p>Afternoons</p> <p>A Wife in London</p> <p>The Manhunt</p>

**Poem:** Sonnet 43

**Poet:** Elizabeth Barrett Browning

<b>What is the poem about?</b>	
<p><i>Sonnet 43 is a reflective poem, written by Browning, about her intense love and feelings for her fiancé Robert Browning. In the love poem (sonnet), Elizabeth Barrett Browning tries her best to measure or define the love she has for her fiancé. The poem captures how much she loves Robert Browning and explores the different levels of her love throughout.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>Can we measure love?</i></li><li>• <i>Love can be overwhelming and intense</i></li><li>• <i>There are different levels of her love</i></li><li>• <i>Her love for him is eternal and everlasting</i></li></ul>	<p><i>Sonnet 43 is a love poem in the form of a sonnet. A sonnet is a 14-line poem with a specific rhyme scheme and meter (usually iambic pentameter). This poetry format—which forces the poet to wrap his thoughts in a small, neat package—originated in Sicily, Italy.</i></p> <p><i>Sonnet 43 is in iambic pentameter (ten syllables, or five feet, per line with five pairs of unstressed and stressed syllables).</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Rhetorical question:</b> ‘How do I love thee?’ – establishes a reflective, personal tone to the poem and sets up the structure of the poem as a response to this leading question.</li><li>• <b>Semantic field</b> of measurement: ‘depth’, ‘breadth’, ‘height’, ‘reach’ – emphasises how the speaker is trying to define her love and poses the question as to whether or not love can be measured or defined.</li><li>• <b>Personification:</b> ‘my soul can reach’ – the noun ‘soul’ reflects her inner love and desires; it loves him as far as it can possibly stretch to</li><li>• <b>Religious imagery:</b> ‘For the ends of Being and ideal Grace’ – portrays the love as a spiritual/higher concept</li><li>• <b>Anaphora:</b> ‘I love thee...’ – repeats the declarative phrases to foreground the different levels of her love and the different ways in which she loves him</li><li>• <b>Juxtaposition:</b> ‘old griefs’ and ‘childhood’s faith’ – defines the love as equal to the love experienced in mourning and also as equal to childhood naivety</li><li>• <b>Asyndetic listing</b> (commas): ‘breath / Smiles, tears’ – reflects the ongoing ways she loves him</li><li>• <b>Declarative sentence:</b> ‘I shall but love thee better after death’ – shows her certainty about her love being eternal</li><li>• <b>Enjambment</b> – reflects the continuity of her love</li><li>• <b>Hyphens</b> – reflects that she is so overwhelmed by her love that it is breaking her speech</li></ul>	
<b>Key contextual factors</b>	
<p><i>Elizabeth Barret Browning was a prominent Victorian poet. She suffered from lifelong illness, despite which she married the poet and playwright Robert Browning, who was a major influence on her work, and to whom Sonnet 43 is addressed. Sonnet 43 is part of a longer <b>sonnet</b> sequence of 44 sonnets called Sonnets from the Portuguese. Sonnet 43 was the next to last sonnet in this series.</i></p>	

Theme	Evidence	Analysis	Links to other poems
Love	<p>'How do I love thee?'</p> <p>'I love thee to the depth and breadth and height / My soul can reach'</p> <p>'I love thee'</p> <p>'breath / Smiles, tears of all my life!'</p>	<p>Rhetorical question sets up reflective tone to the poem; the speaker uses hypophora (answers her own question) to try and define her love.</p> <p>Semantic field of measurement here illustrates how she is trying to measure her love. Is this possible? Personification of the soul almost sounds painful, like she is stretching to measure the love; it is too much.</p> <p>Anaphora/repetition of 'I love thee' foregrounds the intensity of her love.</p> <p>The asymdetic listing of the nouns highlight the different ways she loves her fiancé. Oxymoron of positive 'smiles' and negative 'tears' reflects how she loves him through the good times and the bad.</p>	<p>Cozy Apologia</p> <p>Sonnet 43</p> <p>Valentine</p>
Religion / death	<p>'ends of Being and ideal Grace'</p> <p>'With my lost saints'</p> <p>'if God choose, / I shall by love thee better after death'</p>	<p>Capitalisation of the abstract nouns 'Being' an 'Grace' make her love sound spiritual and powerful. The love goes beyond every day existence.</p> <p>Metaphor 'my lost saints' refers to people she has lost. The verb 'lost' suggests hope and an optimism that they will return and that she will meet them again. She is combining her love/faith for her dead loved ones, with her current love to make it even stronger.</p> <p>The subordinating conjunction 'if' suggests possibility and dependency, highlighting that God has the final say in their relationship – God will choose when their relationship ends. The comparative adjective 'better' suggests that her love will strengthen even more, once they reunite in heaven. Eternal love is shown here.</p>	<p>The Manhunt</p> <p>She Walks in Beauty</p> <p>Sonnet 43</p>
Language / communication	<p>'How do I love thee? Let me count the ways'</p> <p>'I love thee...'</p> <p>'...of all my life! – and, if God choose...'</p>	<p>Question and answer structure is established from the beginning of the poem. The rhetorical question is an example of hypophora, where the speaker continues to answer her own question. She is having to voice her thoughts; perhaps the love is too overwhelming to internally trace? The imperative 'let me count the ways' is forceful; she is strong in her views and wishes to answer herself.</p> <p>The repetition of anaphora of 'I love thee', although positive and passionate, suggests a weakness in communication, with repetition evident. The speaker is limited in terms of communication as she is overwhelmed by the love she has for her fiancé, Robert Browning.</p> <p>The use of punctuation is varied. The exclamatory sentences show the overpowering sides of love, yet the hyphens (-) highlight a break in her language. It is as though Browning cannot fluently articulate her feelings, without being overwhelmed with passion.</p>	<p>The Manhunt</p> <p>Valentine</p> <p>Sonnet 43</p>

**Poem:** Cozy Apologia

**Poet:** Rita Dove

<b>What is the poem about?</b>	
<p>Cozy Apologia describes a contented relationship against a backdrop of a hurricane. Waiting for a storm to hit, the speaker hunkers down, 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.</p> <p>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 content their cosy, ordinary lives have made them. Yet she draws comfort from filling the 'stolen time' resulting from the hurricane's approach with thoughts of Fred.</p> <p>The word 'apologia' means 'a defence'. A <a href="#">paraphrase</a> of the poem's title might be, 'A Defence of Cosiness'.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• The smugness of being in a contented relationship.</li><li>• Not all relationships are without their arguments/disruptions.</li><li>• How inanimate objects remind her of her husband.</li><li>• Being embarrassed about happiness in a relationship.</li></ul>	<p>The poem takes the form of a first-person narrative. The poem may be autobiographical as it could be dedicated to her husband, Fred, and it describes the home of a writer. Equally it could be about a character similar to the poet.</p> <p>The poem is composed of three 10-line <a href="#">stanzas</a>. Stanza one is made up of five rhyming couplets, to make a <a href="#">rhyme scheme</a> <b>aabbccdde</b>. This rhyme scheme starts to break down in stanza two, as if reflecting the disruption of the oncoming storm. By stanza three, a new rhyme scheme has begun to emerge: <b>ababccddddd</b>. Perhaps the poet intends the reader to see this suggestion of order and its progressive disruption as a way of representing the oncoming storm on the page.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Tone:</b> dreamy, wandering tone to represent the poet thinking back over memories. Thoughtful, emotional and reflective.</li><li>• <b>Rhyme scheme:</b> the poem starts off in rhyming couplets, after stanza one this changes. Most lines have four stresses ('As <b>standing</b> in <b>silver stirrups</b> will <b>allow</b>'), but some lines have five stresses ('This <b>post-postmodern age</b> is all <b>business: compact disks</b>'). The gradual break-down of the rhyme scheme and the poem's irregular rhythm might also be said to imitate the oncoming storm. The speaker's memories become scattered, just as Hurricane Floyd will scatter debris.</li><li>• <b>Simile:</b> 'sure as shooting arrows to the heart' – sibilance and simile here creates the sound of rapid movement, as if she was actually struck by arrows of love by her husband and so fell in love with him</li><li>• <b>Sibilance:</b> 'As standing in silver stirrups' – creates a proud and brave tone to emphasise the heroic role of her husband and how she was swept off her feet by him.</li><li>• <b>Metaphor:</b> 'chain mail glinting' – compares her husband to a knight in shining armour who has come to rescue her. Completes the romantic notion of love.</li><li>• <b>Digression:</b> deviation from the central theme, flitting from subject to subject in a dreamlike way. The use of dashes in each verse interrupts the flow of thought. Twice, full-stops fall at awkward points in a line, 'Event.' and 'centre.' The hurricane is disrupting the flow of thought.</li><li>• <b>Personification:</b> the hurricane is a metaphor for stormy times during a relationship, where everything may not be perfect and arguments occur. The hurricane is given male qualities.</li><li>• <b>Punctuation:</b> lot of use of hyphens and long sentences to imitate her pattern of thought.</li></ul>	
<b>Key contextual factors</b>	

American poet, Rita Dove is married to fellow-writer Fred Viebahn and Cozy Apologia seems to be an affectionate tribute to him. The poem notes details of a couple's domestic life as writers, 'Twin desks, computers, hardwood floors'. It is set against the arrival of Hurricane Floyd, a powerful storm which hit the east coast of the USA in 1999. This factual, real-life context supports the idea this is an autobiographical poem.

Theme	Evidence	Analysis	Links to other poems
Memory	<p>'For Fred'</p> <p>'the glossy blue/ My pen exudes, drying matte, upon the page',</p> <p>'You're bunkered in your/ Aerie, I'm perched in mine/ (Twin desks, computers, hardwood floors)'</p>	<p>The fact that the title dedicates the poem to 'Fred', her husband, indicates that the poem is dedicated to him and also describes their relationship. The alliteration creates a dreamy sound and reflects how he makes her feel.</p> <p>The detail through the choice of verbs and adjectives creates strong imagery and gives an intimate look into the poet's mind, showing deep concentration. She is remembering each moment in minute detail, which shows she cherishes those memories. We can therefore picture the scene in exact detail.</p> <p>References to a writer's study, with computers and office equipment, suggests Dove is writing about her own experiences as a writer. This intimate detail is one of the poem's strengths. It is also possible that the writer is picturing a fictional figure who shares many of the writer's own experiences.</p>	<p>The Manhunt</p> <p>Valentine</p> <p>Afternoons</p>
Weather	<p>'Today a hurricane is nudging up the coast'</p> <p>'Oddly male: Big Bad Floyd, who brings a host/ Of daydreams'</p> <p>'Floyd's/ Cussing up a storm'</p>	<p>The hurricane is a metaphor for the build-up of emotions that can occur between husband and wife. The poet uses personification to reflect the strength of the storm and to emphasise that the brewing of a storm is like the niggling arguments between couples.</p> <p>Alliteration is used to describe the aggressive character of the storm, which again is personified as male. While Hurricane Floyd has potential to bring destruction, the speaker suggests that the storm is welcome - it frees her from the business of everyday life. Being cosy indoors also allows the couple to be together - this gives the speaker the chance to reflect on their happy domestic life together.</p> <p>Enjambment is used to link stanzas 2 &amp; 3. This is to sharply contrast the insignificant boyfriends of the past, and also to compare the storm to her husband. Again, personification is used to describe emotions of anger or aggression.</p>	<p>Afternoons</p>
Men	<p>'Astride a dappled mare', 'silver stirrups', 'chain mail glinting', 'to set me free',</p> <p>'Hurricane Floyd'</p>	<p>The speaker imagines her partner as a heroic knight on a horse in shining armour. This is a cliché (overused and unoriginal) of romantic love which may be used in irony (a mismatch between the actual meaning and what is implied). The speaker may be gently teasing her partner by making this comparison.</p> <p>Another male presence is the hurricane which is 'oddly male' as most hurricanes are given female names. Like her partner, the hurricane has both the strength and power to bring or take away happiness. The hurricane is a metaphor for her relationship with her husband.</p> <p>The speaker uses a simile to contrast the strong male figures of the knight and the hurricane with the 'worthless'</p>	<p>Afternoons</p> <p>The Manhunt</p> <p>Valentine</p>



	'worthless boys', 'thin as licorice and as chewy', sweet with a dark and hollow center'	boyfriends of her youth - although they seemed sweet at the time, they were 'thin' and 'hollow' inside.	
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# Nature

**Poem:** Death of a Naturalist

**Poet:** Seamus Heaney

<b>What is the poem about?</b>	
<p><i>This poem reflects on a significant event in the poet's childhood and describes the memories of a young boy who has been collecting frogspawn from a flax dam. This is a memory poem that shows how an older Heaney captures the perspective and descriptions of a young child who has gone out with his class to collect frogspawn. When he later returns to the scene, the reader learns about how both the scene and the poet have changed. The word 'naturalist' refers to someone who is an expert in nature and the natural world. The death referred to in the title of this poem is metaphorical and refers to the loss of innocent enthusiasm of a child as the realities of life begin to be sensed but not quite understood. A naturalist is, of course, someone who spends time enthusiastically studying nature. The idea of collecting and observing natural things and, notably, frogspawn is an almost universal activity in primary schools.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"> <li>• Change can be difficult as we grow up</li> <li>• The topic of reproduction/sexuality is embarrassing</li> <li>• Nature can be horrible</li> <li>• How it feels to be out of our comfort zone with the familiar</li> </ul>	<p><i>Poem is divided into 2 very distinct sections with contrasting moods to indicate that the child's feelings have changed by the end of the poem. Stanza 1 is a long stanza reflecting on the poet's childhood and describing how peaceful, idyllic and welcoming nature can be. In stanza 2, the comfortable childish routine soon becomes a nightmarish encounter.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"> <li>• <b>Onomatopoeia:</b> 'slap and pop' – word describes/imitates sounds of the frogs.</li> <li>• <b>Sensory Language:</b> 'fields were rank/with cowdung' – creates an impression of the stench in the fields.</li> <li>• <b>Alliteration:</b> 'jampotfuls of the jellied' – repeated 'j' sound emphasises the excitement of the child.</li> <li>• <b>Simile:</b> 'poised like mud grenades' – war imagery/references used to describe the frogs.</li> <li>• <b>Enjambment:</b> 'the jellied/specks to range' – represent the child's wonder as his eyes skim over everything in front of him with complete awe.</li> <li>• <b>Oxymoron:</b> 'gargled delicately' – gargling is a funny or offensive sound, rather than delicate or refined.</li> <li>• <b>Assonance:</b> 'into nimble/Swimming' – reflects the child-like descriptions.</li> <li>• <b>Sibilance:</b> 'strong gauze of sound' – repeated 's' sound recreates the buzz of flies.</li> </ul>	
<b>Key contextual factors</b>	
<p><i>Seamus Heaney (1939-2013) was an Irish poet who wrote poems about Ireland, rural life and nature. He won the nobel prize for literature in 1995.</i></p>	

Theme	Evidence	Analysis	Links to other poems
Change	'The fattening dots burst, into nimble-/Swimming tadpoles'	Assonance used here to emphasise the simple language and descriptions of the child as he delights at the 'dots' becoming tadpoles. The verb 'burst' creates a vivid image and could even be described as onomatopoeic, as new life surges forth. 'Nimble' is an adjective describing the speed of the tadpoles and captures the joy in the child looking on and witnessing change.	To Autumn  The Prelude  Afternoons

	<p>'Then one hot day'</p> <p>'The great slime kings'</p>	<p>The first line of stanza 2 signals a change in mood and direction of the poem. The tone is more sombre as emphasised through the consonance in 'Then one' – almost as if this marks the arrival of doom and unwelcome change. The consonance followed by the adjective 'hot' creates a negative, rather than a positive sound.</p> <p>The nickname given to the frogs reflects the change in attitude of the poet towards nature and his lack of affection towards them. The alliterative sound of the repeated 'g' creates a resounding tone of disgust. This description contrasts sharply with the description of 'mammy' and 'daddy' frog in stanza 1.</p>	
Innocence and Childhood	<p>'the flax-dam festered'</p> <p>'Bubbles gargled delicately'</p> <p>'bluebottles/Wove a strong gauze of sound around the smell'</p>	<p>Alliteration used in the first line of stanza 1 creates a soft, sentimental sound, emphasised by the hyphenated assonance in 'flax-dam'. The use of the verb 'festered' is an early indication and metaphor referring to the fact that there is going to be change – an intense negative feeling growing in the poet about the dam.</p> <p>The oxymoron of the onomatopoeic 'gargling' and 'delicately' indicates a sense of conflict in the poet in how he feels about nature and place. The sound of the bubbles creates a soothing sound, with threatening undertones. The repeated 'g' sound is not used harshly here, but reflects the gentle movement in the water.</p> <p>Alliteration of the noun 'bluebottle' reflects the fascination the poet had with nature as a child with simple creatures. The assonance that carries us through these lines emphasises the buzzing sound, which creates an image of flies or insects gathering. There is also sibilance, which creates a subtle and quiet tone to this line.</p>	Afternoons
Fear and Danger	<p>'The warm, thick slobber/Of frogspawn that grew like clotted water'</p> <p>'angry frogs/invaded'</p> <p>'Poised like mud grenades'</p>	<p>The adjectives 'warm, thick' separated by a comma creates a slow sound of disgust and revulsion at the frogspawn, which is echoed though the sibilance of the line. Again, this contrasts sharply with how the poet saw the frogspawn as a child. This feeling of disgust is further emphasised is the repeated 'g' sound and comes together in the vivid image created by the simile of thick, polluted water.</p> <p>The adjective 'angry' is emotive and indicates that the frogs are in some ways in opposition to the humans. The use of the verb 'invaded' suggests that they planned some kind of takeover, some kind of attack to inhabit the flax-dam and claim it as their own.</p> <p>The verb 'poised' suggests a very specific posture in the frogs, as if they are in anticipation of something or ready to pounce. The simile describes not only the muddy appearance of the frogs, but also compares them to grenades. This war-like imagery suggests that the unpredictable frogs may lash out or explode at any moment, ready to attack the humans. There is a barrier now created and a sense of 'them and us' between humans and nature.</p>	<p>The Prelude</p> <p>Living Space</p>

**Poem:** To Autumn

**Poet:** John Keats

**What is the poem about?**

*In To Autumn, John Keats paints three perfect autumnal landscapes in three powerful stanzas. 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.*

*Keats composed this poem after a countryside walk and was excited and moved by what he saw. He has clearly captured the sights, sounds and smells that he experienced here. However, the speaker's attitude throughout the poem gradually and subtly changes. At the start he is full of joy and wonder at the natural world as he describes the rich abundance that nature offers. By the time he reaches the third stanza there is a shift in his perspective. He becomes more reflective and melancholy as he considers what the passing of time actually means both to himself and humans in general.*

*As readers, we are invited to share in Keats' thought process. We are effectively drawn in by a lively and vibrant description before being asked to consider one of life's big questions – why are we here?*

**What are the key messages in the poem?**

- *Uses seasons to comment on the progress of human life*
- *Celebrates the power of Autumn*
- *The cycle of life/seasons*

**Structure/form**

*The poem is in the form of an ode – highlighting and praising the particular time of year. It is the last of what has come to be known as Keats' six great odes, all written in the same year (1819). In some of his other, equally famous odes, Keats uses ten lines in each stanza but here he uses one extra line. At the same time as giving the poem more interest, it echoes the idea in the content of there being an excess of everything.*

*The first four lines of each stanza follow the regular rhyme scheme **abab**, but the other seven show more variation, with lines 9 and 10 having rhyming couplets, echoing back to a rhyme earlier in each stanza. This relatively complex rhyme scheme allows the poet to introduce the focus of each stanza, then explore the ideas in a more leisurely and considered way.*

*The basic rhythm of the poem is iambic pentameter, though Keats introduces a number of variations to ensure the poem never becomes mechanical and repetitive.*

**Which key language and structural devices are used?**

- **Sensory Language:** *'the fume of poppies'* – creates a sense of the overpowering smell of poppies.

- **Personification** : ‘Close bosom-friend of the maturing sun’- autumn and the sun are both personified. Nature is given human emotions.
- **Rhetorical Questions** : ‘Who hath not seen thee oft amid thy store?’
- **Alliteration** : ‘winnowing wind’ – creates a soft, whispery sound.
- **Sibilance**: ‘songs of Spring’ – the repeated ‘s’ creates a confrontational sound
- **Enjambment**: ‘and bless/With fruit’ – helps us to follow the poet’s train of thought as he looks around the landscape.
- **Repetition**: ‘hours by hours’ – emphasises the amount of time.
- **Simile**: ‘like a gleaner’
- **Imagery**: ‘moss’d cottage-trees’ – detailed descriptions of nature co-existing together.
- **Punctuation**: ‘thou hast they music too, -’ – the hyphen creates a dramatic pause at the end of the line, for reflection
- **Rhyme**: ‘brook/look’ –
- **Animalistic anthropomorphism** – ‘gnats mourn’ – even the smallest creatures have emotions and feelings about the ending of autumn.

### Key contextual factors

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

All of these may be seen at work in Keats’ *To Autumn* which reflects on mankind’s relationship with a particular time of year. He wrote the poem inspired by a walk he had taken through the countryside; it is, therefore, a highly personal response.

Keats initially trained as a surgeon but gave it up to write poetry. Six months after completing *To Autumn*, he experienced the first signs of the tuberculosis that would end his life. In the poem it is almost as though the medically-trained poet has understood that his life will soon end and he is preparing himself for death. Keats died in 1821 aged just 25. Despite his short life, Keats has had a major impact on poetry and is regarded as one of the most important poets in literary history.

Theme	Evidence	Analysis	Links to other poems
Nature	<p>‘Season of mist and mellow fruitfulness!’</p> <p>‘To swell the gourd, and plump the hazel shells/ With a sweet kernel’</p> <p>‘Hedge-cricket <b>sing</b>, and now with treble soft/ The redbreast <b>whistles</b></p>	<p>This opening, exclamatory line has tones of sibilance in its description of the weather in autumn. Alliteration is also used to create a slow rhythm to the line, which reflects the fact that everything is slowing down in preparation for autumn. The poet, however, is not displeased by this fact – he seems, instead, to be celebrating the richness of nature.</p> <p>Keats uses active verbs such as ‘plump’ and ‘swell’ to describe the ripeness of everything at autumn time. Everything is at its very best for man’s use. He uses assonance ‘shells’ and ‘kernel’ to describes the landscape, trees and animals as being in their prime.</p> <p>The closing section of the poem is alive with the noises that various birds and insects make. The poet uses sensory language such as ‘sing’ and ‘whistles’ to remind the reader</p>	<p>Death of a Naturalist</p> <p>The Prelude</p>

	from a garden-croft;/ And gathering swallows <b>twitter</b> in the skies’	that though the year may be drawing to a close, the cycle of life still goes on. It almost reads as a syndetic list of what the poet can see and hear around him – we can follow his train of thought. Words such as ‘twitter’ are onomatopoeic in that they mimic the sound of the birds singing.	
Time Passing	<p>‘Thee sitting careless on a granary floor’</p> <p>‘Thou watches the last ooziings hours by hours’</p> <p>‘While barrèd clouds bloom <b>the soft-dying day</b>’</p>	<p>Keats uses this description to explain that because autumn is a time for harvest, we have no need to worry about food over the coming winter. Autumn is also personified as care-free. The word ‘careless’ is not a negative adjective in this instance, rather it is reassuring the reader that work is done, food is in abundance (‘granary’) and now is a time to be care-free.</p> <p>Keats continues to personify autumn directly ‘thou watches’) as something that has done its job and is now passive, watching the last of its effects. You could even say that autumn feels proud to see its work. The onomatopoeia ‘ooziings’ creates the sound and image of slowness and everything coming to an end. The repetition of ‘hours’ emphasises that autumn and the process of harvest is coming to an end – time is running out.</p> <p>Alliteration is used in ‘barred..bloom’ to create the effect of clouds blooming in the sky as sunlight drains from it. Day is personified as ‘dying’ and ‘soft’ because daylight is ending and as the sun is setting. The coming of twilight highlights the passing of another day. In the same way the speaker’s life continues to head towards death.</p>	<p>Afternoons</p> <p>As Imperceptibly as Grief</p> <p>Death of a Naturalist</p>
Death	<p>‘Where are the songs of spring?’</p> <p>‘soft-dying day’</p> <p>‘the small gnats mourn’</p>	<p>The rhetorical question includes sibilance to refer to the opposite season of spring. Keats reassures autumn that spring is not so brilliant – as it doesn’t hang around any longer than autumn does – even though it appears to be more celebrated. Keats alludes to the pastoral tradition wherein shepherds typically sing during springtime – season of newness. He makes this comparison to show that autumn is just as important.</p> <p>Keats personifies day as dying because it is coming to an end. Alliteration on the ‘d’ creates a melancholy sound as the day is described as dying, sunlight becomes muted and darkness falls.. The adjective ‘soft’ reflects that the death is a gentle death, not a violent occurrence, slowly coming to an end as the light of day dies out.</p> <p>Animalistic anthropomorphism is used in this line to give human emotions to insects – as if they are mourning the death of autumn. The poet emphasises that even the smallest of creatures are affected by the change of seasons and mood. As the lights get dimmer, gnats emerge. The collective buzzing sound they make is like a choir singing at a funeral.</p>	<p>Death of a Naturalist</p> <p>As Imperceptibly as Grief</p> <p>The Prelude</p>

**Poem:** Extract from The Prelude

**Poet:** William Wordsworth

<b>What is the poem about?</b>	
<p><i>This is an autobiographical poem, which shows the <b>spiritual growth of the poet</b>, how he comes to terms with who he is, and his place in nature and the world. Wordsworth was inspired by memories of events and visits to different places, explaining how they affected him as a child. This extract describes how Wordsworth went out in a boat on a lake at night. He was alone and a mountain peak loomed over him; its presence had a great effect and for days afterwards he was troubled by the experience. Wordsworth described The Prelude as "a poem on the growth of my own mind" with "contrasting views of Man, Nature, and Society". In this poem, it is possible to see how the power of nature affected Wordsworth as a child, as he reflects upon it as an adult.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>Nature can be frightening.</i></li><li>• <i>Humanity does not have power over nature.</i></li><li>• <i>Nature is more powerful than man.</i></li><li>• <i>Once an event has happened, it doesn't mean that it is over in your mind.</i></li><li>• <i>Our characters are built on experiences and memories of the past.</i></li></ul>	<p><i>It is a long, autobiographical poem of 44 lines and may be described as an epic poem because of its length. It is written in blank verse (no rhyme) and has a conversational tone, achieved through the repeated use of 'and'. There are no stanzas: the writing is continuous though there is plenty of punctuation to help us read it. <b>This extract is almost a complete story in itself.</b> The Prelude can definitely be viewed as an epic poem, in length at least.</i></p> <p><i>As part of an Epic Poem (usually very long pieces of writing that deal with exciting, action-packed heroic events like wars or explorations), many of the events Wordsworth writes about are 'ordinary'. They are given an epic quality, to fully describe the impact they had on his life.</i></p> <p><i>Gothic Horror is a genre or mode of literature that contrasts horror and death with beauty and romance.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Imagery:</b> 'the grim shape' – description creates the image of a dark monster.</li><li>• <b>Personification:</b> 'her' - refers to nature as female, 'mother nature'.</li><li>• <b>Repetition:</b> 'a huge peak, black and huge' – reflects the story-telling manner of the poem.</li><li>• <b>Simile:</b> 'like a living thing' – comparison of mountains, they seem to move like giants.</li><li>• <b>Pathetic Fallacy:</b> 'There hung a darkness' – darkness in the sky reflects the mood and desolation of the poet.</li><li>• <b>Sibilance:</b> 'small circles' – creates a calming, soothing sound as the poet admires.</li><li>• <b>Enjambment:</b> 'solitude/Or blank desertion' – creates the effect that this is an afterthought.</li></ul>	
<b>Key contextual factors</b>	
<p><i>William Wordsworth (1770-1850) was born and lived in the Lake District. This greatly influenced his writing and his appreciation of nature. In 1796, Wordsworth, along with his sister Dorothy and fellow poet Samuel Taylor Coleridge, worked on a collection of poems, which became known as The Lyrical Ballads. This collection is very important as it marks the beginning of The Romantic Movement in literature. The Romantic Period developed at the end of the 18<sup>th</sup> century and reflected a change in the way people thought about art and writing. Artists and writers produced work that celebrated nature, emotions and imagination. They also found beauty in the ordinary, everyday world.</i></p>	



Theme	Evidence	Analysis	Links to other poems
Loneliness	<p>'And through the silent water stole my way'</p> <p>'Call it solitude/Or blank desertion'</p> <p>'No familiar shapes/Remained'</p>	<p>Sibilance is used to reflect the absolute silence of being in the water, with nothing moving or making any noises around him. The verb 'stole' suggests that the poet felt like he was creeping away from the scene for fear of disturbing something horrible. There are undertones of horror and suspense, as if we are expecting something bad to happen soon.</p> <p>Here, the poet no longer feels at one with nature, enjoying all it has to offer. Feels apart from nature and threatened by it. The noun 'solitude' emphasises that the poet felt totally alone – like he was the only living soul on earth. Enjambment is used to show the poet's train of thought at trying to pinpoint a way to describe the uncomfortable atmosphere he now feels on the lake. The verb 'desertion' reflects the loneliness and powerlessness he feels against his surroundings.</p> <p>The adjective 'familiar' suggests that the poet feels troubled by his surroundings, whereas earlier in the poem he felt delighted by it. Assonance is used to convey his confusion and change in emotions whilst out on the lake. Enjambment creates a sense of isolation that he was left alone in a place he didn't recognise. This contrasts with the earlier description whilst out on the lake. This surrounding have changes, and so have his feelings towards them. This is a feature of gothic horror: a pleasant experience has become like a nightmare.</p>	<p>The Prelude</p> <p>Living Space</p> <p>Death of a Naturalist</p>
Man and Nature	<p>'Small circles glittering idly in the moon'</p> <p>'She was an elfin pinnacle'</p> <p>'upreared its head'</p>	<p>Wordsworth opens his poem with a simple, yet detailed, description of nature through sibilance in 'small circles'. It has a calm and pleasant sound, through which Wordsworth admires the simple beauty of nature and invites us to share in that. This also contrasts with the gothic images he goes on to describe later.</p> <p>Personification is used to describe how small his boat is compared to the ridge of a mountain. It is given a delicate female identity, which he describes with the adjective 'elfin'. 'Elfin' refers to a mythical, enchanted world of pixies and fairies, which reflects how small Wordsworth feels in his boat compared to the sight of this huge mountain in the distance. The noun 'pinnacle' means 'a lightly sailing ship', to emphasise his smallness.</p> <p>Personification is used to show how the poet has gone from being charmed by nature, to frightened and threatened by it. The verb 'upreared' suggests that the surroundings he was enjoying, suddenly revealed themselves to him as a threatening presence. The assonance or 'reared' and 'head' has the effect of building tension in the poem.</p>	<p>Death of a Naturalist</p> <p>To Autumn</p> <p>Living Space</p>
	<p>'There hung a darkness'</p>	<p>Conventions of the gothic novel are used. Gentle moonlight becomes darkness as the poet-narrator's state of mind becomes troubled. The verb 'hung' is a pathetic fallacy and has connotations of a lingering oppressive sky, which reflects the change in the poet's mood. The semantic field of hung also includes death by hanging, which adds to the gothic theme.</p> <p>Personification– describing mountains as people ('forms'), yet he acknowledges that they do not 'live'. The poet uses</p>	<p>London</p>

<p>Gothic Horror</p>	<p>'huge and mighty forms, that do not live/Like living men'</p> <p>'A huge peak, dark and huge'</p>	<p>a simile with alliteration to emphasise that, although they are frightening in their size and form, they are not like humans. The 'l' sound is gentle, as the poet compares the mountains to some kind of monsters.</p> <p>Personification is used where the mountain peak comes alive and chases him. Repetition of the word 'huge', describes the vastness of the mountain, but also reflects the conversational tone – where we unconsciously repeat words. This is clear way of emphasising the sheer size of the peak and also a temporary loss for words.</p>	
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**Poem:** Hawk Roosting

**Poet:** Ted Hughes

**What is the poem about?**

*This poem comes from an early volume of poetry called 'Lupercal'. Published in 1960, it contains many poems about animals and nature and takes its title from an ancient, pre-Roman festival celebrating spring. We can interpret the poem:*

*Literally – the poem acts as a dramatic monologue from the perspective of a hawk (a bird of prey), describing his positioning in the natural world. A hawk is known for its intelligence and sharp eye sight.*

*Metaphorically – the poem can metaphorically allude to wider positions of authority, such as governments, who have power over others.*

**What are the key messages in the poem?**

- There is a clear hierarchal structure in the natural world
- Power can be abused and act as a negative thing
- Is there any choice when such power is in place?
- Power is fearful

**Structure/form**

*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.*

**Structure**

*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!).*

**Which key language and structural devices are used?**

- **Extended metaphor:** 'I sit in the top of the wood' – Metaphor of authority/power is created and referred to throughout the poem.
- **Repetition of first person pronouns:** 'I', 'my' – Foregrounds the speaker of the poem being extremely important and self-obsessed
- **Syntactic parallelism:** 'hooked head and hooked feet' – Sounds intimidating with 'hooked' linking to no escape. The speaker is secure and is fully in place on his pedestal.
- **Lack of punctuation:** 'sleep rehearse perfect kills and eat' – lack of punctuation creates an uneasy feel to the poem and contrasts against the poem's overall strict structure. It highlights that high authority figures do not have to abide by rules or structure; they are above it.
- **Semantic field of nature:** 'air', 'trees', 'wood', 'allotment' – evident throughout the poem to show the more natural parts of the world that re at risk of such high power
- **Semantic field of death/violence:** 'rough', 'tearing', 'death', 'bones' – this semantic field contrasts with the semantic field of nature, highlighting the dangers of such high powers
- **Personification:** 'earth's face upward' – creates the image of people/population being below the authoritative figure, looking up and admiring him
- **Capitalisation:** 'Creation' – linking to religion and God's Creation, the speaker seems to put himself above creation and above God.
- **Metaphor:** 'the allotment of death' – juxtaposes life (allotment; growth) and death here, highlighting the dangers of such powerful figures and poor decisions they may make
- **Declarative sentences:** 'I am going to keep things like this' – the speaker is assertive and confident and will not be challenged
- **Enjambment** – throughout the poem, highlights the continuation of power and questions whether equality will exist

**Key contextual factors**

Ted Hughes (1930-1998) was born in Yorkshire, in the North of England, and grew up in the countryside. After serving in the RAF 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.**

He made his name as a poet in the late 1950s and 1960s and also wrote many well-known children's books including *The Iron Man* (which was filmed as *the Iron Giant*). It is for his poetry that he remains important. He was **poet laureate** from 1984 until his death from cancer in 1998.

Theme	Evidence	Analysis	Links to other poems
Nature	<p>'Hawk Roosting'</p> <p>'fly up, and revolve it all slowly'</p> <p>'I kill where I please because it is all mine'</p>	<p>The noun 'Hawk' has connotations of being a predator, a killer, and also as having good eye sight. The term is unnerving as you do not know what the bird will do at any moment, or what it is witnessing and seeing through the powerful vision. The verb 'Roosting' contrasts with this powerful bird, as it connotes rest and comfort. Sets a nervous tone to the poem and creates an uneasy feel to the natural world.</p> <p>Enjambment links the previous line to this one, mirroring the powerful flying ability of the bird. The verb 'revolve' means to circle or orbit, which is disconcerting, as it creates an image of entrapment. The bird has all the power in nature. Adverb 'slowly' sounds sinister and makes the hawk even more intimidating.</p> <p>Repetition of first person pronoun 'I' foregrounds the bird's power in nature. The phrase 'where I please' suggests that the hawk does exactly what it wants there is no other bird as powerful. The verb 'kill' is direct and heartless; the hawk has no sensitive side – it is a predator and that alone.</p>	<p>The Prelude</p> <p>To Autumn</p> <p>Death of a Naturalist</p>
The abuse of power	<p>'I sit in the top of the wood, my eyes closed'</p> <p>'Now I hold Creation in my foot'</p> <p>'Face upward for my inspection'</p>	<p>The preposition 'top' creates the image of authority and powerful figures. The noun 'wood' is an extended metaphor for the world – power is always in place. The verb phrase 'eyes closed' is unnerving and suggests that the governments are pretending to not be watching, but they are in fact watching our every move.</p> <p>'Now' indicates a change of time, an awareness of how power has changed. The capitalisation of 'Creation' is religious and highlights the importance of people and nature. This is juxtaposed by the personification of the figure holding Creation 'in my foot'. Despite creation being important, the governments/powerful figures are in charge of it. The noun 'foot' is also disturbing – it is hard to secure anything with your foot, so it shows they are well practiced and extremely powerful.</p> <p>Proposition 'upward' creates the image of the population looking upwards at the powerful figure; they are positioned below him. The first person possessive 'my' highlights his authority as he is in control. The noun 'inspection' suggests the figures are looking for faults, thus abusing their power.</p>	<p>Ozymandias</p> <p>Death of a Naturalist</p>

	'I am going to keep things like this'	The declarative shows the speaker's certainty in their actions and highlights that governments have their own final say. The sentence is direct and to the point; there is no challenging it whatsoever.	
Death/ conflict	'sleep rehearse perfect kills and eat'  'I kill where I please because it is all mine'  'allotment of death'	Lack of punctuation here suggests that the destruction is unpredictable and cannot be controlled. The verbs 'sleep', 'rehearse', 'kills' and 'eat' refer to the regular routine of the powerful figure (bird/government); the juxtaposition of 'kills' with the more regular everyday verbs such as 'eat' and 'sleep' shows how natural death/killing is to the figure. Destruction is natural.  The quotation suggests that the powerful figure does exactly what they want, when they want. The verb 'kill' is repeated throughout the poem which gives a semantic field of death and creates a disturbing atmosphere, as death is ongoing in the power of this figure. 'Where I please' is selfish and shows no emotion at all.  Metaphor here juxtaposes life and death. The noun 'allotment' has connotations of life and growth, whereas the noun 'death' connotes violence and killing. This sets up the idea in the poem that natural life is being killed under the power of such high profile figures. The metaphor creates the image of mass deaths, making up that of an allotment/field.	To Autumn  Ozymandias  Death of a Naturalist

# People/ Place

**Poem:** London

**Poet:** William Blake

<b>What is the poem about?</b>	
<p>The speaker wanders through the streets of London and comments on his observations. He sees despair in the faces of the people he meets and hears fear and repression in their voices. The woeful cry of the chimney-sweeper stands as a chastisement to the Church, and the blood of a soldier stains the outer walls of the monarch's residence. The night time holds nothing more promising: the cursing of prostitutes corrupts the newborn infant and sullies the "Marriage hearse."</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• Should these living conditions be accepted?</li><li>• How is the church helping those in need?</li><li>• In what world are new lives entering?</li></ul>	<p>The poem has four quatrains, with alternate lines rhyming. Repetition is the most striking formal feature of the poem, and it serves to emphasize the prevalence of the horrors the speaker describes.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Semantic field of restriction:</b> 'charter'd', 'mind-forg'd manacles' – reinforces the idea that Blake disagreed with authoritative institutions as he felt that they were allowing negative life conditions to exist. As the speaker walks around London, the control is evident in different ways.</li><li>• <b>Semantic field of sadness:</b> 'weakness', 'woe', 'cry', 'appalls', 'sigh', 'curse', 'hearse' – shows the ongoing struggles of the people of London and the conditions in which people are living.</li><li>• <b>Repetition:</b> 'every' – foregrounds how the negative conditions are experienced wherever the speaker looks and are not at all limited. Highlights the extent of the scene to the reader as it cannot seem to be escaped.</li><li>• <b>Syntactic parallelism:</b> 'marks of weakness, marks of woe' – the mirrored sentence structure here reflects the mirroring of the poor conditions in London.</li><li>• <b>Juxtaposition:</b> 'blackn'ing Church', 'Marriage hearse' – use of juxtaposition/oxymoron highlight the difference in good/bad. The good is shown to be tainted in some way.</li><li>• <b>Negative imagery:</b> 'runs in blood down Palace walls' – the soldier's cries are personified here to be scarring the walls of the Palace, an arguably authoritative place. 'youthful harlot's curse / Blasts the new born...' – the image of negative conditions such as the prostitution of young females is depicted here. These conditions are welcoming new lives; they are being born into a corrupt world (sin, STIs etc).</li></ul>	
<b>Key contextual factors</b>	
<p>Blake was disillusioned with authority and industrialisation, as ordinary people were controlled by landlords and institutions. In the poem 'London', he is perhaps suggesting that such poor living conditions could inspire a revolution and change on the streets of his own capital city. Although a religious man, Blake was critical of the Church of England because he felt that the established Church was not doing enough to help the children of London, who were forced to work in dangerous and terrible conditions.</p> <p>In 1789, the ordinary people of France rebelled against the royalty and aristocracy of the country and overthrew those in power. The rebellion was known as the French Revolution. People had become frustrated with the king and his inability to deal with dreadful living conditions, food shortages and the financial situation of the country. The French king and queen, Louis XVI and Marie Antoinette, were among those executed.</p> <p>After the Revolution, a new government was created to represent the people and to run the country.</p> <p>Blake supported this rebellion because he was unhappy with the living conditions, child labour and exploitation that he could see around him.</p>	

Theme	Evidence	Analysis	Links to other poems
People/ place	<p>'In every cry of every man / In every infant's cry of fear'</p> <p>'How the Chimney-sweeper's cry'</p> <p>'youthful harlot's curse / Blasts the new born infant's tear'</p>	<p>The syntactic parallelism of 'In every' reflects the extent of the conditions in London from the perspective of the speaker. Just as the phrase is mirrored, as are the poor conditions of life. The nouns 'man' and 'infant' are juxtaposed to highlight how the conditions are affecting every one of all ages.</p> <p>'Chimney-sweepers' were typically children so this image is particularly emotive. It depicts the image of child labour and is extremely emotive. 'Cry' foregrounds their sadness and unsatisfied lives.</p> <p>The placement of the adjective 'youthful' with the noun 'harlot' (meaning prostitute) is extremely emotive, as it is young women who are selling themselves, reflecting the truly poor living conditions. The noun 'curse' has connotations of permanence and ongoing destruction which offers little hope for the conditions of life. The dynamic verb 'blasts' is harsh and contrasts with the image of a 'new born infant'. The quotation is saying that the conditions of life (such as prostitution) are creating a negative/sinful world that new lives are entering. The harlot here is representative of disease and infection.</p>	<p>Living Space</p> <p>The Prelude</p> <p>To Autumn</p>
Authority/ religion	<p>'each charter'd street'</p> <p>'mind-forg'd manacles'</p> <p>'black'ning Church appalls'</p>	<p>'Charter'd' means mapped out and planned, thus connoting the idea that the scenes described are controlled and regimented by higher authorities. The image highlights how the Church has the power to help, but is allowing such conditions to exist.</p> <p>The compound adjective 'mind-forg'd' creates the image of mental control, with the noun 'manacles' meaning chains/restrictions. Blake is highlighting how the Church and other authorities are choosing to ignore the conditions that exist and are not maximising their power.</p> <p>The proper noun 'Church' should have connotations of purity and cleansing, however here it is almost oxymoronic along with the term 'black'ning'. Blake is clearly disregarding the Church as an institution and is making it sound contaminated through the adjective 'black'ning'.</p>	<p>The Prelude</p> <p>Living Space</p>
Sadness / no hope for the future	<p>'Marks of weakness, marks of woe'</p> <p>'Soldier's sigh'</p>	<p>The syntactic parallelism 'Marks of' depicts the extent of the negative sights being witnessed by the speaker. The noun 'mark' has connotations of permanence and scarring, suggesting that the conditions are here to stay. The abstract nouns 'weakness' and 'woe' create a semantic field of sadness – linking to the overall tone of the poem.</p> <p>The sibilance here reflects the 's' sound, sounding particularly sadness. The noun 'soldier' connotes strength, power and sacrifice, but here, their enthusiasm and fight has been abandoned. The noun 'sigh' suggests very little hope, even for the most brave and strong.</p> <p>The final line of the poem sums up Blake's fears for the future: we are welcoming new life into an already destructive world. The metaphor of the 'plague' represents the negative conditions that are ongoing and suggest a</p>	<p>To Autumn</p>



	'blights with plagues the Marriage hearse'	contaminated world. The oxymoron 'Marriage hearse' combines a new start with death – the new life entering the world is destined to fail, if authorities (such as the Church) do not make changes.	
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**Poem:** Afternoons

**Poet:** Philip Larkin

**What is the poem about?**

*In this poem, Philip Larkin is describing young mothers watching their children as they play on swings. The title is metaphorical. 'Afternoons' refers to a phase in the day, when noon has passed and the day starts to fade away towards night. This metaphor represents what happens to us after we have hit the high points in our lives, and how we then start to age and fade towards death. The poet approaches the themes of ageing and relationships. The tone is melancholy and reflects the subject of marriage. The poem deals with Larkin's view on that marriage can make women – especially young mothers – lose their identity. Larkin describes ordinary, everyday occurrences, like mothers taking their children to a playground.*

**What are the key messages in the poem?**

- *Change cannot be avoided.*
- *We all age.*
- *Marriage can take away a woman's independence and identity.*
- *Woman's role in marriage can be limited and monotonous.*

**Structure/form**

*The poem is written in blank verse (no rhyme scheme) of 3 stanzas of equal length (8 lines.) Each stanza has a different focus.*  
*Stanza 1- Talks about the seasons changing and mothers bringing their children to the play area*  
*Stanza 2- Talks about how things have changed over the years. It has a reflective tone and describes memories of how things used to be.*  
*Stanza 3- Talks about the present and future. Compares the generations of the past with generations of the future.*

**Which key language and structural devices are used?**

- **Enjambment:** 'lying/Near the television'
- **Sibilance:** 'Swing and sandpit' – the sound created produces a sighing sound of the mothers, contrasted with the vibrant energy of their children.
- **Repetition:** 'Courting-places' – repeated to emphasise change between generations.
- **Alliteration:** 'lettered' and 'lying' – reflects the irony in ideas of love and what marriage is actually like.
- **Semantic Field:** 'beauty'- ideals of feminine beauty contrast sharply with reality.
- **Brackets:** '(But the lovers are all in school)' – references to the future generations.
- **Metaphor:** 'finding more unripe acorns' – newness and change and new generations.
- **Double entendre:** 'lying' – something being abandoned compared with dishonesty.
- **Assonance:** 'wind' and 'ruining' creates a regretful, sad tone to the line.
- **Personification:** 'wind is ruining' – the wind is a negative force ruining memories and changing things.

**Key contextual factors**

*Philip Larkin (1922-1985) was an English poet, who was famous for creating detailed observations about everyday life and relationships. People often thought his poetry was rather negative and miserable. His life was quite restricted as he never married, had no children, never travelled abroad and worked as a librarian in Hull for 30 years.*

Theme	Evidence	Analysis	Links to other poems
Passing of Time/ Age	<p>'At swing and sandpit/Setting free their children'</p> <p>'(But the lovers are all in school)'</p> <p>'Their beauty has thickened'</p>	<p>The women are growing older and losing their youth. The sibilance creates a slow, reflective sound. This suggests unhappiness and dissatisfaction in the women, with their lives and their lot. Getting married, having children, etc. makes them feel older than they actually are. The 'setting free' of their children has allusions to setting free a wild animal and alludes to the energy of their children. The emphasis here being that for a very small moment, the mothers get their independence back.</p> <p>This line refers to future generations. The mothers are reflecting on what their children will be like when they are older, whether they will make the same mistakes that they did. The use of brackets a reminder to us that the mothers are thinking about something that hasn't happened yet. The use of the conjunction 'But' is to bring us back to reality and the present moment.</p> <p>Beauty is fading in the mothers because of the frustration with their lives lack of fulfilment. The verb 'thickened' suggests change. The women have put on weight and not looked after themselves – their beauty of the past has congealed and is fading away. Fading away is a gradual process that may not be noticed at first. The noun 'beauty' represents time, which, like beauty, is slipping away without them really acknowledging it.</p>	<p>Valentine</p> <p>To Autumn</p> <p>Cozy Apologia</p>
Relationships and Identity	<p>'An estateful of washing'</p> <p>'And the albums, lettered/<i>Our Wedding</i>, lying/near the television'</p> <p>'Something is pushing them/To the side of their own lives'.</p>	<p>This very powerful image is to show the uniformity of everyone's lives on that estate. Everyone has their role to fulfil and their roles are identical, meaning their feelings are identical. The 'estateful' is a metaphor for the domestic drudgery of the women, which sharply contrasts with the roles of their husbands.</p> <p>Alliteration used in this line to create an almost disillusioned tone. Commas are used to slow down pace for a dramatic, ironic pause. Italics used shows the irony of a wedding being a happy event, contrasted with the double entendre 'lying', meaning abandoned and also misled into believing that marriage was going to be different. 'Television' – gets looked at more than the wedding albums and is more interesting. The old being supplanted by the new again.</p> <p>The ambiguous 'something' is the unknown that drives the women to continue with their lives, even though they are unhappy and unfulfilled. Enjambment here emphasises that they are not even important in their own lives now that they have children. Sibilance in this line creates a sighing, melancholic sound, emphasising that the women have resigned themselves to this situation. This evokes sympathy in the reader.</p>	<p>Valentine</p> <p>Cozy Apologia</p> <p>The Manhunt</p> <p>Sonnet 43</p> <p>As Imperceptibly as Grief</p>
Cycles/ Change of Seasons	<p>'Summer is fading'</p> <p>'Before them, the wind/is ruining their courting-places'</p>	<p>The seasons are gradually changing, so time is moving on. 'Summer' is often associated with youth. In this context, summer is a metaphor for the beauty and youth of the women, that is fading away into the past. The verb 'fading' suggests a gradual change that something is happening that is barely noticeable. 'Fading' is a negative word that has connotations of old age and shabbiness.</p> <p>The assonance in 'wind' and 'ruining' creates a rueful and regretful sound. Wind is personified as a negative force and is a metaphor for time: the passing of time is ruining their memories and changing things beyond their control.</p>	<p>To Autumn</p> <p>Valentine</p> <p>Cozy Apologia</p>

	'Finding more unripe acorns'	Summer is fading, along with beauty, romance and memories. Contrast between mothers and children - being supplanted by the next generation. References to the season changing and Autumn coming is a metaphor for newness and change. However, change is not seen as a positive or attractive idea. Rather, it just emphasises the fact that the lives of the women are slipping away from them. The assonance in this line adds to the sense of disillusionment.	
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**Poem:** Living Spaces

**Poet:** Imtiaz Dharker

**What is the poem about?**

The poem describes a ramshackle living space, with its lack of 'straight lines' and beams 'balanced crookedly on supports'. Imtiaz Dharker has explained that the poem describes the slums of Mumbai, where people migrate from all over India in the hope of a better life. The slum areas are living spaces created out of all kinds of found materials: corrugated sheets, wooden beams and tarpaulin.

The lines of the buildings are slanting and unstable, balancing precariously between dangerous and 'miraculous'. The eggs in a basket that hang out 'over the dark edge' are an act of faith, not only because someone has so delicately placed them in such a ramshackle environment, but also because they contain new life. The eggs, like the buildings are miracles. It may seem like an act of faith to live in one of these rough structures - a daring attempt to live in such a place.

**What are the key messages in the poem?**

- The poem represents the fragility of human life and celebrates the way that faith brings boldness.
- In this poem she celebrates the existence of these living spaces as a miracle.
- Never give up hope, no matter how bad things seem.

**Structure/form**

Living Space is written in one 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 echoing 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 jut out into the page like some of the crooked beams the poet presents. The first half of the poem describes the structure. From line 11 onwards we are presented with an image of something inside: people living in the space, and the eggs hanging in a basket. This makes the second half of the poem more hopeful, as if showing the power of faith.

**Which key language and structural devices are used?**

- **Rhyme (in places):** (that/flat, beams/seams, space/place, white/light). In these cases the rhyme acts as a way of holding the poem together. In that respect, the rhymes are similar to the nails in the poem which are attempting to lend stability to the overall structure.
- **Personification:** 'Nails clutch at open seams' – giving inanimate objects human characteristics to show how even the nails are trying desperately to hold the houses together. Structures are not made well, have gaps and are falling apart – emphasising the dangers of living there.
- **Imagery:** 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.
- **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. How people live on top of each other and have no space.
- **Metaphor/Symbolism:** 'these eggs in a wire basket' – the delicate fragility of eggs represent faith, hope and human life. Also trust in God and taking chances. The possibilities of new beginnings and what could be.
- **Juxtaposition:** 'dangerous' and 'miraculous' are conflicting descriptions of the same thing – the building.

**Key contextual factors**

Imtiaz Dharker is a contemporary poet who was born in Pakistan and grew up in Scotland. She has written five collections of poetry and often deals with themes of identity, the role of women in contemporary society and the search for meaning. She draws on her multi-cultural experience in her work.

*She is also a film director and has scripted a number of documentaries in India, supporting work with women and children. Dharker's intimate knowledge of Mumbai is evident in this poem. She works to raise awareness of issues in other countries.*

Theme	Evidence	Analysis	Links to other poems
Fragility	<p>'beams/balance crookedly on supports'</p> <p>'these eggs in a wire basket'</p> <p>'fragile curves of white'</p>	<p>Alliteration creates the sense and sound of the delicate balance of the building – that at any time it could collapse. Nothing is secure or fixed or definite. Nothing is built to last.</p> <p>The eggs are metaphor for life and hope. They could fall off the building at any time and smash. Just like the people who live in the densely populated, high-rise buildings. To place the eggs here, one must have faith and trust – they are a symbol of people's daring and boldness.</p> <p>The eggs stand out as something white, pure and whole against the broken, dark buildings surrounding them. Life is fragile. The curved shape contrasts with the straight lines that are described in the opening lines</p>	The Prelude
Faith and hope	<p>"The whole structure leans dangerously/towards the miraculous'.</p> <p>'hung out over the dark edge of a slanted universe'</p> <p>'the bright, thin walls of faith'.</p>	<p>The juxtaposition of the adverb 'dangerously and 'miraculous' is a contrasting description of the buildings – they look like they are going to collapse at any time, yet it is a miracle they are still standing. This represents feelings of fear and awe. Personification is used to describe the angle of the building leaning – as if in prayer or giving thanks to God.</p> <p>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'.</p> <p>The use of contrast is demonstrated in 'walls of faith', that are 'bright'. This implies something positive, but they are also 'thin' which suggests fragility. Perhaps the poet feels that faith, like the shell of an egg, is easy to break.</p>	London The Prelude
Straight lines	<p>'There are just not enough/straight lines.'</p> <p>'Nothing is flat/or parallel'</p> <p>'thrust off the vertical'</p>	<p>The enjambment here emphasises the fact that whilst there is not enough stability in the structures built, there is not enough of anything for the amount of people who live there. It emphasises the lack of basic things needed for life.</p> <p>The pronoun 'nothing' emphasises the fact that everything is lumpy and bumpy: there is a lack of smoothness and straight lines. A little bit like life. 'Nothing' could also mean to have no significance or worth in the world.</p> <p>The verb 'thrust' suggests action – being pushed aside violently, again due the fact that they are insignificant. Perhaps suggesting that the people who inhabit the buildings are also insignificant and worthless.</p>	London

**Poem:** As Imperceptibly As Grief

**Poet:** Emily Dickinson

<b>What is the poem about?</b>	
<p><i>Imperceptibly means subtly and unnoticeably changing. The melancholic (sad) feels to the poem is created by comparing the departure of summer with the departure of emotions and the distress and longing this brings. Not only does this mean the end of a season and the beginning of a new one, but also represents the end of one set of experiences/emotions for the poet, and the beginning of something new. Grief is associated with change and transition and the feeling of nostalgia that sometimes comes with moving on and leaving the old behind. The poet does not want to let go of the past emotionally, or take on new emotions about the future.</i></p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• <i>Compares the departure of summer to the departure of happiness.</i></li><li>• <i>The coming of a new season will bring new emotions.</i></li><li>• <i>The passage of time.</i></li><li>• <i>Beauty should not be taken for granted, it does not last forever.</i></li><li>• <i>Emotions, like the seasons, have cycles.</i></li></ul>	<p><i>16 short lines. It is blank verse with no rhyme scheme, but it has an alternating lines with the 1<sup>st</sup> and 3<sup>rd</sup> line being of 8 syllables (beats) and lines 2 and 4 being 6 syllables.</i></p> <p><i>The poem is a euphony because it expresses the attachment of sentiment to a particular time, place or feeling. It has a calm, gentle feel that is reflective, rather than exploding with emotions.</i></p> <p><i>Speaker never identifies themselves as male or female, perhaps demonstrating the universal appeal of the poem.</i></p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>Simile:</b> <i>The title 'As imperceptibly as grief'</i></li><li>• <b>Personification:</b> <i>'Nature spending with herself' – personification of summer runs all the way through this poem.</i></li><li>• <b>Symbol:</b> <i>'Our Summer made her light escape'- the possessive pronoun suggests that the poet felt that summer belonged to her. Capitalisation of the name of the season shows its importance.</i></li><li>• <b>Tone:</b> <i>depicts four emotions: mournful, nostalgic, gloomy, resigned that summer is over.</i></li><li>• <b>Alliteration:</b> <i>'dusk drew earlier in' – creates a resigned, almost sighing sound because things are changing and moving on.</i></li><li>• <b>Punctuation:</b> <i>hyphens are used at the end of 6 lines, which creates a thoughtful and reflective pause of regret and not wanting to let go.</i></li><li>• <b>Repetition:</b> <i>'Summer' and 'Imperceptible' to emphasise how summer is leaving and the seasons are changing gradually.</i></li><li>• <b>Capitalisation at the start of some words:</b> <i>shows the importance of the feeling or thing she is describing.</i></li><li>• <b>Assonance:</b> <i>'foreign' and 'shone'. Slows down rhythm of the line.</i></li><li>• <b>Juxtaposition:</b> <i>'courteous' and 'harrowing' – shows a conflict of emotions.</i></li></ul>	
<b>Key contextual factors</b>	
<p><i>Dickinson was an American poet, born in Massachusetts in 1830. She barely left her house for 30 years, rarely had visitors and became an observer of the world. Much of her poetry is about how emotions are attached to or projected onto environment. Her poetry did not become famous until after her death and was heavily influenced by the metaphysical poets of the 18<sup>th</sup> century.</i></p>	

Theme	Evidence	Analysis	Links to other poems
Transition of Seasons/ Passing of Time	<p>'As imperceptibly as Grief'</p> <p>'The Summer lapsed away-'</p> <p>'The Dusk drew earlier in-'</p>	<p>Repetition of the title in the first line shows a sense of loss and disbelief that the seasons are changing. The capitalisation of the word 'grief' brings emphasis to the emotions of the poet, and reflects how deeply she is experiencing the change in seasons.</p> <p>The personification of summer creates a sense that summer has tried to walk away from the poet and abandon her, after she has become attached. The hyphen at the end of the line shows the poet's distress. The verb 'lapsed' is powerful because it shows that whilst enjoying the summer so much, she neglected to notice it gradually fading away.</p> <p>The capitalisation of the word 'Dusk' personifies a portion of the day and, along with the use of alliteration, creates a sense of sadness and betrayal – as if dusk had decided to come earlier to be spiteful. Again, the hyphen at the end of the line demonstrates a pause in thought – almost creating a sigh, as the poet feels regretful that things are changing beyond her control.</p>	<p>To Autumn</p> <p>The Prelude</p> <p>Afternoons</p>
Nature	<p>'Or Nature spending with herself/Sequestered Afternoon'</p> <p>'As Guest, that would be gone-'</p> <p>'Our Summer made her light escape'</p>	<p>The capitalisation of the pronoun 'Nature' adds to the fact that nature is personified as female. 'Sequestered afternoon' emphasises the sense of abandonment she feels in the passing of summer.</p> <p>Alliteration creates a sound of melancholy and despair as the poet realises that she has no control over nature. Nothing is permanent, everything moves in cycles – as do her emotions to match the seasons. The hyphen at the end of the line amplifies the fact she will miss that season to which she has become accustomed.</p> <p>The use of the possessive pronoun shows the extent to which the poet had become attached to the season. She felt in some way connected to it, but in using the verb 'made' realises that she has no control over the seasons at all. They will change whether she likes it or not.</p>	<p>To Autumn</p> <p>The Prelude</p>
Change	<p>'The Morning foreign shone-'</p> <p>'A courteous, yet harrowing Grace'</p>	<p>Like dusk, morning is personified as making decisions of its own. Assonance in 'foreign shone' shows a lazy tone, an unwillingness to let go and embrace the inevitable change that is occurring. The use of the word 'foreign' also suggests that whilst her days are becoming darker and shorter, the sun has gone to rest on another continent and shines brightly in another country.</p> <p>The juxtaposition of 'courteous' and 'harrowing' suggest a conflict of emotions. As the sun shares itself around the world with other countries in a cycle of seasons – she knows that she is being selfish wanting it to stay with her and deprive another country of the beauty of summer. The noun 'Grace' shows the generosity of the sun, which she must respect.</p>	<p>To Autumn</p> <p>Afternoons</p>



	'without a Wing/Or a service of Keel'	Alliteration creates a whispery sound and is used to illustrate that summer gradually slips away on its own. The nouns 'Wing' and 'Keel' are capitalised and allude to imagery of flying or sailing – to show that summer does not in fact need a vehicle with which to escape. It slips away.	
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**Poem:** Ozymandias

**Poet:** Percy Shelley

<b>What is the poem about?</b>	
<p>The poem describes the ruined statue, found in a desert, of a once great and powerful king. The narrator of Shelley's poem says he met a traveller from an "antique" (ancient) land and then tells us the story the traveller told him.. he man had seen the remains 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 arrogance and pride of Ozymandias. Those words seem very hollow now as the magnificent statue is destroyed and none of the pharaoh's works have lasted.</p>	
<b>What are the key messages in the poem?</b>	<b>Structure/form</b>
<ul style="list-style-type: none"><li>• Power is not invincible, despite the thoughts of powerful figures</li><li>• Nothing can compete with time – it will go on</li><li>• Art should be appreciated and is beauty in its own right</li></ul>	<p>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.</p> <p>It is written in iambic pentameter, which Shakespeare used widely in his plays and sonnets.</p> <p>The first line and a half up to the colon are the narrator's words, the rest are those of the traveller he meets. There are no clear stanzas as such. Instead, it is one, 14-line block of text that is split up with lots of punctuation throughout.</p>
<b>Which key language and structural devices are used?</b>	
<ul style="list-style-type: none"><li>• <b>First person perspective:</b> 'I met a traveller from an antique land' – The poem is the speaker reciting what he has been told from a 'traveller' he met in the desert. This second hand story could arguably link to Shelley's view of highly arrogant authoritative figures who feel that their reputation and power will always exist. This distance narrative furthers the speaker from the high profile figure.</li><li>• <b>Semantic field of power/strength:</b> 'vast', 'stone', 'pedestal', 'Mighty' – ongoing throughout the poem, the semantic field of power/strength reinforces the idea that the Egyptian Pharaoh felt like he was invincible. Heavily ironic as the statue is ultimately described as being broken.</li><li>• <b>Semantic field of destruction:</b> 'shattered', 'wrinkled', 'lifeless', 'decay', 'wreck' – juxtaposed with the semantic field of power, this ongoing theme depicts the idea that all power can be destroyed and links with Shelley's hatred of arrogant high profile figures.</li><li>• <b>Metaphor:</b> 'a sneer of cold command' – this image describes how the ruler was seen by others. The noun 'sneer' is extremely negative and shows the distance that existed between him and the people. The adjective 'cold' has connotations of cold-heartedness and a lack of empathy or warmth – a very unpleasant leader. The alliteration in 'cold command' is harsh sounding and reflects his harsh personality.</li><li>• <b>Irony:</b> 'My name is Ozymandias, king of kings' – heavily ironic considering his memorial statue is described as being destroyed and 'shattered'. Makes him look foolish and highlights the arrogance that exists in some rulers.</li></ul>	
<b>Key contextual factors</b>	
<p>Percy Bysshe Shelley (1792-1822) was one of the English Romantic poets, along with Blake, Wordsworth, Coleridge, Keats and Byron.</p>	

*Shelley was thought to be a 'radical' (different and untraditional in his thinking) for his time. 'Ozymandias' is about the remains of a statue of the Egyptian Pharaoh Rameses II who built extravagant temples to himself. Shelley's criticism of people who act as if they are invincible is evident in the poem.*

Theme	Evidence	Analysis	Links to other poems
Power as a temporary concept	<p>'Half sunk, a shattered visage lies'</p> <p>'king of kings'</p> <p>'Round the decay / Of that colossal wreck'</p>	<p>The adjectives 'half sunk' immediately establish the theme of something decreasing or deteriorating- in this case, it is the power and reputation of the ruler Rameses II. The adjective 'shattered' creates the image of it being in pieces, rather than one whole thing – it is much weaker and fragile like this. The noun 'visage' means face, or metaphorically, identity – the identity of the leader is less than it was, thus the power being temporary.</p> <p>The repetition of the noun 'kings' foregrounds the ruler's arrogance. It is metaphorical – he felt that he was in charge of all others, and that he was at the top. This is ironic as his identity is described as 'shattered' now; he was obviously delusional and overwhelmed by his power.</p> <p>The noun 'decay' suggests that the decrease in power has happened over time. It creates the idea that time cannot be overruled – it is something more powerful than the ruler ever was once. The adjective 'colossal' highlights exactly how powerful the leader once was, and the noun 'wreck' implies that the power is now non-existent; it is a memory and nothing more.</p>	<p>Hawk Roosting</p> <p>To Autumn</p>
Pride/ arrogance	<p>'Two vast and trunkless legs of stone / Stand in the desert'</p> <p>'wrinkled lip, and sneer of cold command'</p> <p>'Look on my works, ye Mighty and despair'</p>	<p>This is the first insight to the statue the reader is given. The legs of the statue are described using the adjective 'vast' which means large, highlighting how much the Pharaoh thought of himself, making such a large statue in the first place.</p> <p>This images shows how the ruler was perceived by others. The noun phrase 'wrinkled lip' establishes the picture of the ruler being disapproving and unsatisfied at all times; it is not a pleasant image. The metaphor 'sneer of cold command' gives an insight to his leadership and suggests that he was not personable or warm in any way. He thinks a lot of himself but little of everything else.</p> <p>The imperative sentence used in the inscription on the statue 'Look on my works' exposes the ruler's arrogance and pride. Even after death, he is trying to rule and dictate what people do. The first person pronoun 'my' sums up his self-obsession and arrogance.</p>	<p>Hawk Roosting</p> <p>As Imperceptibly as Grief</p>
Art	<p>'its sculptor well those passions read / Which yet survive'</p> <p>'Nothing beside remains'</p>	<p>It should be noted that there is an appreciation of art in the poem, which links to the romantic period. The creator of the statue, the 'sculptor' is acknowledged for creating a passionate piece of art. And the enjambment suggests that although the ruler's power has decreased, the art survives and lives on.</p> <p>This quotation further emphasises the idea the strength and power of art, as opposed to power. The word 'nothing' links to the lack of power that is left and the preposition 'beside' refers to how only the technique or art and inscriptions live on only. A very typical romantic view.</p>	<p>As Imperceptibly as Grief</p>

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## Poetic Device Glossary

### Language/semantics

<b>Simile</b>	Comparing something using like or as.
<b>Metaphor</b>	Saying something is something else; a direct comparison, not meant literally.
<b>Personification</b>	Applying human characteristics to inanimate objects.
<b>Figurative language</b>	The umbrella term for language not meant literally.
<b>Connotation</b>	Associations we make with words.
<b>Semantic field*</b>	When a group of words all link to one overall theme.
<b>Euphemism</b>	A polite way of saying something often taboo or controversial.
<b>Double entendre*</b>	When a word or phrase has two meanings, one of which is often indecent or controversial.
<b>Incongruent</b>	When something does not make sense.
<b>Alliteration</b>	When the first letter of a word is repeated more than once.
<b>Assonance</b>	The repetition of the vowel sound.
<b>Ambiguity</b>	When something has an unclear meaning.
<b>Pathos*</b>	When the reader feels particularly sad or emotional.
<b>Anecdote</b>	A short story often from personal experience.
<b>Irony*</b>	When something is 'typically funny' or coincidental.
<b>Tone</b>	The mood or atmosphere created.
<b>Onomatopoeia</b>	Words that sound like their sound.
<b>Pun</b>	A play on a word.

<b>Idiom</b>	A common metaphor.
<b>Foreground</b>	When ideas or words are put to the forefront.

### Structure/syntax

<b>Repetition</b>	When a word or phrase or idea is repeated more than once.
<b>Rhyme</b>	When words sound the same.
<b>Half rhyme</b>	When words sound similar but are not a full rhyme.
<b>Stanza</b>	The different parts of a poem.
<b>Form</b>	The type of poem (sonnet, ballad)
<b>Minor sentence</b>	A short sentence.
<b>Juxtaposition</b>	When two or more ideas are contrasted near each other.
<b>Oxymoron</b>	Two opposites together.
<b>Rhetorical question</b>	A question not expected to be answered.
<b>Triadic listing</b>	Triples.
<b>Asyndetic listing*</b>	Separation with commas.
<b>Syndetic listing*</b>	Separation with connectives.
<b>Syntactic parallelism*</b>	Repetition of a sentence structure.
<b>Anaphora*</b>	Repetition of the starting line of a poem.
<b>Paradox*</b>	Contradiction.
<b>Hypophora*</b>	When the speaker asks a question and then answers it themselves.
<b>Interrogative sentence</b>	A sentence that asks something.

<b>Declarative sentence</b>	A sentence that declares or states something.
<b>Imperative sentence</b>	A sentence that commands or demands.
<b>Exclamatory sentence</b>	A sentence that exclaims and ends with an exclamation mark.
<b>Monosyllabic</b>	One syllable.