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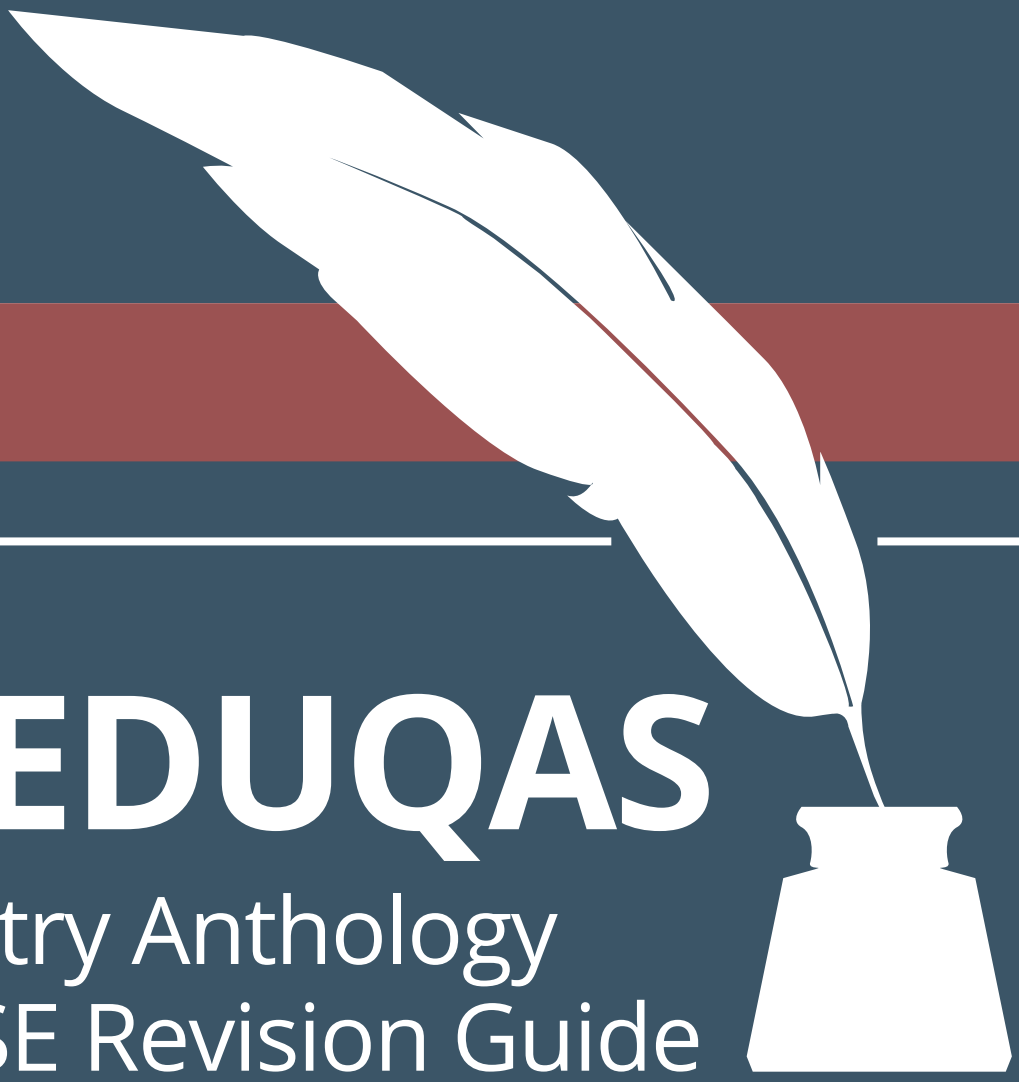

EDUQAS

Poetry Anthology
GCSE Revision Guide

Contents

Welcome to our GCSE Poetry Revision Guide

This booklet includes notes on every poem in the Eduqas Anthology for GCSE English Literature. We've compiled all of our notes for study in this handy booklet to help with the teaching and learning of the anthology poems. This invaluable resource should lead students to a better understanding of each poem, its context and the key language and structural elements that might be discussed in an exam. The poems are in the same order that you'll find in the anthology published by Eduqas.

The revision notes for each poem include general information, some contextual thoughts, analysis of structure and tone and then an in-depth look at the language and ideas of the poem.

This Poetry Revision Guide can be used in a number of ways. Students who have missed the important analysis lessons on key poems can create or supplement their own analysis with these notes. Students who find certain poems difficult might concentrate on reading the overviews of those poems only for revision. Those who wish for a more comprehensive revision task might read all 19 poetry overviews. Revising each poem's notes can be set as individual homework or the entire booklet can be offered as a more in-depth homework for a half term break. When students first begin practising exam questions the use of these notes for reference can help to form a good, solid analysis. You could even email it to parents so that they can help with revision.

We know that studying and teaching poetry can seem very daunting, so we hope that you will find this GCSE Poetry Revision Guide a useful and valuable resource for exam preparation.

The Manhunt

by Simon Armitage

NOTES -for- STUDY

Armitage was born in West Yorkshire in 1963. He graduated from Portsmouth with a degree in Geography, and later completed an MA at Manchester University, where he wrote his dissertation about the effects of television violence on young offenders. He had several jobs before becoming a freelance writer: shelf stacker, disc jockey and lathe operator among other things.

Armitage has published several poetry collections: **Zoom** (1989), **Kid** (1992), **Book of Matches** (1993), **The Dead Sea Poems** (1995), **Moon Country** (1996), **Cloud Cuckoo Land** (1997), **Killing Time** (**The Millennium Poem**; 1999), **Travelling Songs** and **The Universal Home Doctor** (both 2002). Armitage has also written for TV, stage and radio.

The Manhunt is from a collection of poems called **Forgotten Heroes: The Not Dead**, which was written in 2007 for a TV documentary of the same name. It is a collection of modern war poems based on the experience of soldiers in recent conflicts. **The Manhunt** is allegedly based on the experiences of a soldier who served in Bosnia during the 1990s. He suffered horrendous injuries when he was shot three times, the bullets entering through his face and ricocheting through his body. The poem explores the effect of the injuries and the resulting post-traumatic stress on the veteran soldier and his relationship with his wife.

The Title

The word 'manhunt' generally refers to an organised police search for a person – usually a criminal. From the title alone, we might expect an action-packed poem filled with excitement and drama. However, the word 'manhunt' takes on a different meaning here. The party carrying out the search is the wife of the army veteran, searching for the emotional intimacy she once shared with her husband, as well as searching for the man he once was before he was ravaged by war. The title also suggests that the soldier is the hunted man, and perhaps is still being pursued by his memories of war.

Structure

The poem is written in the first person from the point of view of the soldier's wife. It is structured into a series of thirteen couplets, rhymed or half-rhymed. The first three stanzas are rhymed, suggesting perhaps the initial harmonic phase of the couple's reunion, where the soldier is just relieved and grateful to be home and safe in the arms of his wife, before the extent of his physical and psychological injuries becomes apparent.

Armitage uses anaphora in four couplets, repeating the words 'After…' and 'Only then…' This emphasises the small steps the couple have to take towards rebuilding their relationship and how slow the process is to put back together the broken soldier. The enjambment which runs throughout the poem, often from couplet to couplet, intensifies the effect of the recovery being a painstaking and ongoing process.

The first part of the poem seems to be a physical journey down the soldier's damaged body, starting with his face, moving to his jaw, collar bone, shoulder blade, lungs and ribs, before coming to a temporary halt at his 'grazed heart'. The half rhyme of 'hurt' and 'heart' in this stanza emphasises the speaker's realisation that the soldier's brush with death has not only damaged him physically, but also emotionally. It is at this point that the speaker 'widened the search' until finding that the source of her husband's problems is seated deep within his mind. The half-rhyme of the final couplet, creating a sense that the journey is incomplete – that there is no resolution.

The soldier may never be the man he once was and consequently, neither will their relationship.

Ideas and Language

Throughout the poem, Armitage makes use of the semantic field of body parts, all of which are damaged or fragile in some way. The individual metaphors speak volumes about the soldier and his relationship with his wife. The 'frozen river which ran through his face' suggests coldness and the idea that he is reluctant or unable to discuss his feelings with his wife and is shutting her out. The image creates the impression that the warm, loving feelings the two once shared have been replaced by a frosty and negative relationship. The soldier has become cold and unemotional as a result of his traumatic experiences. The word 'frozen' also hints at the idea of a thawing at some point, suggesting that at some point his tears and emotions will be able to flow freely like a thawed river.

The image 'the blown hinge of his jaw' intensifies the idea of the soldier shutting his wife out of his recovery process. A hinge is generally something which enables a door to be opened and accessed. The fact that the hinge is 'blown' implies that the 'door' to the soldier's inner thoughts and feelings is firmly shut and inaccessible to his wife. He seems to be reluctant or unable to let her in. On a more literal level, the image creates the impression of a horrific facial injury, where the jaw has been dislocated.

Further, the 'damaged, porcelain collar bone' is almost oxymoronic; the delicate porcelain has been destroyed by the brutality of war. Equally, his 'punctured lung' is made of 'parachute silk'. A damaged parachute is useless; the soldier is helpless and in emotional free-fall, unable to ground himself successfully. The metaphor of a 'broken rudder' to describe his scapula is suggestive of a man who has lost his way and is in desperate need of guidance – presumably from his wife. Many of the images in the poem are suggestive of the soldier feeling emasculated and vulnerable as a result of his experiences. He is no longer strong and capable, but shattered and broken and his wife seems to have assumed his role within the relationship.

The image of the wife 'binding' the struts to 'climb the rungs of his broken ribs' implies that the soldier's road to recovery is not linear. All of the other images until this point have moved down the soldier's body, this image involves the wife climbing upwards back in the direction she has just travelled from. Metaphorically, this suggests a difficult journey to recovery, one that is a challenging and often involves one step forwards and two steps back.

The bullet which 'grazed' the soldier's heart and came to rest in his chest almost killing him is an important image in the poem. The proximity of the bullet to his heart suggests not only a brush with death, but also shattered emotions and damaged relationships. The bullet is also described as a 'foetus' something which has taken root and become part of his body which will change his life permanently. A foetus takes nine months to grow and develop into a baby, implying that it will also take the soldier some time to come to terms with his new body and new emotions.

The speaker finds the source of the soldier's problems in the 'sweating, unexploded mine buried deep in his mind'. Along with 'bullet' and 'parachute', this metaphor belongs to a military lexical field, reminding us of the soldier's former role in life. Once alert and prepared for battle, he is now nervous and anxious and his delicate mental state can be tipped over the edge at any moment. The fact that a mine can explode without warning suggests bouts of irrational rage and anger coming out of nowhere and emphasises how carefully the wife needs to tread as she explores the depths of his emotional problems.

The speaker's devoted and caring attitude is portrayed through the careful verbs used to describe her actions. For example, 'handle and hold', 'mind and attend', 'skirting' imply that she is gentle and tentative in the way she handles him. She is also patient – 'only then' – and willing to wait until he is ready to talk. She physically and mentally nurses him back to health, 'binding' his broken bones and helping him to repair his 'grazed heart.'

The poem not only explores the long-lasting impact of war on the human body, but also the deeper emotional scars and the effect they have on relationships. It also presents the theme of love and the idea of 'for better and for worse' and how difficult this is in practice. For example, 'handle and hold', 'mind and attend', 'skirting' imply that she is gentle and tentative in the way she handles him. She is also patient – 'only then' – and willing to wait until he is ready to talk. She physically and mentally nurses him back to health, 'binding' his broken bones and helping him to repair his 'grazed heart.'

The Manhunt **- Essential Exam Prep**

Read **The Manhunt** by Simon Armitage, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO1**
2. What do you think the poet means by the 'fractured rudder of shoulder blade'? **AO2**
3. What is a couplet? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think the poem is told from the perspective of the wife? **AO3**
6. Which words or phrases in the poem tell us about the soldier's broken body? You might look at lines 4, 6, 8, 10 and 12. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. How do three of these affect the reader? Why are they effective? **AO2**
8. The poem uses a variety of caring verbs. Find three examples of these and explain their effect. **AO2**
9. What is PTSD? Why is this an important thing to know in the context of this poem? **AO3**

Mini-essay answer:

10. Compare how poets present the issue of war and what it means to be a soldier in **The Manhunt** and one other poem from the anthology. You might think about **The Soldier**, or **Dulce et Decorum Est**. **AO1, AO2, AO3**

Remember!

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AO1: Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Sonnet 43 - How Do I Love Thee?

by Elizabeth Barrett Browning

NOTES -for- STUDY

Sonnet 43 – How Do I Love Thee? is a poem from the collection **Sonnets from the Portuguese** by the English Victorian poet, Elizabeth Barrett Browning. Elizabeth Barrett Browning became one of the foremost poets of the Victorian period and is equally well remembered for her love affair and marriage with the poet Robert Browning. This particular sonnet is one of the most loved of the collection and features frequently as a reading at weddings.

Sonnets from the Portuguese is a series of 44 love sonnets, written by Elizabeth Barrett Browning to her future husband, Robert Browning in the years 1845-46. While Elizabeth Barrett Browning felt the poems were too personal for publication, her husband Robert convinced her to publish them in 1850 on the understanding that they would appear to the public as if they were translations of much earlier European works. Barrett Browning had originally focused on the Bosnian culture as the one that the poems would ostensibly be from. Robert Browning convinced her to call them Portuguese however since she admired the early Portuguese poets and because his pet name for her was 'My Little Portuguese'. Robert Browning was convinced that the poems were the finest collection of sonnets in the English language since those of Shakespeare and they have proved immensely popular.

The Title

The title of the poem includes the number 43 because this is one of a group of 44 sonnets written for the poet's fiancé. A sonnet is a specific poetic form, often used for love poetry. The poet, Elizabeth Barrett Browning is speaking directly to her lover in the poem and tries to explain how strong her love for him truly is. The title is actually the first line of the poem itself and, with its use of a rhetorical question, gives the suggestion that the poem arises from an actual question posed by Browning or the poet herself.

Structure

The poem is a sonnet, an old style of love poem. The specific style of sonnet used here (and in all the sonnets in Barrett Browning's collection) is the Petrarchan sonnet. This type of sonnet is written in iambic pentameter (each line having ten syllables with five stressed syllables). This type of poem includes an eight line (octave) to begin which sets out a problem. Commonly this type of poem will have a volta or turn in the ninth line and the end of the poem (last six lines) are referred to as the sestet and offer a solution. In Barrett Browning's poem however, the volta seems to come with the last few lines, as Elizabeth Barrett Browning concentrates on the deeper notion of her love lasting even beyond her death.

Beyond the changes to the sonnet form, Elizabeth Barrett Browning also chooses to use a varied rhyme scheme in her poem. She relies on the use of assonance at the words 'Praise' and 'faith' for a partial rhyme. This breaks up the 'perfection' of the poem, even while discussing a perfect love.

Throughout the poem, the poet's excitement is expressed through the extended lines of poetry.

The list of ways she loves Browning is extensive and seems even longer with the extended phrasing (scarcely using breaks such as commas or full stops). The effect is one of breathless adoration on the part of the poet.

Ideas and Language

Sonnet 43 – How Do I Love Thee? is a love poem, a sonnet of 14 lines in which the poet, Elizabeth Barrett Browning expresses her deep desires for her fiancé, Robert Browning. In this poem, she begins with a rhetorical question, asking about how many ways she cares for him. She is able to recount six throughout the body of the poem. These are expressed using hyperbole or exaggeration. She loves Browning to the 'depth and breadth and height' her soul can reach for example.

Repetition is used throughout the poem to highlight the poet's love. The repetition of 'I love thee' works to enhance the power of that simple phrase. Language is rhythmic and flowing, as in the line 'depth and breadth and height'. Here she attempts to define the absolute lack of limits of her love for Browning. Her love is not only physical and tangible but also spiritual and will outlast her own lifetime: 'I shall but love thee better after death'.

The poem is clearly autobiographical, opening into what seems to be a conversation between the lovers. The poem could almost be the text of a letter written from her to him while they were parted. Barrett Browning mentions her 'old griefs', perhaps referring to the arguments with her family over her choice of fiancé. She also seems to allude to a certain loss of faith, referring to 'childhood's faith' and 'my lost saints'. Perhaps here she is simply referring to the way that perceptions and interests change with time and age. She loves Browning in a similar manner to the way one loves something when young, with absolute passion and obsession.

Words such as 'Being', 'Grace', 'Right' and 'Praise' are capitalised, giving them added importance in the poem. She is treating them as proper nouns, specific and special things. The 'Right' she speaks of seems to be the political desire for equality and good living for all since she places this with the idea of loving 'freely'. 'Praise', on the other hand, seems to refer to appreciation and universal approval. She sees a certain purity in turning from this desire and need for appreciation from many. Rather, she seeks the approval and love of only one.

Sonnet 43 **- Essential Exam Prep**

Read **Sonnet 43** by Elizabeth Barrett Browning, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO1**
2. Give one example of the poet using repetition. **AO2**
3. What is a sonnet? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of starting the poem with a rhetorical question? **AO3**
6. Which words or phrases in the poem show us that the poet is comparing love to a religious experience? You might look at lines 3-4 and 8,10 and 12. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective? **AO2**
8. The poet concentrates on the positive aspects of love. What is the effect of this? **AO2**
9. Why were the poems called the **Sonnets from the Portuguese**? **AO3**

Mini-essay answer:

10. Compare how poets present strong feelings of love in **Sonnet 43** and one other poem from the anthology. You might choose **She Walks in Beauty** or look at more negative feelings in **Valentine** or ordinary feelings in **Cozy Apologia**. **AO1, AO2, AO3**

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AO3: Show understanding of the relationships between texts and the contexts in which they were written.

London
by William Blake

NOTES -for- STUDY

London was written by William Blake and published in 1794 in **Songs of Innocence and Experience**. This collection was also illustrated by Blake, and aimed to show the 'two contrary states of the human soul'. The songs of innocence are generally positive and celebratory, while the songs of experience cast an unforgiving eye on contemporary developments and living conditions. **London** belongs to the latter category.

Blake is regarded as a key member of the Romantics, an artistic and literary movement which was interested in human emotions and spirituality. Romantics were opposed to the Establishment and felt that many people, particularly the poor, were oppressed and exploited by both the wealthy classes and recent scientific and industrial advances. Romantics believed in the power of the imagination and the idea that people could only be truly free if they were ruled by their creative and emotional impulses.

London is a poem which takes a bleak view of the capital city. Seen through Romantic eyes, it is a depressing, dangerous and cruel place.

Structure and Form

London is divided into four stanzas (known as quatrains) with an ABAB rhyming scheme. This gives it a very simple rhythm, which reflects its place as a song in Blake's collection.

The poem is structured so that the reader is touring the city with Blake, taking in the sights and sounds that he sees and hears as he wanders through the streets. In the first stanza he mentions that he is close to the Thames, and there is a sense that he is meandering with the river as he makes his observations.

In the first quatrain, Blake is concerned with what he can see, but in the second quatrain he starts to describe what he can hear, and it is the addition of this sensory element which gives the poem its impact as it progresses.

The poem builds to the third quatrain, where Blake makes clear his contempt for the various institutions of power which have combined to create this city of corruption: 'Church, 'Soldier' and 'Palace' represent religion, the army and the monarchy, which have all oppressed the 'Chimney-Sweeper' – the common man.

The poem ends with the juxtaposition of the 'Marriage hearse', which is not only a comment on marriage but also a comment on the city itself. Blake's choice of last word – a vehicle used for transporting the dead – summarises his views on the blighted city.

Language

Blake's language throughout **London** is bleak and negative, reflecting his attitude to the city. The poem has a polemic feel – it is attacking the nation's capital and exposing its corruption and poverty.

Repetition is used frequently by Blake to hammer home his feelings. The repetition of 'charter'd' shows how he feels about the laws which have been imposed on the London (to give something

a charter is to impose legal restrictions and ownership upon it). There is a sense of irony here that the Thames, a natural body of water, has been made official and subjected to laws; this type of bureaucracy was something the Romantics disliked intensely.

Blake then goes on to repeat 'marks', playing with the meaning of the word. As a verb, he uses it to mean observe, but as a noun it is an impression or disfigurement. This conveys the impression that the oppression of the city has physically impacted on its inhabitants; their misery is etched into their faces.

The repetition of 'every' in the second and third stanza shows how widespread the city's corruption has become, while the word 'cry' is also repeated across these quatrains, creating an auditory landscape for the reader. This word is accompanied by many other descriptions of the sounds that can be heard: 'sigh', 'curse' and 'blasts' all add to the negative impression of the city. The combined effect is that the city is a type of hell, filled with cries of misery.

Blake's artistic side can be seen in the strong imagery within the poem. The alliterative 'mind-forg'd manacles' are a vivid metaphor for the hopelessness and feeling of captivity experienced by inhabitants who are too poor to escape, while the sinisterly sibilant 'hapless Soldier's sigh' which 'Runs in blood down palace walls' is a disturbing metaphor. This reminds the reader of the French Revolution, so recent in Blake's history, when ordinary people rose up against an oppressive state. Perhaps Blake is suggesting here that a similar event could happen in London if the inequality and misery continues.

But perhaps the most disturbing imagery is that of the 'youthful Harlot' in the final stanza. The young prostitute's 'curse' only metaphorically 'blasts' her new-born child, but this is violent language which illustrates the harsh society in which she lives and the bleak future for children born into that way of life. The juxtaposition of 'Marriage hearse' shows that even apparently sacred and religious unions can be blighted by 'plagues' – in this case sexually transmitted diseases. Blake appears to be suggesting that this is a city where religion is no longer sacred – it has descended into hell.

Comparisons

Perhaps the most obvious poem from the 'Time and Place' section of the poetry anthology for comparison is Wordsworth's **Composed upon Westminster Bridge**, as both offer very different views of London only a short time apart. However, there are other poems in the anthology which lend themselves to comparison. Hardy's **Where the Picnic Was** takes a bleak view of a previously happy place, lending itself to an exploration of how both poets' state of mind reflect their surroundings. Thomas's **Adlestrop** would make an interesting juxtaposition in terms of how auditory imagery can shape a landscape, particularly given the entirely contrasting tone of the poem to **London**. Afrika's **Nothing's Changed** makes links of oppression and inequality with **London** across space and time.

London - **Essential Exam Prep**

Read **London** by William Blake, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO1**
2. What rhyme scheme does the poem have? **AO2**
3. What is a dramatic monologue? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the repetition of 'in every'? **AO2**
6. Which words or phrases in the poem are particularly emotive? You might look at lines 4, 6, 11 and 14-15. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective? **AO2**
8. What is an oxymoron? Find an example of an oxymoron in the poem. What is the effect of this? **AO3**
9. Blake had strong political beliefs. He believed in equality in society and openly questioned the teachings of the church. How does this poem show some of these feelings? **AO3**

Mini-essay answer:

10. Compare how poets present strong feelings about a place in **London** and one other poem from the anthology. You might choose **Death of a Naturalist** or look at more positive images of place in **To Autumn**. **AO1, AO2, AO3**

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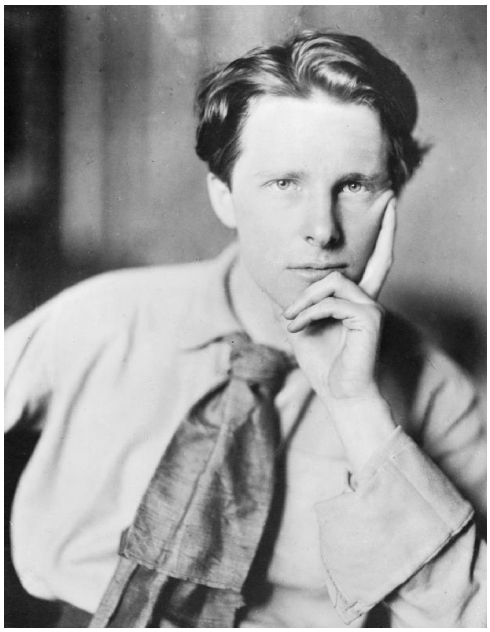
The Soldier
by Rupert Brooke

NOTES -for- STUDY



Rupert Brooke's **The Soldier** is a sonnet glorifying England and her ways. It is told from the perspective of an infantryman preparing to leave for war and although the poem contemplates death, it is characterised by patriotic pre-war ideals rather than the jaded cynicism of other war poets such as Siegfried Sassoon and Wilfred Owen.

Brooke was a member of the Bloomsbury Group, an influential set of early 20th century writers, artists and intellectuals. Some admired him for his talent, others for his looks – he was described by W. B. Yeats as "the handsomest young man in England". Born in Rugby, Warwickshire, he had been educated at the prestigious Rugby School and then at King's College, Cambridge. Despite the nationalistic inclinations of **The Soldier**, Brooke lived for some time on the French Polynesian isle of Tahiti. Moreover, Brooke never saw any active service. Though commissioned as a Sub-Lieutenant, he died in April 1915 aged just twenty-seven after contracting sepsis from an infected mosquito bite on an Expeditionary Forces voyage to Gallipoli. Fittingly, given the words of **The Soldier**, his body was interred on the Greek island of Skyros.

The Soldier was part of his 1914 collection of five war sonnets. Despite its patriotism, it could be argued that Brooke showed some prescience of the horrors ahead, especially since two of the poems in this collection were titled **The Dead**. Brooke's premature death fuelled a posthumous interest in his poetry which has seen him grouped with the War Poets, though he never shared their frontline experiences.

The Title

Unremarkable at first glance, the poem's title does raise various issues. For instance, is its subject a generic soldier representative of any of the enlisted men or does the use of the definite article suggest that he is more significant than that? In some ways the poem represents an idealised soldier, not only willing but almost happy to lay down his life for the cause. The title might lead us to expect conflict and warfare to be a prominent theme but, on the contrary, title and opening line aside it would be difficult to identify this as a war poem, full as it is with soothing pastoral imagery.

Form and Structure

The poem is written in sonnet form. With the romantic associations of sonnets, this encourages readers to view **The Soldier** as a love letter to England and the soldier's cause. However, there is some disturbance in this widely accepted reading. The octave (the first eight lines) adopts the ABABCDCD rhyme scheme of a Shakespearean sonnet (also known as an English sonnet). So far, so patriotic. The sestet (the last six lines), however, adopts the EFGEFG rhyme scheme of a Petrarchan sonnet (also known as an Italian sonnet). Is this a subliminal demonstration of Brooke's prescience and the shift in popular opinion away from national pride to the distrust of authority engendered by the Great War? An alternative interpretation is

that it is designed to represent the soldier's final resting place on foreign land. The volta (or turn) takes us from the octave's internment of the body to the eternal mind and spirit in the sestet, with the notion of 'an English heaven' countering its residency in the non-English environment of a Petrarchan form – though the physical form may rest in 'a foreign field', the mind, spirit and heart will forever belong to England.

Language and Meaning

The supposition 'If I should die…' is a sombre note on which to start a poem but what follows is an uplifting eulogy to England à la Blake's Jerusalem. Of the many thoughts that might enter into a person's mind upon confronting their own mortality, the poem's speaker insists 'think only this of me:' far from being egotistical, they wish to be remembered only as having sacrificed themselves so that 'there's some corner of a foreign field / That is for ever England'. This oxymoronic idea dovetails neatly with a common objective of war: to occupy enemy territory. The nebulousness of 'some corner' shows that they are not concerned about personal memorialisation; to subjugate all individual ambition to the higher value of nationalism as they do in this opening sentence identifies the speaker as an exemplary soldier.

The modal auxiliary verb 'shall' might not be an imperative but it is stronger than 'could' or 'may' in suggesting that the soldier's martyrdom is fixed. Similarly, the 'should' in line one almost implies that it is the prerequisite of a soldier to die rather an occupational hazard best avoided! The religious and deathly connotations of dust (from Ecclesiastes 3:20 – 'All come from dust, and all return to dust' – paraphrased in the Book of Common Prayer's funeral service) reinforce the theme of martyrdom. In 'that rich earth a richer dust concealed', the use of the comparative adjective 'richer' seems to imply that English dust is superior to foreign earth, although an anti-war reading is that human life, represented by the 'richer dust', is even more valuable than the 'rich earth' of land to be requisitioned. The anti-war reading is not consistent with the general tone of the poem but is permissible granted the benefit of hindsight; for those possessing knowledge of the full atrocities and human cost of 1914-18, the soldier's naïve sanguinity is overlaid with pathos.

Similarly, though the mother country is personified as if it has given birth to and nurtured the soldier – 'A dust whom England bore, shaped, made aware' – a modern-day cynic would question the shaping of this soldier and what he is 'made aware' of, focusing instead on the role and responsibility of the state in forming his blinkered nationalism and the many facets of politics and society that he seems blissfully unaware of. Likewise, 'her ways to roam' might be an allusion to the rights and freedoms of Englishman enshrined in law, or it might be an acerbic reference to her imperialist history.

Having given his life, lines seven and eight appear to resurrect the soldier, endowing him with a 'body' once more. Although a retrospective view of harmonious existence, the present tense of 'breathing' brings him, albeit momentarily, back to life. Though there are areas of overlap and some meanings are tangential, the semantic field of religion ('die', 'richer dust', 'flowers', 'body', 'washed', 'blest', 'evil', 'eternal', 'peace', 'heaven') is richer than that of war in **The Soldier**; in 1914 religion exerted a much greater force on England than it does today and this idea of resurrection and a life eternal would have proved a powerful propaganda tool in both recruiting soldiers and consoling their nearest and dearest in the event of death. Though relatively scant thought appears to be given to relationships beyond that of nation and citizen, the speaker is most likely addressing friends and family to be left behind.

In keeping with the religious theme, the image of being 'Washed by the rivers' is virtually

biblical. Moreover, 'Washed by' is a trochee (a stressed syllable followed by an unstressed one, diverging from the standard pattern of iambic pentameter), thereby drawing attention to the image of nature (and perhaps sardonically, the English weather!) as a source of tranquillity and unity. The audience of 1914 would be bound by both their connection to their country and to the church.

The result of this spiritual bathing is 'all evil shed away'. In the context of the full poem and not just the preceding line, especially given the distinction between the octave and the sestet, it sounds as if sacrificing one's life for one's country, as opposed to prayer, is the redemptive act that cleanses man of sin, with 'A pulse in the eternal mind, no less' the forthcoming reward. The 'pulse in the eternal mind' is obviously metaphorical of heaven, but this heaven strangely resembles England (as per the visual joke of the classic Second World War film **A Matter of Life and Death**, in which a fighter pilot is miraculously spared death and mistakes the terrestrial shore he is washed up on for the cosmic paradise)! As established in line three, England is also 'for ever' and one person's life may be taken as a 'pulse' in its perpetual heartbeat. Memories of home return like a gift from God, except they are 'by England given'; nationalism has here superseded even religion, the glory of England above the glory of God.

In the afterlife, it seems, you get to relive your previous life. The echoed sounds of persistent alliteration – 'sights … sounds', 'dreams … day', 'laughter, learnt', 'hearts … heaven' – reinforce the idea of rebirth. Whether the 'English heaven' is earthbound or above the clouds is ambiguous; the speaker's devotion to it, on the other hand, is unequivocal.

The Soldier **- Essential Exam Prep**

Read **The Soldier** by Rupert Brooke, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem and who are they speaking to? **AO1**
2. What is the effect of the narrator speaking directly to the reader? **AO2**
3. What is a sonnet? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the line 'some corner of a foreign field that is for ever England'? **AO2**
6. Which words or phrases in the poem show England as a mother? You might look at lines 5 - 7 and 12. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective? **AO2**
8. What words and phrases give a religious overtone to the poem? Why is this effective? **AO2**
9. This poem dates from early in World War I. How does it reflect the early idealism of the war? **AO3**

Mini-essay answer:

10. Compare how poets present war in **The Soldier** and one other poem from the anthology. You might choose **The Manhunt** or look at **Dulce et Decorum Est**. **AO1, AO2, AO3**

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She Walks in Beauty

by Lord Byron

NOTES -for- STUDY

George Gordon Byron was born in 1788 and became a lord at the age of ten. Once described by a lover as 'mad, bad, and dangerous to know', he led a colourful life which gained him notoriety – he was something of a celebrity in his day! He had many passionate love affairs with both men and women, and is thought to have had a scandalous liaison with his half-sister. He also incurred many debts and was chased by creditors. Byron's wild antics eventually made his life in Britain very difficult, and he moved abroad. He was never to return – in 1824 he died in Greece, while helping the struggle for Greek independence from the Ottoman Empire.

Byron was a key figure in the Romantic movement and an accomplished poet of both long narrative works and shorter poems such as **She Walks in Beauty** and **The Destruction of the Sennacherib**. The Romantic literary movement occurred in the late 1700s and early 1800s, when many writers rebelled against the strict, more formal requirements of poetry which had preceded them. Romantics were interested in the power of nature, humanity and emotion, and they were opposed to the industrialisation which was sweeping through Europe at the time. They were also concerned about the rights of the poor, feeling that they were often exploited by the Establishment. Other Romantic poets include Coleridge, Blake, Keats, Wordsworth and Shelley.

She Walks in Beauty is a lyric poem describing the great beauty of a woman. It is thought it may be inspired by a guest at a ball Byron attended, but the woman is unnamed in the poem. Although often cited as an example of love poetry, Byron does not declare a romantic interest – he is admiring the woman's perfection from afar.

Structure and Form

Byron's poem is organised into three stanzas, each six lines long. It has a simple ABABAB rhyme scheme, and uses iambic tetrameter to produce an easy, lilting rhythm – not dissimilar to a heartbeat. There is frequent use of alliteration and assonance, which gives the poem a musical feel and creates internal rhymes. This is typical for a lyric poem, which in ancient times would have been sung. The poet frequently uses enjambment, which creates the impression that his adoration is running away with him – he is unable to contain his thoughts within the confines of the lines.

Although primarily concerned with the appearance of his subject, Byron structures his poem so that each example of physical beauty is weighted with inner goodness. In stanza two, he tells us that her 'grace' comes from her 'thoughts', which are 'pure', and at the end of stanza three he reminds us of her 'mind' and 'heart'. The poem is concerned with the perfect balance of the subject's inner and outer beauty.

Language

Byron eulogises his subject in this poem with his frequent use of hyperbole. His opening simile, which compares the woman to the night,

establishes his adoration – she is as beautiful as one of the eternal constants of nature. His following alliterative description of 'cloudless climes and starry skies' takes the hyperbole further – this is not just an ordinary night, but one in which the sky is clear and the stars can be seen. This adoration is extended into her character to make the subject seem almost saintly: he describes her thoughts as 'serenely sweet' and her 'days in goodness spent'. The poem frequently uses antithesis to convey the woman's inner and outer beauty.

She is the best of 'dark and bright', and has the perfect combination of 'shade' and 'ray'. Her 'mind' and her 'heart' are both equally pure. This matching of two opposing qualities or concepts reinforces the idea that the woman is a perfect combination – she has the ideal balance of qualities and looks.

Although the poet clearly adores the woman, it is interesting that he compares her to night. She has 'raven' hair, which could be a source of the comparison, but night also implies mystery and something which is hidden or kept secret. Indeed, the poet remarks on the 'tender light' which is a contrast to the bright tones of 'gaudy day' – it is far more forgiving and less intrusive than the bright tones of the sun. This could hint at his passion for her, which must go unacknowledged, or could imply that that woman herself has a sense of mystery or intrigue which captivates the poet.

Despite being thought of as a love poem, **She Walks in Beauty** does not mention the narrator at all – there is no 'I' or 'me' within the poem. This emphasises the power that the subject has over the poet – she eclipses him. The only time 'love' is mentioned is in the final line, but here the poet is talking about her love – not his. And perhaps, by revealing that her love is 'innocent', he is acknowledging that she cannot be his – Byron was well-known for his scandalous love life!

Comparisons

For comparisons within Eduqas' poetry anthology, the following poems are recommended:

Barrett Browning's **Sonnet 43** offers a good opportunity for comparisons of tone and style, while Dove's **Cozy Apologia** celebrates love in a far more ordinary way. Duffy's **Valentine** is a great contrast to Byron's hyperbole.

She Walks in Beauty **- Essential Exam Prep**

Read **She Walks in Beauty** by Lord Byron, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Describe the 'she' of the poem in five words. **AO1**
2. What is the rhyme scheme of the poem? **AO2**
3. Find one example of a simile in the poem. **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the line 'but tell of days in goodness spent? What is the poet saying about the woman? **AO2**
6. Which words or phrases in the poem show the contrast of light and dark? You might look at lines 1, 3, 5-6 and 7. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective? **AO2**
8. Which body parts does the poet discuss? Does he discuss anything else about the woman? What is the effect of this? **AO2**
9. Many poets from history have used nature to describe their love for someone. Byron uses night rather than day to describe his love. What is the effect of this? **AO3**

Mini-essay answer:

10. Compare how poets present their loved one in **She Walks in Beauty** and one other poem from the anthology. You might choose **Cozy Apologia** or look at the more passionate descriptions of **Sonnet 43**. **AO1, AO2, AO3**

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Living Space

Imtiaz Dharker

NOTES -for- STUDY

Living Space is a modern poem by the Pakistani-Scottish poet Imtiaz Dharker. Dharker was born in Lahore, Pakistan in 1954 but moved with her family to Glasgow while she was still a baby. Because of her varied background, Dharker describes herself as a 'Scottish Muslim Calvinist, adopted by India, married into Wales'. She writes about various topics but much of her poetry centres around geographical and cultural displacement, freedom and home. She has received many prizes for poetry and was elected a fellow of the Royal Society of Literature in 2011.

The Title

The title of the poem reflects the subject matter. The 'living space' of the title is the place Dharker describes throughout the poem. The poet has chosen 'living space' over 'home' or 'house' or 'living room'. This seems to reflect the more varied use of the 'space' and the lack of feeling for her that it is a 'home' (at least at the beginning of the poem). There are other connotations too - referring to the space as 'living', almost as if the place is a breathing entity in itself. This is further picked up in the personification of the 'nails' in line 8.

Structure

Dharker chooses a contemporary style here. There is no rhyme scheme and the lines flow or break just as the lines of the building do. In line 2, the word 'That' receives emphasis from the caesura that precedes it. The first stanza, in which the building is described, is particularly varied in line length. The third stanza, in which the eggs in the wire basket are described, is less so and the lines develop some form here. It is almost as if the poem is moving (in an arrow) down towards the final line about 'thin walls of faith'.

The choice of stanzas is also interesting. Dharker chooses to create a second stanza when speaking about someone having 'squeezed a living space' into the structure. This reflects the squeezing and creation of a special place, a home, that has taken place.

Ideas and Language

Living Space is ultimately a positive poem. Although it reflects on the crookedness and poverty of the habitation, it also focuses on the sustenance and beauty of the eggs in the basket.

The first stanza concentrates on this understanding of the poor structure of the building. There are 'not enough straight lines' and this is a 'problem'. Words such as 'flat' and 'parallel' are negated. 'Beams balance' uses alliteration, showing the length and possible sturdy nature of the 'beam', though this is cut short by the adverb 'crookedly' directly next to it. The nails are personified; as they 'clutch', they represent the clutching at life, and at a home, by the owner of the shack. Life is precarious here. The final phrase of the first stanza hints at positivity, however; the building is leaning 'dangerously towards the miraculous'. It is a miracle that the structure is standing, as it is a miracle that people can create a life for themselves in this place.

The final stanza deals with the leaving of eggs in a wire basket. This very domestic image is juxtaposed against the roughness of the dwelling place. The eggs are both fragile and beautiful. They represent the fragility of the human condition and the strength of life. Eggs are the place of growth and birth and their white colour contrasts with the 'dark edge' they hang out over. The 'faith' spoken of in the end is that of the person who 'dared to place' them in the structure at all. Their 'bright, thin walls' are like the thin walls of the shack itself, holding life within them.

Living Space **- Essential Exam Prep**

Read **Living Space** by Imtiaz Dharker, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. What is the speaker describing? **AO1**
2. Where is this poem set? **AO3**
3. What poetry technique is shown in 'Nails clutch'? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What does the title suggest about the place? **AO2**
6. Which words or phrases in the poem create the sense of disorder and chaos? You might look at lines 1-2, 5-7, 9-10. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are they effective? **AO2**
8. The eggs in a basket are a central image of this poem. Give three reasons for them being an effective symbol. What are they a symbol of? **AO2**
9. Do you think the poet feels hopeful about the building and the lives of its occupants? Why or why not? **AO3**

Mini-essay answer:

10. Compare how poets present places in **Living Space** and one other poem from the anthology. You might choose **London** or look at **Cozy Apologia**. **AO1, AO2, AO3**

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As Imperceptibly as Grief

Emily Dickinson

NOTES -for- STUDY

Emily Dickinson was born in 1830 and died in 1886. She was raised in a strict religious community in New England, USA, and was a reclusive and private woman, choosing to stay within her home without leaving for more than twenty years. As she grew older, Dickinson rejected the strict religious teachings of her upbringing and much of her work explored themes such as death and immortality. She was known as an eccentric, an opinion furthered by her reclusive behaviour: many of her relationships with friends and family were conducted only through letters. Although she wrote as many as 1,800 poems, hardly any were published until after she had died. A collection of Dickinson's poetry was published in 1886, although it was significantly edited and removed many of the quirks of her style such as short lines, frequent use of dashes and irregular use of capital letters. Finally, in 1955, a complete and mostly unaltered collection of her work was published.

Summary

The poem explores the links between grief and the passing of summer. Dickinson explores how the summer fades and, through this, how emotion changes as the seasons change. The mood of the poem becomes increasingly sombre as the summer 'lapsed away' through 'Twilight' and 'Dusk' to 'harrowing Grace' and ending with the ambiguous line 'Into the Beautiful'. This allows the reader to make their own interpretation depending on their understanding of the poem. The ending can be seen as more positive and optimistic than the start of the poem, suggesting a new start or hope; however, it could also allude to the loss of something and a suggestion of heaven or an afterlife.

The Title

The title **As Imperceptibly as Grief** has a number of different connotations.

Firstly, it could suggest that Dickinson is inviting the reader to be comforted by the fact that grief fades over time, just as the summer fades into autumn then winter. The word 'imperceptibly' suggests the slight and subtle changes that occur to emotions as time lessens the feeling of sorrow.

Alternatively, it could represent Dickinson's fear of death and the fact that she feels deceived by how swiftly time is passing her by. The word 'imperceptibly' here refers to the passing of time, of its 'perfidy', and the feeling that it has trickled by her without her realising.

Additionally, it might represent the poet's shift in emotion from happiness to depression, due to the fact that she had suffered a number of personal losses in the course of writing the poem. Here, it is grief that takes over her happiness, bit by bit, until happiness 'escapes' completely.

Structure

The poem does not follow a regular structure and this could represent the changes of emotions over time or the unreliability of time and grief.

Dickinson's eccentric use of dashes, a unique trait of her writing, creates a disjointed pace to the poem. This could potentially reflect her state of mind or mimic the passing of time that is illustrated in the poem.

Ideas and Language

The images of the end of the day or season, such as 'dusk', 'twilight' and 'summer lapsed away', suggest the passing of time and life. Dickinson was obsessed with death and immortality, so she could be exploring the end of the day and also the end of life, as light fades and an 'escape' is made. She lived opposite a cemetery so, to her, death was an everyday part of life; she is

suggesting that grief should be an accepted part of life too.

Assonance is used within the poem and the repetition of the 's' sound creates a whispering effect, emphasising the sense of isolation that the poem creates: the 'Quietness' that takes over and 'Nature spending with herself Sequestered Afternoon', suggesting that Nature is hidden away and wanting time alone. This could be a reflection of how grief makes the poet feel, showing that she feels alone because of her grief. It could also suggest that she wants to be alone because of her grief, shown by the line 'As Guest, that would be gone' – here, Dickinson is suggesting that feelings of happiness are always fleeting and never stay, like guests reluctant to stay. She may also be suggesting her desire or need for someone to give her company and support, but the reluctance of her visitors to stay and do so.

There is a change of tone halfway through the poem that implies a shift in the season and, by extension, in the mood of the poem, shown through the phrase 'Dusk drew earlier in – The Morning foreign shone'. There is a suggestion that the change in season has meant that the light is changing in nature and the word 'foreign' makes this sound like it feels very unusual or different, that there has been an abrupt change. This could refer to the emotional changes that can be felt due to grief, or perhaps a shift in emotion as depression and sadness take over; positive images such as the light of morning now feel strange and unusual and darker feelings are longer and more frequent.

The oxymoron 'harrowing Grace' is used to represent both the gift of the summer and the distress of it ending. This could represent the idea of something good coming from something negative – it could represent the pain of losing someone, but also the memories of them to think about and remember with happiness. Additionally, it could represent Dickinson's relationship with religion – she rejected the strict teachings from her childhood in later life and this oxymoron could suggest the fear that she associated with religion.

The use of the phrase 'without a Wing or service of a Keel' suggests the loss that she is feeling and her helplessness to control her emotions: a bird needs both wings and their keel, the breastbone that attaches to the muscles for flying, in order to move on and fly. The 'Keel' might also refer to the part of a boat that provides stability; a boat that capsizes is said to 'keel'. This imagery suggests her inability to continue and could reflect a loss of hope, the loss of life or even a loss of sanity. To represent her view that religion and nature were closely linked, religious terms, such as 'Grace', are used alongside words associated with nature, such as 'wing', to show how God is reflected in the natural world.

The final line, 'Summer made her light escape Into the Beautiful', is ambiguous and can suggest a number of different connotations. It could refer to the beauty of nature and its ever-changing elements, ending the poem on a hopeful note. It might also relate to the way that grief decreases over time and leaves happy memories behind rather than pain. Additionally, 'the Beautiful' might refer to heaven and the afterlife, demonstrating how Dickinson has rejected the religious views of her upbringing that taught her that all people go to Hell unless they actively strive to get to heaven. This closing line in the poem suggests that Dickinson believed there was a better place waiting for everyone after they die.

As Imperceptibly as Grief **- Essential Exam Prep**

Read **As Imperceptibly as Grief** by Emily Dickinson, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. What is the major theme of the poem? **AO1**
2. Find one example of personification in the poem. **AO3**
3. What is 'Perfidy'? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think the poet has capitalised some of the nouns? Look at 'Grief', 'Summer', 'Perfidy', 'Twilight', 'Afternoon'. **AO2**
6. Which words or phrases in the poem suggest the passage of time? You might look at lines 2, 9-10, 12 and 15-16. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective? **AO2**
8. The passing of summer is described as being similar to the passing of grief. What is the poet trying to say overall about these two experiences? **AO2**
9. Do you think the poem is happy or sad? Explain your answer. **AO3**

Mini-essay answer:

10. Compare how poets present the passing of time in **As Imperceptibly as Grief** and one other poem from the anthology. You might choose **Ozymandias** or look at **To Autumn** or **Death of a Naturalist**. **AO1, AO2, AO3**

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Cozy Apologia
by Rita Dove

NOTES -for- STUDY

The Title

Cozy (US spelling; UK cosy) describes a sense of comfort, warmth and relaxation. An apologia is a formal defence of one's opinions or conduct. The juxtaposition of these words encapsulates the poem's uneasy mixture of basking in home comforts and guarding against outside threats. It has also been read as Dove apologising for the subject matter of contented domesticity, which might be regarded as trite and uninteresting against the typically tempestuous poetic themes of love and conflict.

Dedication

The dedication 'For Fred' presumably refers to Dove's husband, the German writer Fred Viebahn. This small detail strongly suggests that the poem is autobiographical and that Fred is the 'hero' addressed by the speaker. The tone of the poem is affectionate but the clichéd depiction of the hero as a knight in shining armour is also intended to be playful and ironic.

Context

Rita Dove was born in Ohio in 1952. She is the first Black American to serve as Poet Laureate, a position she held from 1993 to '95, and only the second to receive the Pulitzer Prize for Poetry, in 1987. As a high-achieving, academic forerunner she takes after her parents; her father was a research chemist, a trailblazer in the US tyre industry, and her mother was an honors student who instilled in her young daughter a passion for literature.

As well as husband Fred, whom she married in 1979 and with whom she had a daughter in 1983, **Cozy Apologia** also references Floyd. This is Hurricane Floyd, which struck the east coast of America in September 1999. Dove and Viebahn have long resided in Virginia, an east coast state, further affirming the autobiographical nature of the poem. Floyd was so feared that it triggered one of the largest evacuations in US history, 2.6 million residents forced to flee their homes as the storm approached. The ensuing devastation was not as bad as initially feared but it still left 57 dead, wreaked $6.9 billion worth of damage and saw flood levels reach a 500-year high.

The poem is ostensibly Dove's account of bunkering down beside her husband and surviving the storm. It is taken from her collection **American Smooth**, which was published in 2004.

Structure

The poem consists of three even stanzas of ten lines each. However, enjambment has the effect of making the speaker's thoughts feel strangely disjointed. Similarly, the frequent use of dashes implies digression and a daydreaming mind prone to wandering. Moreover, the rhyme scheme breaks down in the second stanza, where rhymed couplets are blown off course, imitating the impact of the 'Big Bad Floyd', which is named in the same line as the rhyme scheme begins to go awry. By the third stanza it begins to settle into an ABAB pattern, with rhymes dispersed as if they were debris scattered by the wind. The meter is irregular throughout, although there isn't a huge variance and most lines contain four stresses, creating the impression of a steady but informal voice. This delicate balance between regular and irregular has a similar effect to the poem's title, suggesting a strong core that is only mildly disrupted by the narrative events.

Language and Imagery

That the speaker 'could pick anything' and be reminded of the object of her affections demonstrates how intertwined their lives are; however, those lives are not as enthralling as the heroic metaphor stretched across stanza one might suggest. 'This lamp' is a mundane object that could connote work – especially given the home-working vocations of Dove and Viebahn – although its functional emission of light might also depict Fred as a warm and illuminating figure. The 'wind-still rain' is a more morose comparison, perhaps suggesting that he can be dour and dismal when the mood takes, however it could also be recognition that he remains there, 'still', whatever the weather. The 'glossy blue / My pen exudes, drying matte, upon the page' tells us that he is in everything she writes, as if he is her muse, and the contrasting 'glossy' and 'matte' reinforces the idea that he is ever-present in different states.

These everyday metaphors sound more heartfelt and more compelling than the ensuing imagery of a hero 'Astride a dappled mare, legs braced as far apart / As standing in silver stirrups will allow'. The awkward posture described suggests that the gallant hero would be uncomfortable in this role of chivalrous knight, but still 'There you'll be, with furrowed brow' – the 'furrowed brow' denotes unwilling consternation, nevertheless 'There you'll be' suggests that he can be relied upon to be in the right place at the right time, 'any cause or age'. Dove is clearly not the archetypal fair maiden or damsel in distress; she does not need a superman, just a steady one.

The old-fashioned concept of heroism is practically irrelevant to 'This post-postmodern age'. Postmodernism is a late-C20th style of art which playfully mixed the rules and conventions of what had gone before. Dove's use of 'post-postmodern' suggests that she is going a stage further and creating a new type of hero to lead into the C21st; though the references to 'compact disks' and 'faxes' already sound dated, the 'do-it-now-and-take-no-risks' description of modern life is where her own unchanging hero comes into his own.

Stanza two is, itself, 'oddly male' and could be viewed as exploring what it means to be a man in this day and age. Fred's adversary 'Today' is 'Big Bad Floyd'. As explained in the context, Hurricane Floyd was dreadfully feared, although written in hindsight – when the level of destruction was known to be major but nowhere near as ravaging as initially feared – Dove's alliterative naming of it sounds comically overblown, alluding to fairy tales such as **The Three Little Pigs**. Dove is not making light of a natural event that wreaked havoc, rather indicating through its naming that the power and aggression represented by the storm is not a desirable male trait. Unusually, storms and hurricanes are more commonly given female names; this is due to the National Weather Service replicating the habit of naval meteorologists, although the system was revised in 1979 to include both male and female names. The name Floyd is lent additional punch by the American boxers Floyd Patterson and Floyd Mayweather Jr., who span the eras either side of the millennium, yet Dove implies that that the Floyds 'Cussing up a storm' have nothing on her calm and stable Fred.

Whirling around in the storm are 'awkward reminiscences / Of teenage crushes on worthless boys'. Hurricane Floyd is personified but it appears to stand more generally for malehood. Marcel, Percy and Dewey are dismissed as 'boys', not men, with 'sissy names'. The word 'sissy' marks them as effeminate, which might be the speaker saying that she doesn't want her men to be violently forceful but nor does she want them to be weak, 'thin as licorice and as chewy, / Sweet with a dark and hollow center'. The licorice simile makes them sound unedifying; like the impending hurricane, they sent her teenage self

into a 'senseless' emotional whirlwind but at their core they were empty, like a hurricane's rapid winds swirl around the serene yet vacant eye. Who knows what poor Marcel, Percy and Dewey have grown into, but the now mature speaker gives the impression that she would chew them up and spit them out.

The daydreams and reminiscences don't impinge on domestic life for long. Within the first line of stanza three the storm gives way to a picture of speaker and mate, 'bunkered' and 'perched' in their aeries. The positional verbs are interesting in setting the speaker in an elevated, more exposed position, while her partner bunkers; this could suggest a cowardice but that doesn't fit the earlier image of a steadfast knight with 'One eye smiling, the other firm upon the enemy.' More likely, 'bunkered' is being used for its connotations of shelter, stockpiled with resources, almost giving the male the responsibility of housekeeping. This may well mimic the dynamics of the Dove-Viebahn household since she is the busier and more esteemed writer; indeed, their daughter Aviva Dove-Viebahn's hyphenated name, with the maternal family name first, shows that patriarchal conventions are not strictly followed in this cosy nest. An eyrie is a large nest built high in a tree or on a cliff's edge, a place that should be vulnerable to storms, yet here they sound perfectly safe. The parentheses that enwrap '(Twin desks, computers, hardwood floors)' provide a further layer of protection, shielding the homestead from everything around it. The word 'twin' emphasises the shared vocation and the furnishings evoke a work space as well as a living space.

Linked to the hypothesis that Viebahn has been cast in a supporting role, fostering contentment, the speaker admits that the couple 'fall short of the Divine' – they are not special, he is not the sort of muse that inspires poetic flights of fancy, 'Still, it's embarrassing, this happiness'. The embarrassment seems to stem from Dove not leading the stereotypical life of a tortured artist but being happily married instead. The rhetorical question suggests that most people aren't 'satisfied' with simple goodness, using the example of the news agenda that never pays heed to 'ordinary', unheralded feats.

'And yet,' the final thought suggests that all is not sweetness and light, that the speaker is prone to 'melancholy (call it blues)'. The bracketed alternative phrase for this state of sadness might be a self-deprecating nod to the poetic tendency towards figurative language; re-asserting the ABAB rhyme scheme after a mid-stanza rupture certainly gives it the air of a throwaway remark that has been put in for expediency rather than a serious disclosure of depression. We all suffer the blues sometime, particularly in the face of a potentially fatal storm, but the speaker is brought back round from it by 'this stolen time with you.' The adjective 'stolen' conveys wrongdoing which doesn't fit the overall picture of calm contentment; an alternative interpretation is that these two busy professionals are grateful for the storm bringing a break from the workaday life, allowing them to steal time for reflection on the familial set-up. Either way, it is appropriate that the final word belongs to 'you', her hero, her partner in crime.

Cozy Apologia **- Essential Exam Prep**

Read **Cozy Apologia** by Rita Dove, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is speaking in the poem? **AO1**
2. Why do you think the poet titled the poem **Cozy Apologia**? **AO1**
3. What poetry technique is shown in 'silver stirrups'? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Is the poet being romantic? Why or why not? **AO2**
6. Which words or phrases in the poem described domestic or everyday things? You might look at lines 2, 11-12, 23. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are they effective? **AO2**
8. The poet spends time in the first stanza discussing old images of chivalry. Why do you think she does this? **AO2**
9. The poet writes this poem as though she is waiting for Hurricane Floyd. What was Hurricane Floyd and why is the use of it effective here? **AO3**

Mini-essay answer:

10. Compare how poets present love relationships in **Cozy Apologia** and one other poem from the anthology. You might choose **Sonnet 43** or look at **Valentine**. **AO1, AO2, AO3**

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AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Valentine

by Carol Ann Duffy

NOTES -for- STUDY

Carol Ann Duffy was appointed Great Britain's Poet Laureate in 2009. This is an honorary position which has been held by some of the greatest poets in the English language, including John Dryden, William Wordsworth, Alfred Lord Tennyson, John Masefield, Ted Hughes and Andrew Motion. As the first ever female Poet Laureate, Duffy is a groundbreaking appointment to this role: she is also the first Scottish person and the first openly gay person to hold the position.

Duffy also writes plays and teaches at Manchester Metropolitan University, where she is a professor. She has won countless awards and written many collections of poetry including **Standing Female Nude** (1985), **The World's Wife** (1999), **Feminine Gospels** (2002) and **Mean Time** (1993) from which this poem is taken.

Duffy's poetry is often funny, often controversial, and often concerned with female ideas and experiences. In **Valentine**, she subverts expectations of traditional romantic gifts by choosing an onion as the most appropriate symbol of her love.

Structure and Form

Valentine is a free verse poem in seven stanzas. It begins with a stark statement of intent, which summarises the crux of the poem – the narrator is not using traditional romantic symbols to express her love. The first word, 'Not', sets the tone of the poem, which combines the thrill of love with more menacing, negative qualities.

The poet goes on to explain the symbol she has chosen – the onion – but at stanza four she returns to a simple statement, emphasising her intentions. This technique suggests an unseen interlocutor – someone with whom the narrator is protesting or whom she is trying to persuade. She goes on at stanza five to reiterate what her gift is 'not' – again, rejecting traditional symbols of romance. This structure, repeatedly returning to the subject and crux of the poem, gives a tone of unyielding emphasis – the poet is determined to get her message across.

The atmosphere of the poem changes towards the end of the poem, becoming even more forceful. The imperative 'Take it' at the beginning of stanza seven implies control and command, the opposite of what we would ordinarily associate with true love, while the final sentence is ominous, revealing the darker side of the relationship.

Duffy uses short sentences – sometimes only a word long – to give force to her message. Her use of enjambment is sparing, so the pace of the poem rarely quickens and it has a deliberate, measured quality.

Language

Duffy's language is largely stark and unemotional, underscoring the idea that she is baldly telling the truth about love without adornment – she is rejecting romantic conventions. However, this technique makes the moments of tenderness in the poem all the more affecting: the 'careful undressing' implies both care and sexual promise, while the 'wobbling photo' instantly conveys the idea of a picture viewed through tears. The 'fierce kiss' implies danger as well as desire.

The metaphor of a 'moon wrapped in brown paper' makes us see the onion through new eyes – as a gift of promise and light, hidden beneath a dry, unpromising skin. Traditional Valentine's gifts may be wrapped in fancy paper or ribbons, but this one has a plain exterior. The personification of the onion makes it seem

menacing – its 'fierce kiss' implies danger as well as desire.

Duffy's poem is a warning, as well as a celebration of love. The alliteration of 'cute card' and 'kissogram' conveys contempt for popular expressions of love, while the idea that the onion's loops 'shrink' to become a wedding ring implies entrapment and confinement. This theme is further uncovered by the one word sentence, 'Lethal' – Duffy is stating that love can be dangerous.

However, the repetition of line two's 'I give you an onion' at line 13, and the instructions 'Here' and 'Take it' imply that, while the narrator is wary of love, they are also insistent – there is a pestering, forceful nature to the poem which makes the reader question where the balance of control lies in the relationship.

Comparisons

The hyperbole of Lord Byron's **She Walks in Beauty** and Barrett Browning's **Sonnet 43** are great contrasts to Duffy's bald tone. Like **Valentine**, Dove's **Cozy Apologia** also defies conventional love poetry.

Valentine **- Essential Exam Prep**

Read **Valentine** by Carol Ann Duffy, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator speaking to? **AO1**
2. What gift is given? **AO1**
3. What poetry technique is shown in 'It is a moon wrapped in brown paper'? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the short commanding sentences like 'Take it'? **AO2**
6. Find three quotations that describe the onion? You might look at lines 1, 3, 7, 14, 19. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. Why are three of them effective in describing both the onion and love? **AO2**
8. What is the effect of the more negative words in the poem like 'knife', 'Lethal' and 'fierce kiss'? **AO2**
9. Do you think the poet feels hopeful about relationships? Why or why not? **AO3**

Mini-essay answer:

10. Compare how poets present love in **Valentine** and one other poem from the anthology. You might choose **Sonnet 43** or **She Walks in Beauty**. **AO1, AO2, AO3**

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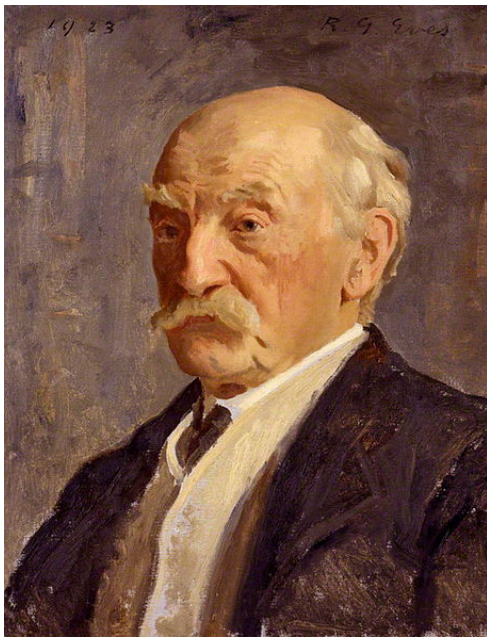
AO3: Show understanding of the relationships between texts and the contexts in which they were written.

A Wife In London

by Thomas Hardy

NOTES -for- STUDY



Thomas Hardy, a Victorian poet and novelist, was born in 1840 and died in 1928. Hardy's writing is considered to belong to the realist movement, which aimed to depict life truthfully and accurately. He was influenced by Romanticism, which included writers such as William Wordsworth, William Blake and Percy Shelley. The Romantic movement in poetry focused on emotion, individualism and an enjoyment of the past and nature. Hardy explored the ideas of social constraints and their impact on education, marriage and religion, as well as the theme of fate or chance, within his work. Much of his poetry was inspired by the death of his first wife and he used his work to reflect his remorse at her loss.

After his death in January 1928, there was controversy and disagreement surrounding his final resting place. Ultimately, his heart was buried in Dorset in the same place as his first wife and parents while his ashes remained in Poet's Corner in Westminster Abbey.

Summary

The poem is about a wife who is waiting in London for her husband to return from war. This is most likely to refer to the Second Boer War between the British Empire and the Boer people of South Africa from 1899 to 1902, but the poem explores the emotions of loss and grief more generally in the many women affected by the death of their husbands in many wars.

Whilst she waits in the darkened and foggy location of London, the woman is issued with a telegram informing her that her husband 'has fallen' in battle. However, the following day, she receives a posthumous letter from her husband detailing his hopes and dreams for their future together. The poem shows the cruel twist of fate that means she is informed of his death and then shown his love and affection for her that she will never again be able to enjoy. The poem leaves the reader with the decision to make about whether receiving the bittersweet letter is a blessing or a torture for the wife in question.

The Title

The title **A Wife in London** is straightforward and hints to Hardy's role as both an author and a poet – he was a storyteller and he unfolds the events of the poem like a story, with the title giving us the necessary context of the poem.

The use of the term 'a wife' is important, together with the pronouns 'she' and 'he' used throughout the poem, showing that Hardy wanted to represent the many different men and women affected by the the death of soldiers in the Boer War, rather than a specific individual.

Structure

The poem is divided into two clear parts and they are labelled, almost like chapters: 'The Tragedy' and 'The Irony'. This shows the physical divide between the two days that the events happen on. It could also suggest the opening that the loss of her husband leaves in her life. The word 'Tragedy' is highly emotive and clearly signals to the reader the misfortune that will be witnessed through reading the poem.

Each section has two stanzas and both are written in present tense, allowing Hardy to unfold the story as it happens to the reader, adding to the dramatic tension and emotion that the poem creates.

The regular rhyme scheme of the poem could be used to show the monotony or inevitability of life as it continues, even after death. The rhyme almost makes the poem sound jaunty and upbeat, a contrast to the dark imagery and depressing theme within the poem. However, this could be reaffirming the fact that, by the end, where the wife has confirmation of her husband's true feelings for her, there is some happiness to be taken from the event of his handwritten letter arriving after the confirmation of his death.

Ideas and Language

The poet uses pathetic fallacy to describe both the location and the mood of the poem. There are references to the 'tawny vapour' of the city and how the 'fog hangs thicker' after she has received the news about her husband. This makes London sound dull and filled with thick smog, creating an ominous and gloomy image, foreshadowing the heartbreaking news she is about to receive. This is contrasted at the end of the poem with the line 'of home planned jaunts [...] in the summer weather', showing the love and happiness they once shared. Although the possibility of these days in the future has been taken away, it suggests that the ending of the poem is much more positive than the opening – the wife is able to happily remember her husband and the love they shared.

The description of London in the opening stanzas immediately creates a feeling of claustrophobia and isolation to mimic the feelings of the wife. The fact that she 'sits' suggests that she has nothing to do but worry about her husband, who is far away in battle. She is trapped by her fear for him and also by the 'webby fold on fold' of fog that surrounds the house, further creating anxiety and seclusion. The simile 'like a waning taper' literally refers to the streetlights peeping through the fog, but is also a symbol of both her hope that still burns for her husband and also a hint to the fact that she will find out her husband is no longer alive. The adjective 'waning' shows that her hope may be diminishing, just like her husband's life. This is further suggested through the use of the phrase 'glimmers cold', suggesting the harsh reality of her husband's death and the loss of her hopes for the future.

The second stanza succinctly shares the tragedy of the poem – the delivery of the news that her husband is dead. The information is given dispassionately despite its importance. The phrase 'cracks smartly' to describe the messenger's knock at the door is onomatopoeic and also signals to the reader the fracture that the news is going to cause in the woman's life. The use of the adverb 'smartly' suggests the formality of how the information is shared with the wife. The 'flashed news' is concise and it's difficult for her to comprehend the tragic information she has just been given. The final line of the stanza demonstrates the emotion of the news despite the regulatory yet kind way it has been shared through the euphemism that 'he – has fallen –' by employing the use of dashes. These create a pause in the poem, perhaps mimicking the hesitation of the woman to read the dreadful news she has been given. It may also symbolise the fissure that the news creates in her life.

The second section of the poem, 'The Irony', literally signals a new day, but also foretells of a different emotional stance for both the wife and the reader. Although 'the fog hangs thicker', therefore suggesting the atmosphere of sadness has intensified, there is a sense of unavoidability of life continuing as 'the postman nears and goes', emphasising the normality of the postman's round and in addition, the inevitability of the

casualties and bereavements in war. The use of the alliterative phrase 'firelight flicker' suggests there is a glimmer of hope, a possibility of some happiness for the woman through the arrival of a letter from her husband, in 'his hand, whom the worm now knows'. This grotesque image is a brutal reminder of the cruel and final separation of the woman from her husband due to the war and the realities of the effects of war on the many men and women who lost loved ones.

The incongruity of the situation continues as the poem describes the letter, 'Fresh – firm – penned in highest feather': the irony being that her husband is no longer fresh and firm, just like their love, hope and dreams. Where once he had been alive and well enough to write her a letter, this is contrasted with the knowledge that now he is unable to do this ever again. The letter outlines his excitement to return home in a 'page-full of his hoped return' and of his intentions of 'home-planned jaunts'. The language here suggests the positivity and anticipation that he held before his death to return to simple pleasures and there is a suggestion that it is these plans that are allowing him to remain strong and focused during the war. The final line cruelly highlights the loss that the woman is facing through the line 'of new love they would learn'. This final line intensifies the emotion and tragedy of the poem that they will never have this opportunity that he speaks of. There is a sense of loss of the future and of rekindling their relationship, even perhaps 'new love' referring to his hopes of a family with the woman when he returns. This final line leaves the reader with conflicting feelings about the poem – the appreciation of his love and the happiness that they were lucky to have shared, contrasted with the grief and cruelty of his loss and that she will never be able to see him to fulfil those dreams together.

A Wife in London **- Essential Exam Prep**

Read **A Wife in London** by Thomas Hardy, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the poem about? **AO1**
2. The fog foreshadows the wife's grief. What is foreshadowing? **AO1**
3. What is irony? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think the poem is given chapter headings? **AO2**
6. Find quotations that describe communication (telegram or letter) in the poem. You might look at lines 6-7, 12, 13, 15 -17. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. What makes the telegram and letter powerful images of the poem? **AO2**
8. What do we need to understand about communication during the Boer War in order to make sense of this poem? **AO3**
9. What elements of the poem show us that Hardy was against war? AO3

Mini-essay answer:

10. Compare how poets present the effects of conflict in **A Wife in London** and one other poem from the anthology. You might choose **The Manhunt** or **The Soldier**. **AO1, AO2, AO3**

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Death of a Naturalist

by Seamus Heaney

NOTES -for- STUDY

Seamus Heaney, an Irish poet and recipient of the Nobel Prize for Literature, was born on 13th April 1939. Raised on his father's cattle farm, he chose to pursue a career as a poet over farming. His first major published work was a collection of poems called **Death of a Naturalist**, which included the poem of the same name; it won numerous awards and brought Heaney great success and popularity. His poetry explored themes such as childhood experience, coming of age, family relationships and country living, influenced by his upbringing in rural Northern Ireland.

Heaney went on to become a professor at both Harvard University and Oxford. He won the Nobel Prize for Literature in 1995 and continued writing poetry until his death in 2013 at the age of 74.

Summary

Through the poem, Heaney shares a childhood memory of collecting frogspawn from a flax-dam, vividly depicting the sensory details to share the experience with the reader. The poet explores the theme of childhood innocence and enthusiasm through his keen interest in the countryside, of 'dragonflies, spotted butterflies' and 'frogspawn', and learning about nature in the classroom, incorporating a child-like tone to mimic the amazement and wonder he felt as he collected 'jampotfuls of the jellied specks' and watched them 'burst into nimble swimming tadpoles'. However, the poem's second stanza recalls a threatening visit where 'angry frogs invaded the dam' and he is 'sickened', his curiosity and eagerness now lost, representing coming of age and the loss of childhood innocence as childhood comes to an end.

The Title

Death of a Naturalist probes a metaphorical 'death': the loss of childhood innocence and enthusiasm. Initially, the speaker is fascinated by nature and 'Naturalist' from the title refers to a scientist of nature, exploring the natural world and its living beings, just as the child in the poem does. However, the hyperbole of a 'death' referred to in the title shows the end of this enthusiasm; the poet's interest moves from innocence to experience and from curiosity to knowledge.

Form and Structure

The poem is clearly split into two distinct sections, not just in its physical structure of two stanzas, but in the contrasting tone between the two sections. The first section is very much positive and depicts a child's amazement, curiosity and sense of wonder, using unappealing language to mimic a childlike fascination with things that are disgusting; while the second stanza presents a more hostile and alarming tone, showing the change in the understanding and outlook of the speaker, representing the movement from curiosity to knowledge. Beginning with the conjunction 'Then', the second stanza shows a clear movement away from childish intrigue and becomes much more sinister, with exploration of the themes of revenge and vengeance, showing the more hostile realities of nature.

The opening of the first stanza uses elongated sounds, such as 'green', 'heavy headed' and 'weighted', that slow down the poem, mimicking the long hot summer's day and the method of the flax-dam process. However, this is contrasted later in the first stanza with a much quicker pace to mimic the enthusiasm and excitement of the child's persona. Phrases such as 'on shelves at school, and wait and watch' and 'the daddy frog was called a bullfrog and how he croaked and how the mammy frog' use repetition of connectives to mimic the dialogue of a child.

The second stanza again uses unappealing language, but this time it is much more hostile and the reader feels the unease and, in places, fright of the speaker, suggesting a change in their understanding and innocence, and ultimately, their move from ignorance to knowledge.

Themes and Language

The poem opens with grotesque imagery in the line 'the flax-dam festered in the heart', immediately placing the reader in his childhood and his memories of exploring the countryside with childish fascination. The line describes the seed that grows in sodden earth and rots, releasing an unpleasant odour, hinting at Heaney's knowledge of farming due to his father, who was a farmer, and also at the typically 'boyish' trait of being interested in things that are disgusting or unpleasant. The use of the verb 'festered' creates vivid sensory imagery, firstly of the stench that would be emitted from the decomposing plant. In addition, the word 'festered' can be used to describe infection in the body and Heaney might be referring to this due to the word at the end of the line, 'heart', suggesting that the patch of decaying plant is like a rotting wound.

Heaney recreates the pure and uncomplicated appeal of nature as a child, describing how the flax 'sweltered in the punishing sun', making it sound like it is sweating and emitting a pungent scent in the heat, adding to the grotesque imagery. He references 'heavy headed flax', 'huge sods' and 'clotted water', each vividly depicting the scene and foreshadowing the negative reaction later in the poem.

Sensory description is layered within the poem, utilising plosive alliteration in 'bubbles' and 'bluebottles' alongside 'gargled' and 'delicately' to mimic the sounds of nature. This is further developed in the metaphor 'gauze of sound around the smell', appealing to the senses to intensely share the concentrated experience with the reader. The 'gauze' recreates the heavy atmosphere of the hot day and the impression of moving through thick, hot and pungent air on an adventure. The effect of this rich description is to vibrantly share the childhood experience, absorbing the reader within a typical shared memory of the fascination with nature that all children experience.

Childlike excitement is introduced to the reader through the superlative 'But best of all' to describe the 'warm thick slobber of frogspawn', mimicking the exuberance of childhood at the disgusting but enthralling texture. 'Slobber' depicts the wet, unpleasant consistency of the frogspawn, again including the reader in a sensory adventure alongside the poet. Heaney goes on to describe, line by line, the process of the tadpoles from 'jellied specks' to 'fattening dots' to 'nimble swimming tadpoles'. The reader is caught up in the enthusiasm of the child persona as we follow their description of the evolution of the frogspawn, the adjectives 'jellied', 'fattening' and 'nimble' alongside the word 'slobber' mimicking the simplistic description of a child. This is further represented through the reference to 'Miss Walls', 'the daddy frog' and the 'mammy frog', showing the straightforward educational development of a child as they investigate the world around them with the help of their teacher, expanding their knowledge with facts such as 'you could tell the weather by frogs' and 'they were yellow in the sun and brown in the rain'. The unsophisticated naivety of a child is presented through these phrases, continuing the sense of returning to childhood for the reader and the positive, uncomplicated life it affords.

This is brutally reversed in the second stanza: the stanza opens with another grotesque image of fields that were 'rank with cowdung', again building the sensory detail of the memory for the reader. However, this time, instead of childish delight, the reader is led to a different atmosphere entirely through the

use of military imagery employed by the poet. The lexical choices include 'invaded', 'grenades' and 'vengeance', creating a tone of conflict and revenge instead of intrigue and adventure. In the first stanza, the poet moved the frogspawn into his own environment of 'window sills at home, on shelves at school', domesticating nature and making it easy to access for his own investigation. However, in this stanza, nature is now inhospitable and 'obscene', the vivid and negative language making the environment seem aggressive and unwelcoming.

Heaney once again employs onomatopoeic language to build a sense of auditory atmosphere: the frogs emit a 'coarse croaking' in a 'bass chorus' with 'blunt heads farting'. The language choices, although still childish in the use of the word 'farting', create anxiety and worry for the reader and the persona. The sound of nature was once delicate; now it is low and forbidding, showing the shift of evolution - the frogspawn has grown into frogs and so too the persona has grown from innocence to experience.

The use of the metaphor 'great slime kings' presents the idea of regaining territory and power, the word 'great' suggesting majesty and authority. The poet feels that he has stolen from the frogs and now they are seeking revenge - the childish innocence has well and truly departed and is replaced by fear. This is shown through the idea that if he reached for the frogspawn, it would 'clutch' his hand. This closing line suggests the fear that he now has of the frogs and, by extension, nature - no longer childlike and innocent, he feels the threat and uncertainty of life, showing the uncertainty of coming of age and moving from purity to understanding.

Death of a Naturalist **- Essential Exam Prep**

Read **Death of a Naturalist** by Seamus Heaney, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is Miss Walls? **AO1**
2. What are the 'great slime kings'? **AO2**
3. What is a naturalist? **AO1**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. The final line of the poem is like an image from a nightmare. What is the effect of this? **AO2**
6. Find quotations that describe the frogs in the poem. You might look at lines 8-9, 11, 14-15, 16-17, 27-28 and 29 - 31. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. What is effective about the changing descriptions of the frogs? **AO2**
8. What words/phrases give us the impression of a child narrator? Why is this effective? **AO3**
9. Do you find the poem funny or disturbing? Why? **AO3**

Mini-essay answer:

10. Compare how poets present nature in **Death of a Naturalist** and one other poem from the anthology. You might choose **To Autumn** or **The Prelude**. **AO1, AO2, AO3**

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AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Hawk Roosting

by Ted Hughes

NOTES -for- STUDY

Ted Hughes, a poet from Yorkshire, was born in 1930 and died in 1998. Married to American writer Sylvia Plath, Hughes was Poet Laureate from 1984 until his death. After serving in the Royal Air Force for two years, he attended Cambridge University to study archaeology and anthropology. Both of these subjects can be seen within in his work as many of his poems centre around the themes of the countryside, human history, mythology and the plight of man.

Summary

Hawk Roosting is a poem that literally celebrates the strength, intelligence and single-mindedness of the hawk. It is a dramatic monologue from the point of view of the hawk, progressing through a list of reasons and justifications for its superiority and motives. The poem explores the themes of power and control through the description of the predatory and violent life of a hawk, who is sitting at the top of the wood overseeing his world. At the time the poem it was published, it was considered to be controversial because of its apparent links to fascist leadership and dictatorial power, not just because of its uncompromising and unapologetic presentation of the hawk, but also because an eagle sitting at the top of a wreath was a Nazi symbol.

The Title

Seemingly routine and unimportant, the title literally depicts the bird settling down for sleep, creating an initial sense of harmlessness and innocence. However, this is at odds with the portrayal of the hawk in the poem; the hawk is presented as actively enjoying his position of power, shown by a haughty and confident tone through all of the stanzas. The title demonstrates his confidence in his own superiority and affirms that he, as a predator, has nothing to fear.

Form and Structure

The poem is formed of six stanzas, each four lines long. Each stanza represents a different characteristic of the hawk: the first two stanzas survey his physical superiority; stanzas three and four explore his control and power over nature; and the final two stanzas are his arrogant justifications for his actions.

The poem is cyclic and ends where it begins, with the hawk roosting at the top of the trees, overseeing his world, and the first and last lines both begin with the personal pronoun 'I', reinforcing his continuation of power and unapologetic selfishness. This is further strengthened by the use of the present tense throughout the poem and the short sentences that are very direct and concise, in particular in the final stanza, giving the hawk's monologue an abrupt and incontestable tone.

The first stanza has repetition of the sound 'ee', such as in 'between', 'feet' and 'sleep', mimicking the sound of the hawk's call through the trees.

Themes and Languages

The poem opens with the line 'I sit in the top of the wood, my eyes closed'. This line immediately adopts the arrogant tone that continues through the rest of the poem. The verb 'sit' makes the hawk sound almost regal, overseeing his kingdom calmly and authoritatively. The fact his eyes are 'closed' suggests his satisfaction in his physical and metaphorical position as well as his unwavering confidence in his own safety. It could also suggest his refusal to consider the consequences of his actions.

This self-belief is further developed in line 2 through his reference to 'no falsifying dream', showing his pride and pleasure in his own abilities and that he is able to live up to his own expectations and his intimidating stature.

Repetition of the adjective 'hooked' in line 3 emphasises his ability to cause pain and suffering to his prey with his personal weapons. There is a clear arrogance in this monologue and this is further presented in his egotistical reference to 'in sleep rehearse perfect kills' in line 4, as if his abilities in violence and brute force are something that is so natural to him that he can do it in his sleep.

The hawk believes that the world is there for his 'convenience', showing his conceit in line 5 as well as his delight through the use of the exclamation mark. It is almost humorous for the reader to consider the hawk believing the world is there purely for his own 'advantage', built to accommodate only him and that he is the master of it: 'the earth's face upward for my inspection' in line 8 shows the control and influence he believes he has on the environment around him.

His physical strength is further displayed through the phrase 'my feet are locked upon the rough bark' in line 9, the verb 'locked' suggesting his power and stubbornness – he will not let go of the branch, his prey or his power and control over the world.

Religious connotations are explored in lines 10 and 11 as 'it took the whole of Creation to produce my foot, my each feather'. The use of the capital letter for 'Creation' suggests this is a proper noun and therefore represents God, who has carefully moulded and made him as a perfect construction. The tone of the poem creates a sense of dislike for the hawk and his conceited impression of himself, especially as he suggests that he is in some way superior even to the creator of the world: in line 12 he 'hold[s] Creation in my foot', suggesting that he has ultimate control of the world. The imagery of this line implies to the reader that the hawk considers the world to be like a globe that he manipulates at his whim – instead of him turning to look at the world, he is of the impression that he turns the world to look at it, like spinning a globe, shown by the quotation in line 13 'revolve it all slowly'.

From line 14, the violent and predatory nature of the hawk is emphasised through language choices such as 'I kill where I please', 'tearing off heads' and 'allotment of death'. These emphasise the threatening brute force of the hawk as well as its unrepentant and vicious nature. There is a disregard for anything other than its own needs and desires. The metaphor 'allotment of death' suggests that the hawk sees the world as his own area for developing and growing his food needs. Additionally, 'allotment' can also mean the designation or granting of budget or permission, again reinforcing his control over the world.

In line 15, the hawk is unapologetic in the line 'there is no sophistry in my body'. Linking to the earlier quotation of 'no falsifying dream', the hawk's clear and shameless motive is displayed to the reader. He is content with his purpose and uses this to justify his actions; he doesn't deceive or lie about his intentions. He is 'direct' and he emphasises that 'no arguments assert' his rights – he holds the power of the world and he is confident and arrogant in his belief that there is nothing that can usurp him. Despite this, in line 21 he highlights that 'the sun is behind me', suggesting that even nature is in agreement with his position of control. This line could also literally depict the hawk at the top of tree, overlooking the world, with the sun in the sky behind him. It is suggestive of almost a spotlight on the hawk, marking him out as important and in control.

The inflexibility of the hawk is demonstrated again in lines 22 and 23 when it says 'Nothing has changed since I began. My eye has permitted no change'. His 'eye' suggests that he is ever-watchful of his world and a constant monitoring presence over events. The verb 'permitted' reasserts his authority and his supremacy – just as the world was constructed for his convenience, so it will

not change so that it does not disturb him.

The final line of the poem reinforces his obstinacy and determinedness, showing that he is 'going to keep things like this'. The final line, a short sentence along with the other lines in the poem, shows the unwavering beliefs of the hawk and his inability or refusal to consider anything other than himself. This is further highlighted through the repetition of the personal pronouns 'I', 'me' and 'my' throughout the poem.

Hawk Roosting **- Essential Exam Prep**

Read **Hawk Roosting** by Ted Hughes, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO1**
2. What is the effect of the line 'My manners are tearing off heads'? **AO1**
3. What is a dramatic monologue? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think the poet chose to write a poem without a rhyme scheme? **AO2**
6. Find quotations that show the hawk's violence. You might look at lines 4, 14, 16, 17-19. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. How are three of these phrases being used in the poem? **AO2**
8. What is the effect of the lines 'Nothing has changed since I began' and 'I am going to keep things like this'? **AO3**
9. Do you agree with the hawk's feelings of superiority? **AO3**

Mini-essay answer:

10. Compare how poets present nature in **Hawk Roosting** and one other poem from the anthology. You might choose **Death of a Naturalist** or **The Prelude**. **AO1, AO2, AO3**

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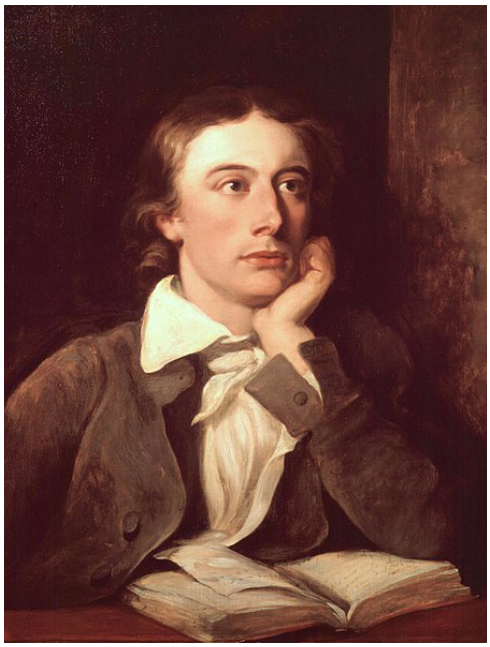
AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

To Autumn

by John Keats

NOTES -for- STUDY



Keats belonged to the second wave of Romantic poets that were inspired by the naturalism of William Wordsworth. In an increasingly industrial climate, the Romantics believed in the supremacy of nature and the transformative power of art. Keats was said by a friend to be moved to an unusual degree by sensory identification with the things around him: "Nothing seemed to escape him, the song of a bird and the undertone of response from covert or hedge, the rustle of some animal, the humming of a bee, the sight of a flower, the glitter of the sun, seemed to make his nature tremble!"

Keats died in 1821, at the tender age of twenty-five. His short life was scarred by a series of tragedies including the premature deaths of his father, his mother and his younger brother. Even when he found happiness with Fanny Brawne, joy soon gave way to despondency – he was unable to marry (and therefore consummate his relationship with) his beloved because he had aborted a medical career in favour of an uncertain literary career (early reviews were mixed), further compounded by his ill health (he developed tuberculosis in 1819). He began to distance himself from Fanny because of the pain that thoughts of her caused him, only making him more agitated and more ill. Though he never grew old, several of his poems ruminate on death and possess a mournful, melancholy tone.

Form

1819 was Keats' most fruitful year. He composed a series of odes which are often grouped together and viewed as progressing from one another, just as the seasons do. Commonly known as the Five Great Odes of 1819 they comprise:

- **Ode to a Nightingale;**
- **Ode on Melancholy;**
- **Ode on a Grecian Urn;**
- **Ode to Psyche;**
- **To Autumn.**

An ode is a lyrical poem written in praise of someone or something. **To Autumn** can also be considered a pastoral – a work of literature that idealises rural life. It was written after Keats had taken a walk around the stubble-plains of Winchester.

Structure, Language and Meaning

The primary poetic device at work in **To Autumn** is personification, as suggested by the ode's title being addressed to the season of harvest. Some manuscripts fail to capitalise the seasons, treating them as general nouns rather than proper nouns, yet Keats imbues them with character traits to the extent that we see Autumn as a physical being, 'sitting careless on a granary floor, / Thy hair soft-lifted by the winnowing wind'.

It is a tradition of European art to personify the seasons as women and Keats begins his ode with pregnant imagery of 'mellow fruitfulness'. Growth and abundance is the general theme of stanza one. Though the pastoral picture of 'ripeness' is undoubtedly a satisfying and pleasant one, the language subtly indicates that Summer has worked hard to produce the bounty,

with the tough monosyllabic verbs 'load', 'run', 'bend', 'fill', 'swell', 'plump' and 'set' punctuating the otherwise peaceful scene of 'thatch-eves' and 'moss'd cottage trees'. Many of the same verbs express ideas of mass and weight, indicating that 'Summer has o'erbrimmed'. This is also indicated by the preponderance of double-letter words: 'For Summer has o'erbrimmed their clammy cells' is literally oozing with them! A plenitude of sibilance and assonance also creates a summery sense of splendour and decadence.

The theme of abundance is also signalled by the structure. Keats' other famous odes typically contain ten lines per stanza but **To Autumn** is blessed with one extra, again as if its bounty cannot be contained. This is also coded in its lyrical description, with most nouns accompanied by adjectives or turned into evocative compound nouns such as 'cottage-trees'. However, it is one of the many adjective noun configurations – 'maturing sun' – that first hints towards the decay that follows the harvest. Initially raising the gentle spectre of a sunset at the end of a warm summer's day, in the wider context of the poem's life-death narrative arc it can become a rather harrowing image of a wintry demise.

Keats strived to achieve what he termed 'Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason' (from a letter he sent to his brothers in December 1817). This state of poetry required the subjugation of ego so that the power of nature and beauty is able to overcome all other considerations. Some have seen **To Autumn** as the finest example of this, although the opening line of stanzas two and three allow a degree of rhetoric in the poetic voice. The structure of each stanza is an ABAB quatrain that establishes its topic, followed by elaboration in a CDEDCCE rhyme scheme. The use of iambic pentameter also keeps it in the dynamic tradition of Keats' idols Edmund Spenser and William Shakespeare. There are minor variations to both the rhyme scheme and the meter, for instance the very first syllable is stressed rather than unstressed, but these organic disruptions prevent the poem from sounding overly mechanical.

In contrast to the busyness of stanza one, stanza two is more restful. The soft sound of fs ('oft', 'find', 'floor', 'soft-lifted', 'furrow', 'fume') and ws ('whoever', 'winnowing wind', 'Drows'd', 'while', 'swath', 'twinèd') creates a drowsy tone in-keeping with the season in which leaves fall and animals go into hibernation; Autumn is ready to reap the bounty sown through Spring and Summer and to take things easier. The buzzing of bees gives way to respite captured in a series of hazy images; whether reposing on the granary floor, care-free enough to leave the furrow 'half-reap'd', asleep in the poppy field 'while thy hook / Spares the next swath', laying a head by the brook or watching the slow 'oozings, hours by hours' of apples through the cider-press, the impression is given that Autumn is not just 'patient', it has all the time in the world.

Except, of course, it hasn't. Stanza one contained images of fertility and growth, with the bees naively thinking that 'warm days will never cease'. Stanza two represents adult labour, even if it is intoxicating rather than toilsome. Stanza three continues this passage of time, with its rhetorical interjection of 'Where are the songs of Spring? Aye, where are they?' perhaps representing a rallying cry against the impending 'barrèd clouds'. It has been commented that Keats personifies the seasons "as if they were a group of girlfriends lazing around, sharing secrets and occasionally vying for attention". The opening line of stanza three is perhaps the poem's most antagonistic moment, seemingly pitting Autumn in opposition to Spring but the subsequent counsel, 'Think not of them, – thou hast thy music too,' sets a reassuring tone, as a 'wailful choir' of creatures assemble to mourn 'the soft-dying day'. Decay might be inevitable but it is not a

burden, its touch is light, 'borne aloft / Or sinking as the light wind lives or dies'. Moreover, though Winter – the one season without an active role to play in the harvest of Autumn – represents death, the seasons are presented as cyclical, giving life to one another, 'to set budding once more'. In this sense, Spring and Autumn are not antithetical, they are symbiotic, the 'full-grown lambs loud bleat from hilly bourn' resonating with the sound of Spring. The seasons change but we stay in the present tense throughout. The final image of 'gathering swallows twitter in the sky' might create a dark cloud overhead but swallows represent regeneration and their 'twitter' suggests that the music will go on.

To Autumn **- Essential Exam Prep**

Read **To Autumn** by John Keats, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. What is an ode? **AO2**
2. Who is the narrator speaking to? **AO1**
3. What is personification? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What rhyme scheme does the poem have? What is the effect of this? **AO2**
6. Find quotations that show autumn as being human-like (examples of personification). You might look at lines 2-3, 12, 14-15, 19-20. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. How are these phrases being used in the poem? **AO2**
8. What is the effect of the rhetorical questions in the poem? **AO2**
9. Why do you think the poet wrote an 'ode' about autumn? Think about his background as a Romantic poet. **AO3**

Mini-essay answer:

10. Compare how poets present the passage of time in **To Autumn** and one other poem from the anthology. You might choose **Death of a Naturalist** or **Ozymandias**. **AO1, AO2, AO3**

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Afternoons

by Philip Larkin

NOTES -for- STUDY

A third person speaker describes families in a new recreation ground on an autumnal afternoon. The poem expresses a sense of dissatisfaction, of life trundling on by whilst individuals are ensnared by domesticity. The mundanity of life is reflected by the everyday, unadorned language.

Philip Larkin was born in 1922. Despite being celebrated as one of Britain's favourite post-war poets, he lived a solitary life, eschewing fame and honours. He never married and was vehemently against having children, allegedly because he'd found his own childhood so dull. He spent most of his life working as a librarian in Hull and never once left the UK.

Afternoons was written in 1959; it is taken from the collection **The Whitsun Weddings**. Rationing had ended in 1954 and in 1957 Prime Minister Harold Macmillan told the British people they'd 'never had it so good'.

Though a sunny post-war optimism pervaded Britain during the '50s and '60s, Larkin was a self-confessed misanthrope. Choice quotes include, 'I feel the only thing you can do about life is to preserve it, by art if you're an artist, by children if you're not,' and 'They f*** you up, your mum and dad,' the latter taken from his 1971 poem **This Be the Verse**, which takes a more blunt and didactic approach to family life.

Larkin stubbornly resisted the chains of domesticity, yet it doesn't seem to have made him any happier. **Afternoons** is therefore written from an outsider's perspective. Whilst some have praised it as astutely observational, others have decried it as negatively one-sided, lacking empathy and true insight.

The Title

On a basic level, the action of the poem takes place on an afternoon, but Larkin invests the time of day with far more meaning than that. **Afternoons** represent a dull middle-age maturity, without the new lease of life that a breaking morning brings and without the post-work recreation associated with evenings; by the afternoon the pattern of the day is typically set.

It has also been commented that, in this afternoon setting, Larkin taps into the tedium of the child-rearing years that follow the first flush of romance, perfectly represented by those dragged out hours between lunch and a child's bedtime. Monotony is also signalled by the title's pluralisation, even though the events of the poem ostensibly cover a single afternoon.

Structure and Themes

Afternoons is written in three even, unrhymed stanzas, which again reflects a sense of dour monotony.

The seasons are used as an extended metaphor for the passing of time and the cycle of life: from the poem's outset, summer is fading into autumn as youth gives way to middle age. Domestic drudgery is another main theme and this, too, manifests itself in the structure of the poem: the first stanza represents a temporary form of escape as children are set free, but the second stanza takes us deeper into the prison of domesticity and the ruined reveries of youth. The repetition and enjambment between stanzas two and three highlights the unbreakable cycle of generations doomed to drudgery. The heavy use of –ing verbs also places this process in the present rather than the past tense, as if it is imperceptibly creeping over them, an inevitability that there's little point in resisting.

Language Analysis

Stanza One:

Summer is used to represent the flushes of youth; that this is 'fading' appears fatalistic, with the colon that ends line one marking a harsh divide with what has been. Furthermore, leaves falling represents the maturity of autumn; that they only fall 'in ones and twos' demonstrates a gradual, barely noticeable decline.

With autumn closing in, there is an encroaching bitterness, the word 'bordering' creating a sense of entrapment and a feeling that everyone is confined by a space that should be cosy and familial. The recreation ground is symbolic of a new, currently care-free and playful generation but the emphasis on 'new' serves to mark a contrast between new and old. Similarly, the 'hollows' of afternoons suggests that lives have been left empty and unfulfilled; though the mothers are 'young' there is little prospect of them veering from the path that they are on. The word 'assemble' has military connotations, as if the mothers' lives are strictly regimented. And the mothers, as is often the case with soldiers, are treated as a faceless mass. The 'swing and sandpit' at which they assemble, as well as being objects that symbolise play, contain sibilance that could be interpreted as playful. Alternatively, it could be interpreted as sounding threatening, especially in being unavoidable – 'assemble… / swing… sandpit… / Setting' – across several lines. The theme of freedom is pertinent, the line break accentuating 'Setting free', yet it is only the children that are set free here.

Stanza two:

The preposition 'Behind' separates men and women and implies that husbands are not as supportive as they should be, shielded by the female soldiers and appearing only 'at intervals'. The husbands' occupations in 'skilled trades' suggests achievement and respectability but still conveys a tough tradition of blue-collar masculinity that many households were steeped in by the 1950s. It also reinforces the old-fashioned gender divide which stated that men were breadwinners and women were housewives. The men too though are in drudgery, the passive verb 'Stand' making them static, all stuck in the same job. Post-war estates sprang up and were supposed to represent a comfortable way of living but Larkin here uses them as a symbol of uniform domestic drudgery.

Enjambment means we don't initially know what type of albums are being referred to (photo? music?) but thanks to the verb 'lettered' they already sound as ordered and joyless as the rest of this life being described. The wedding album, which should be a metaphor for the joy and aspiration a wedding brings, has been sadly discarded; the sense of lives forsaken also gives the verb 'lying' a double meaning, as if they were deceived by their nuptials.

Larkin had a dim view of the 'television' that was invading '50s homes: it represents low quality, mass entertainment that desensitises the populace and overshadows other pursuits. The preposition that begins line 15 appears to contrast with that in line 9 by looking ahead, however what is 'Before them' appears to be an ill 'wind' that is 'ruining their courting-places.' Pathetic fallacy conjures an image of decay and destruction in places that were once romantic.

Stanza three:

Enjambment and repetition across stanzas signals an ongoing, unbreakable cycle. However, the unusual parentheses around line 18 raise questions – Do 'the lovers' refer to who the parents once were or the next generation to come? Does the disjunction of this line separate a hope that the next generation could learn to break the cycle?

The next generation is represented as determined, which could support the hypothesis that they are capable of breaking the monotony.

On the other hand, 'intent' could imply that there is no chance of them deviating. The ensuing discovery of 'unripe acorns' is with connotations of seasons and the reproduction cycle but the negative state 'unripe' suggests naivety and barrenness. The next generation also appears unthinking and dependent on their mothers, 'Expect' implying an obligation, also reinforcing the idea that the young mothers are in servitude to their children. The verb describing their beauty as 'thickened' suggests coarsening and aging, perhaps because there's no time to tend to themselves. Moreover, they feel cajoled: 'Something is pushing them.' 'Something' is not clearly defined, which increases the sense of peril as it becomes impossible to mark and avoid. 'Pushing' suggests coercion against their will but they seem by this point to be incapable of pushing back. The final line presents an image of individual autonomy being physically sidelined.

Afternoons **- Essential Exam Prep**

Read **Afternoons** by Philip Larkin, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. What stage of life are the women in the poem at? **AO2**
2. Where does the poem seem to be set? **AO1**
3. What is sibilance? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think Larkin talks about the women as a group rather than as individuals? **AO2**
6. Find quotations in the poem that reflect domestic life. You might look at lines 3-4, 6-8. 11-14. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. How are these phrases being used in the poem? **AO2**
8. How does the mood of the poem change throughout the stanzas? **AO2**
9. This poem was published in 1964. How were gender roles different then? **AO3**

Mini-essay answer:

10. Compare how poets present the passage of time in **Afternoons** and one other poem from the anthology. You might look at **Ozymandias** or **As Imperceptibly as Grief**. **AO1, AO2, AO3**

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Dulce et Decorum est

by Wilfred Owen

NOTES -for- STUDY

Dulce et Decorum est is a poem of the First World War written by Wilfred Owen, one of the most well-known of the war poets. Owen joined the war effort believing that he and others were doing the right thing in fighting. He quickly became disillusioned through the sheer horror of war. He died in the final days of fighting in 1918 and most of his poetry was published posthumously in 1920. Many of his poems deals with the horrors he and the other soldiers faced in the trenches of Belgium and France.

The Title

The title of the poem is actually part of a Latin phrase: 'Dulce et decorum est pro patria mori' meaning 'It is sweet and proper (good) to die for your country'. Originally Owen had dedicated this poem to the poet Jessie Pope, a female reporter and writer of patriotic verse for the war effort. She specialised in writing verse promoting the war and making everything seem like a game, probably in an effort to get young men to enlist. Owen later changed his mind and titled the poem **Dulce et Decorum est.** This line appears in the final two lines of the poem and is the 'Lie' Owen suggests is being told to the young men who volunteer to fight. The 'My friend' he accuses of lying in this way may be Jessie Pope.

Structure and Themes

Dulce et Decorum est is a poem told from the first-person perspective of the poet. He relates his own experiences of the war including the graphic nature of death by chlorine gas poisoning. The poet relates both the events as they happened, using the exclamatory phrase: 'Gas! Gas! Quick boys!' to show the panic felt at a gas attack and how these events affected him later. The poet still struggles with memories of what happened to the soldier in front of him. Owen creates a detachment to the lines about his dreams by separating these two lines from the rest of the second stanza, showing their distance from the event itself. The man has been damaged by the gas attack and the second stanza is also damaged (separated) showing this.

The poem could be seen to have three stanzas of eight lines each with a final subsidiary phrase but these are broken up by the poet in various ways. There is also an alternate rhyme scheme (ABAB) throughout, perhaps to represent the relentless trudge of the men towards their resting place but this is varied with the use of caesura and enjambment throughout. These alterations remind us of the uncertainties the soldiers face and this is made even more explicit when the soldiers' trudge back to camp is interrupted by a gas attack throwing them into panic.

Ideas and Language

The poem begins by showing us the suffering of the exhausted soldiers as they march away from the front lines and return to a base to sleep. Their total exhaustion is shown in the use of images of the elderly though these men are all young. They are described as 'old beggars' and 'like hags', 'knock-kneed' and 'bent double'. Their discomfort is highlighted through the loss of their boots, their feet so injured that they seem 'blood-shod'. The repetition of the word 'all' in 'All went lame; all blind' shows us that none of the soldiers has escaped the weariness and suffering of the war.

The men suddenly face a gas attack and the panic amongst them is evident through phrases like 'an ecstasy of fumbling'. One soldier does not get his 'clumsy' helmet on in time and is killed by the gas. Similes here describe him as if on fire 'like a man in fire or lime' but quickly shift to similes of water and death by drowning. 'As under a green

sea' shows us the green colour of the gas and that the 'guttering, choking, drowning' in the gas fumes is like death by drowning in the sea.

The poet cannot get over the death and sees it 'in all' his dreams. The dead man 'plunges' at the poet in his dreams showing how vivid and realistic these events are to Owen. The description of the death of the man continues in this dream-like state where the graphic use of similes: 'Obscene as cancer, bitter as the cud' reinforce the horror of the soldier's death.

Eyes are 'writhing' and his lungs are 'gargling'. These powerful verbs go a long way towards the graphic description. His face is 'hanging' 'like a devil's sick of sin', a reminder of the images of devils perhaps on Michelangelo's **Last Judgement** in the Sistine Chapel. There is no honour in this death, it is graphic and vivid in order to highlight the 'lie' of the Latin phrase: 'Dulce et decorum est pro patria mori'. The phrase, meaning that it is sweet and right to die for one's country, is shown to be a fallacy once Owen has exposed the true horror of the death of a single soldier. Leaving the phrase in the original Latin perhaps shows the separation between the educated elite making the decisions about war and the actual young men fighting the battles. It may also show the idea of honour in battle as outdated and old-fashioned.

Dulce et Decorum Est **- Essential Exam Prep**

Read **Dulce et Decorum Est** by Wilfred Owen, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO2**
2. Where does the poem seem to be set? **AO1**
3. What is a simile? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. Why do you think Owen capitalises the word 'Lie' in 'The old Lie'? **AO2**
6. Find quotations in the poem that are realistic descriptions of war. You might look at lines 1-2, 5-6, 12-14, 16. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. What is effective about their use in the poem? **AO2**
8. What does the phrase 'Dulce et decorum est pro patria mori' mean? Why do you think Owen uses it in his poem? **AO2**
9. This poem was written by a soldier in World War I. How does he seem to feel about the war? **AO3**

Mini-essay answer:

10. Compare how poets present the effects of war in **Dulce et Decorum Est** and one other poem from the anthology. You might look at **The Manhunt** or **Mametz Wood**. **AO1, AO2, AO3**

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Ozymandias

by Percy Bysshe Shelley

NOTES -for- STUDY

Ozymandias is a poem in sonnet form by the Romantic poet Percy Bysshe Shelley. It was written as part of a friendly competition with his friend Horace Smith in 1817. Shelley was a renegade of his times: he left his wife for Mary Godwin (who later wrote **Frankenstein**), believed in revolutionary ideals about the world and had to live outside of Britain for much of his adult life to avoid scandal. Shelley was a poet of the Romantic movement. This was a movement of poetry started in the late 1700s by William Wordsworth and Samuel Taylor Coleridge and their friends. Its poets believed in the importance of the natural world and aimed to show the beauty and supremacy of nature at all times. Emotion above all else was important. Even though this poem seems to be about a great ruler and the statue that he left behind, we can still see the importance of the natural world in **Ozymandias**. The desert and the cruel and harsh landscape of Egypt is the last image we are left with in the poem, showing that nature conquers all.

Title

Ozymandias was the Greek name given to Ramses II, one of the greatest pharaohs of ancient Egypt. In the early 19th century, when Shelley was writing poetry, Europeans became fascinated with Egyptian culture after Napoleon conquered Egypt and began transporting the great treasures of the ancient Egyptians back to Europe. Shelley and a friend learned of the acquisition by the British Museum of a massive statue of Ramses II. They decided to have a competition to see who could write the best poem about this statue. While, to a certain extent, Shelley's poem is about the ravages of time and how no one is remembered forever, the fact that this poem is named 'Ozymandias' shows that the pharaoh has not been forgotten entirely.

Structure

The poem is a sonnet, an old-style love poem. The specific style of sonnet used here is the Petrarchan sonnet. This type of sonnet is written in iambic pentameter (each line having ten syllables with five stressed syllables). This type of poem includes an octave (eight lines) to begin, which sets out a problem. Commonly, this type of poem will have a volta or turn in the ninth line and the end of the poem (the last six lines) are referred to as the sestet and offer a solution. In Shelley's poem, we see some of these regular features played with and changed, perhaps to highlight the breaking down of the pharaoh's control. Perhaps this reflects that the power and human achievements of the pharaoh in the poem have been destroyed by nature.

The poem is written directly to the reader. The poet speaks second-hand about the experience: it is actually a traveller he has met who has seen the statue for himself. The image of the statue is described and built up in sections until we can imagine the entire thing and the poem ends, not with the discussion of the greatness of the pharaoh, but with the image of the lonely desert where nature has reclaimed her place.

Ideas and Language

Ozymandias is a poem written in the first person. While Shelley often wrote about the beauty of nature, here he chooses to write about the ferocious forces of nature. **Ozymandias** or Ramses II was one of the greatest leaders of the ancient Egyptian world. The people of his time would have thought of him as a 'god on Earth'. Many massive statues were created in his honour and it is probable that the Egyptians themselves imagined that they would last forever. In the poem, however, we see the destructive forces of time and nature. The once-great civilisation is in ruins and the great statues to Ramses are in pieces. The poem is a warning about arrogance and pride in the face of unstoppable natural forces.

The poet speaks directly to the reader about a 'traveller' he has met. The traveller has told him about a great, ruined statue in the desert. We get impressions of the statue and the man who built it. Phrases such as 'whose frown and wrinkled lip' and 'sneer of cold command' show us that Shelley disapproves of the Pharaoh. He seeks to paint him as an arrogant and cruel character who cared little for his subjects. He pronounced himself 'king of kings' showing his arrogance, power and pride. His pride is shown to be pointless. He says, on the sculpture, 'Look on my works, ye Mighty, and despair!' in an effort to put fear into the hearts of his enemies because of his great power and ability. Since the statues are now destroyed, his life's work ruined by the passage of time, people will more likely 'despair' at the transitory nature of such power. This power that he wielded was fleeting and unimportant in the vast scheme of time. The short phrase 'Nothing beside remains.' finishes off this idea, stating in a simple way the finality of the destruction. The caesura here adds to this sense of finality.

Shelley uses language throughout the poem that impresses us with the ruined state of the statue. When he describes the statue, he uses the technique of personification (the comparing of something that is not human with human characteristics), as though the statue has been alive at some point but is now dead and decaying: 'trunkless legs', 'shatter'd visage' and 'wrinkled lip'. The final lines of the poem revert to speaking of the desert itself, using the alliterative phrases 'boundless and bare' and 'lone and level' to enhance the sense of the emptiness, the constant sameness of the desert in which the statue stands. Ultimately, it is the desert that has vast power and survives the centuries.

Ozymandias - **Essential Exam Prep**

Read **Ozymandias** by Percy Bysshe Shelley, in the Eduqas Poetry Anthology, then answer the following questions.

One sentence answers:

1. Who is a modern-day Ozymandias, and why? **AO1**
2. Pick three words which describe the environment where the statue is found. **AO1**
3. What is a metaphor? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events and characters. **AO1**
5. What is the poet trying to tell the audience about power? **AO1**
6. Look at lines 5 and 13. Which words or phrases convey a sense of Ozymandias' power? **AO1**

Paragraph answers:

7. Explain how the words and phrases you chose in the last question are effective. Use appropriate terminology (such as **alliteration**, **hyperbole** or **metaphor**) when explaining your answer. **AO2**
8. Why does the poet use the sonnet form to tell the story of Ozymandias? **AO2**
9. How do you think an audience of the time would have received Shelley's poem? Would audiences today have a different reaction? **AO3**

Mini-essay answer:

10. Compare how poets present the passage of time in **Ozymandias** and one other poem from the anthology. You might look at **As Imperceptibly as Grief** or **Death of a Naturalist** or **Afternoons** for comparison. **AO1, AO2, AO3**

Remember!

When answering the Component 1 poetry question, you will be tested on the following Assessment Objectives:

AO1: Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Mametz Wood

by Owen Sheers

NOTES -for- STUDY

Mametz Wood is a poem by Welsh poet Owen Sheers. Sheers is not just a poet, he is a playwright, journalist, novelist and TV presenter as well. His work is characterised by being written in easy to understand English but used in a way which makes it heavy with meaning.

Mametz Wood considers the futility of war by focusing on human remains which still come to the surface even today in Belgium and France.

Context

Mametz Wood is both an actual wood and the name of a battle that was part of the Somme Offensive during the First World War. Welsh troops were ordered to advance on the wood in order to capture it from the Germans.

The wood was full of German troops and an initiative that was supposed to take a matter of hours ended up lasting five days. This was because the troops who began the push to Mametz Wood were stopped in their tracks by machine gun fire. Further attacks were also unsuccessful and there was some suggestion that the soldiers were not enthusiastic enough.

A new commander was put in charge and the Mametz Wood offensive started again on the 10th of July 1916. This time the soldiers reached the wood and fought hand-to-hand with the Germans using bayonets. By July 12th, the wood was clear of German soldiers but the Welsh Division had taken 4000 casualties, with 600 men dead. Their bravery and honour was never acknowledged.

Owen Sheers visited the scene of the battle and witnessed the discovery of a grave containing 20 soldiers. They had been hurriedly buried but, nevertheless, had been placed so that they were linking arms. This was his inspiration for the poem.

Structure

The poem appears to have a regular structure – every stanza is made up of three lines. If you look at the punctuation, you will see that the stanzas are deliberately grouped. The first one stands alone with a full stop at the end of it. The second and third stanzas are linked by a comma with the full stop at the end of the third stanza. This pattern repeats itself throughout the rest of the poem. The structure may represent the ploughed furrows of the field where the bodies have surfaced.

Despite the regular length of the stanzas, the structure is otherwise unpredictable, with lines of varying length and no rhyme scheme. This structural choice possibly echoes the random nature of the bones coming to the surface of the earth or the chaotic nature of the battle itself.

There is a sense of time passing throughout the poem with indicators like 'For years afterwards', 'And even now', 'This morning' placed at the beginning of stanzas to show the reader where we are in time and to emphasis that a lot of time has passed since these bones were interred.

Language

Stanza 1

The word 'wasted' can have two meanings here. The literal meaning suggesting the young are wasted away by the earth until they are nothing more than bones. It can also refer to the waste of life for the young men who were part of this major battle.

The reference to 'plough blades' – as well as being literal – potentially reference the weaponry used in the battle. The soldiers had to face hand-to-hand combat with bayonets, which were long blades attached to the end of a rifle. This brutality

however is tempered by the word 'tended' as it is clear that the farmers are helping to heal the land and to use it for good rather than it be a place of death.

The first line of stanza 1 has a repeated 'f' sound which is soft and perhaps reflects the farmers' good intentions. Lines 2 and 3 of the same stanza repeat a harsher 't' sound which perhaps signals the gruesome discoveries the farmers are making.

Stanza 2

The fact that the farmers are growing on this land is echoed when Sheers uses the word 'chit' in stanza 2. If you 'chit' a potato, you allow it to sprout leaves and grow. It seems that Sheers feels like the bones are sprouting or growing from the land. A 'chit' is also an official piece of paperwork which often deals with money owed, it would be a familiar word for soldiers in the British Army and also gives the sense that these men are owed something for the sacrifice that they made.

The metaphor comparing a shoulder blade to a 'china plate' – as well as linking with the plough blade of the first stanza – gives an image both visual and material to the reader. China in this context is often white, very fragile and easily broken – just like bone. The smoothness of a shoulder blade is also implied in this imagery. In fact, china is often known as 'bone china'.

Relics were a feature of medieval Christianity. Devout Christians often bought what they believed to be the physical remains of a saint or holy person – a finger or a lock of hair. Relics were extremely precious and were supposed to have powers of healing. In reality, lots of Christians were sold chicken bones or hair from a regular person – relics were a known 'con' of the church. The reference here to the fingers of the soldiers being relics, as well as being a genuine resemblance, could suggest that these bones are precious and that perhaps they also have the power of healing as the wrongs done to the soldiers can be made right to a small extent if they are now honoured.

The metaphor comparing the skull to a 'bird's egg' is similar to the 'china' image in that it suggests the fragility of the bone. The word 'blown' is interesting. It could be a literal reference – the soldier was 'blown up' by the weapons of war. However, it is also possible to blow an egg. You make a hole in either end and then blow the contents of the egg out leaving the shell more or less intact. This then could reinforce the fact that the person this skull belonged to is no longer present and only their 'shell' remains.

In stanza 2, we see an alliterative repeated 'ch' sound which could represent the broken fragments of bone as well as the harsh reality of why the men died. The tone softens towards the end of the stanza with the 'b' sound perhaps showing that although their end was violent, it was many years ago and that the violence is over or has been softened by time.

Stanza 3

Sheers says that the flint 'mimicked' the bones – again this could be in the literal sense that stones were also ploughed up and that in shape, they didn't look much different to the broken bones. It could also link back to the previous two mentions of blades as flint was used by ancient people to make weaponry, axes and knives.

The mention of blue and white is not easy to place. It could refer to the whiteness of the bone against the blue of the sky. Alternatively, flint can have a blueish tone to it and may refer to the mix of flint and white bone in the field.

The 'nesting machine guns' seems to be an oxymoron because nesting is associated with birds making a safe home for their chicks, not lying in wait for the enemy. It works because it gives a sense of hidden danger and links back to the description of a skull as an egg.

Stanza 4

A 'sentinel' is a soldier on guard and so this use of a military term fits the subject of the poem. There is also a sense that the earth is watchful and waiting, seeing conflicts start and finish, but always remaining constant. There is also the suggestion that earth has guarded the bones of these men for many years, but now gives them up to remind a new generation of what the men went through.

The comparison of the earth to a wound links to the injuries many of the men suffered and also the remains of the fighting which can still be seen in the earth at this spot – shell holes and remains of trenches are very visible reminders that this was a place of war. The fact that the earth is 'working a foreign body' to the surface also suggests that it is healing itself. Of course, the bones literally are 'foreign bodies' as the men who died were from Wales.

There is repetition of 'back into itself' which also appears in stanza one. This gives a sense of looking back to previous experiences and literally, digging up the past.

Stanza 5

The 'broken mosaic' is an image that is typical of Sheers who likes to refer to natural phenomena and man-made objects in the same imagery with the implication that man and nature are one. The 'mosaic' gives thoughts of images from history (of mosaic floors mostly) and emphasises how much time has passed since these bones were buried. 'Broken' again refers to the fragility of the bone – and to the lives of the young men who were killed.

Dance-macabre is a medieval concept (usually referred to in the French form – Danse Macabre) which can link to the previous mention of relics and to the mosaic reference in the line above. The 'Dance of Death' was an allegory shown in music, painting and stories to remind people that whoever they were in life, death is the great leveller and will come to us all. It was meant to keep the fragility of life in the mind of sinners. Sheers has evoked this image because it matches his thoughts on the fragility of the men's lives. It also refers to the fact that the men were buried with their arms linked – so they looked like they were dancing. This imbues some life and movement back into the men as their stories are told once again. It also echoes the camaraderie the men would have felt when living life in the army. Many men fought alongside their friends and colleagues in the First World War and there would have been a great sense of 'being in it together'.

Stanza 6

The word 'outlasted' is shocking as it refers to the men's boots. Normally, we would expect boots to wear out and be replaced several times within a human's life span. The fact the boots have outlived the men is a shocking testament to how young the soldiers were and how little chance they had to live their lives.

In a graphic description, the men's skulls are said to be 'socketed' because there are empty sockets where eyes used to be. However, as the word is placed before the word 'heads' – with all its connotations of hair, skin and eyes, it is more shocking and suggests that the 'socketing' has been done to them by someone else – they have been killed by events that could have been avoided.

The 'dropped open' jaws are another hard hitting image as it paints a picture of a silent scream. The word 'dropped' gives the suggestion that the men had no control over their lives or deaths.

Stanza 7

The harsh description in the previous stanza is softened now as the open jaws are explained as the men 'singing.' The Welsh are stereotypically famous for their singing skill and there is no doubt that soldiers often sang to raise their spirits during the First World War. 'Absent tongues' gives

the impression that these men have not had a voice until now but their 'unearthing' allows their song to be sung at last – and perhaps reparation done for injustices of the past.

Themes

There are several themes in this poem: death and injury, war, healing and reparation, the past and man as part of nature. We are going to consider one; healing and reparation.

The fact that the farmers are 'tending' the land in stanza one suggests that they are looking after it carefully and nursing it back from the damage and bloodshed of war. Although the appearance of bones is disturbing, it could be seen as a chance to put the past to rest by now treating these soldiers with the respect they deserve.

In stanza 4 the earth itself helps with this healing process as it passes up the bones so that its 'wound' can heal, which shows that nature will carry on despite any violence man inflicts upon it.

The men who are found in the grave in stanza 5, although long dead, are imbued with new life as they are said to be only 'paused' from their dancing and that their song in stanza 7, can now 'slip' from their mouths. In other words, finding the men is giving them the recognition they deserve for the sacrifice they made and although they can never live again, their memory is held intact and a true reflection of the brave, courageous soldiers they were.

Links

Other poems you could link **Mametz Wood** with are:

- **The Soldier** by Rupert Brooke
- **Dulce et Decorum Est** by Wilfred Owen

Mametz Wood **- Essential Exam Prep**

Read **Mametz Wood** by Owen Sheers, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. What is the effect of the third person narration here? **AO2**
2. Is the poem set in the recent or distant past? **AO1**
3. What is a metaphor? **AO2**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the phrase 'like a wound working a foreign body to the surface of the skin'? **AO2**
6. Find quotations in the poem that describe the soldiers' remains as broken and damaged. Look at lines 2, 4-6, 14-15 and 17-18. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. What is effective about their use in the poem? **AO2**
8. The poem is set in a rural place. How does this affect how we see the discovery of the skeletons? **AO2**
9. What can you learn about the fight for Mametz Wood during the Battle of the Somme? Why do you think the poet chose to concentrate on this part of the battle? **AO3**

Mini-essay answer:

10. Compare how poets present pain and suffering in **Mametz Wood** and one other poem from the anthology. You might look at **Dulce et Decorum Est** or **The Manhunt**. **AO1, AO2, AO3**

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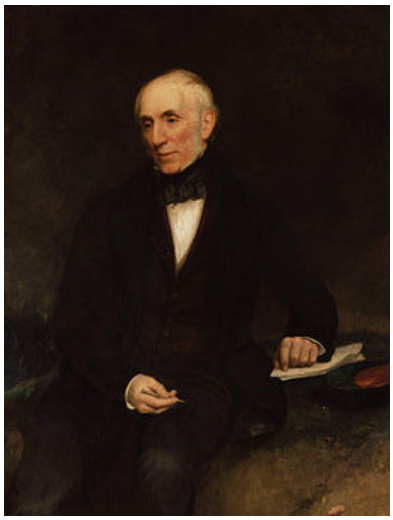
Excerpt from The Prelude

by William Wordsworth

NOTES -for- STUDY



William Wordsworth was a key player in the Romantic literary movement, which occurred in the late 1700s and early 1800s. Romantic writers rebelled against the strict, more formal requirements of poetry which had preceded them. They were interested in the power of nature, humanity and emotion, and they were opposed to the industrialisation and scientific progress which was sweeping through Europe at the time. They were also concerned about the rights of the poor, feeling that they were often expoloited by the Establishment.

As well as Wordsworth, Coleridge, Blake, Keats, Byron and Shelley are all considered to be Romantic poets.

The Prelude is an epic poem of 14 sections. Autobiographical in nature, Wordsworth intended it to chart his progression as a poet. He worked on it throughout his life; it was published posthumously in 1850. He planned to publish the poem as a prologue to a longer epic poem he was going to write with Coleridge, titled **The Recluse**. This project was never finished.

In this extract from **The Prelude**, Wordsworth describes a memory of skating with his childhood friends in gathering darkness. The poem begins with the poet sentimentally reminiscing about a frosty afternoon and how happy he felt. As dusk falls, instead of following his mother's calls to return home for his supper, he stays out with his friends, likening their game of chase to a fox hunt, and only returns home when it is fully dark and evening time. The poem has a nostalgic feel as he remembers the innocence and happiness of his childhood.

Title

A 'prelude' is an introduction to something. In some contexts, this could be an important event or a piece of music. In the context of the poem, it relates to Wordsworth's childhood, demonstrating how his youth shaped him into the poet he became through significant life events that led to his growth as a writer. The significant events within his life are explicitly linked to his appreciation and experiences with nature in his boyhood.

Structure and Form

The poem begins at the end of the day, when dusk is beginning to creep into the evening. Wordsworth recalls it was the 'frosty season' and how the 'twilight blaz'd' in the cottage window. Wordsworth remembers how he was ice skating with friends and ignored his mother's call to return home, instead continuing to skate with the other boys from the village as they 'hiss'd across the ice'. The friends chase each other across the ice and Wordsworth is reminded of a chase between a fox and a pack of hounds. The final part of the poem reflects the end of the day as the sun sets, bookending the scene with the description of nature, showing how the 'sparkling clear' stars and the 'orange sky' have lingered in the poet's memory.

Language

The poem itself is a an autobiographical, sentimental record of the memories of his childhood and his formative years, describing physical experiences and journeys that hold metaphorical symbolism for his spiritual journey.

The extract opens with a nostalgic description of the rural setting from the poet's memory. Wordsworth uses images of warmth to contrast with the wintery scene of the 'frosty season', describing the sun reflected in the 'cottage windows' as the 'twilight blaz'd'. This description emphasises the warmth and cosiness of the rural scene, reflecting his warm feelings when he looks back upon his childhood.

He deliberately 'heeded not the summons', ignoring the call from his mother to return home because of the 'happy time' they were all having. The use of the personal pronoun 'us' here suggests the sense of community and shared happiness between the boys. Wordsworth calls it a time of 'rapture', suggesting that it was a time of extreme happiness and celebration for him. The word 'rapture' has almost religious or spiritual connotations which, linked to the descriptions he includes to the awe inspired by nature, typify the Romantic era he is famous for.

He describes himself as 'proud and exalting, like an untir'd horse' as he skates with his friends. The adjectives 'proud' and 'exalting' suggest his happiness and elation during this experience, again with religious connotations through the use of the word 'exalting'. He recognises the pure enjoyment he is feeling by being a part of nature. The use of the simile 'untir'd horse' suggests that the boys are untamed, not yet controlled and restrained by life. They have innocence and enthusiasm, shown also through the description of them as they 'wheel'd', 'hiss'd' and later 'flew', emphasising their movement, their speed and the lack of fear they have in their activities to emphasise their sense of freedom.

Wordsworth likens their game of chase to a hunt, using the term 'Confederate' to show that their alliance to each other is in friendship and shared enthusiasm and innocence. He uses sensory description of their noise and exuberance through phrases such as 'resounding horn', 'bellowing' and 'din' to show their excitement and energy, the vividness of the language sharing the vividness of his memory and the happiness that he feels. This is mimicked through sensory description of nature in the final part of the poem. The 'precipices rang aloud' while the icy crags 'tinkled like iron' and sent an 'alien sound' into the hills. Although it is winter, Wordsworth is emphasising the life that is evident in nature, almost like music. The simile 'Tinkled like iron' emphasises the ice and cold of the season but this is contrasted with the verb 'tinkled' which sounds light-hearted and innocent.

The extract ends with a sense of sadness through the quote 'alien sound of melancholy', suggesting that he recognises that these happy times of innocence eventually ended. The final line of the poem leaves the reader with the positive image of stars that are 'sparkling clear' as the 'orange sky of evening died away'. This symbolises the end of childhood innocence as he enters adulthood and reflects on the energy and vibrancy of youth that declines as age increases.

Excerpt from The Prelude **- Essential Exam Prep**

Read Excerpt from **The Prelude** by William Wordsworth, in the Eduqas poetry anthology, then answer the following questions.

One sentence answers:

1. Who is the narrator of the poem? **AO2**
2. What are the children in the poem doing? **AO1**
3. Who might 'The Pack' in the poem be? **AO1**

Three sentence answers:

4. What is happening in this poem? Briefly explain the events. **AO1**
5. What is the effect of the phrase 'shod with silver/ We hiss'd'? **AO2**
6. Find quotations in the poem that describe the sounds of the winter scene. You might look at lines 7, 10, 15-18, 19-20. **AO1**

Paragraph answers:

7. Look at the words and phrases chosen above. What is effective about their use in the poem? **AO2**
8. Is this poem a positive memory of the poet's childhood? Why or why not? **AO2**
9. Wordsworth was a Romantic poet who idolised nature. How do we get the impression that he loves nature from this poem? **AO3**

Mini-essay answer:

10. Compare how poets present a sense of place in **The Prelude** and one other poem from the anthology. You might choose **Ozymandias** or **Mametz Wood**. **AO1, AO2, AO3**

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