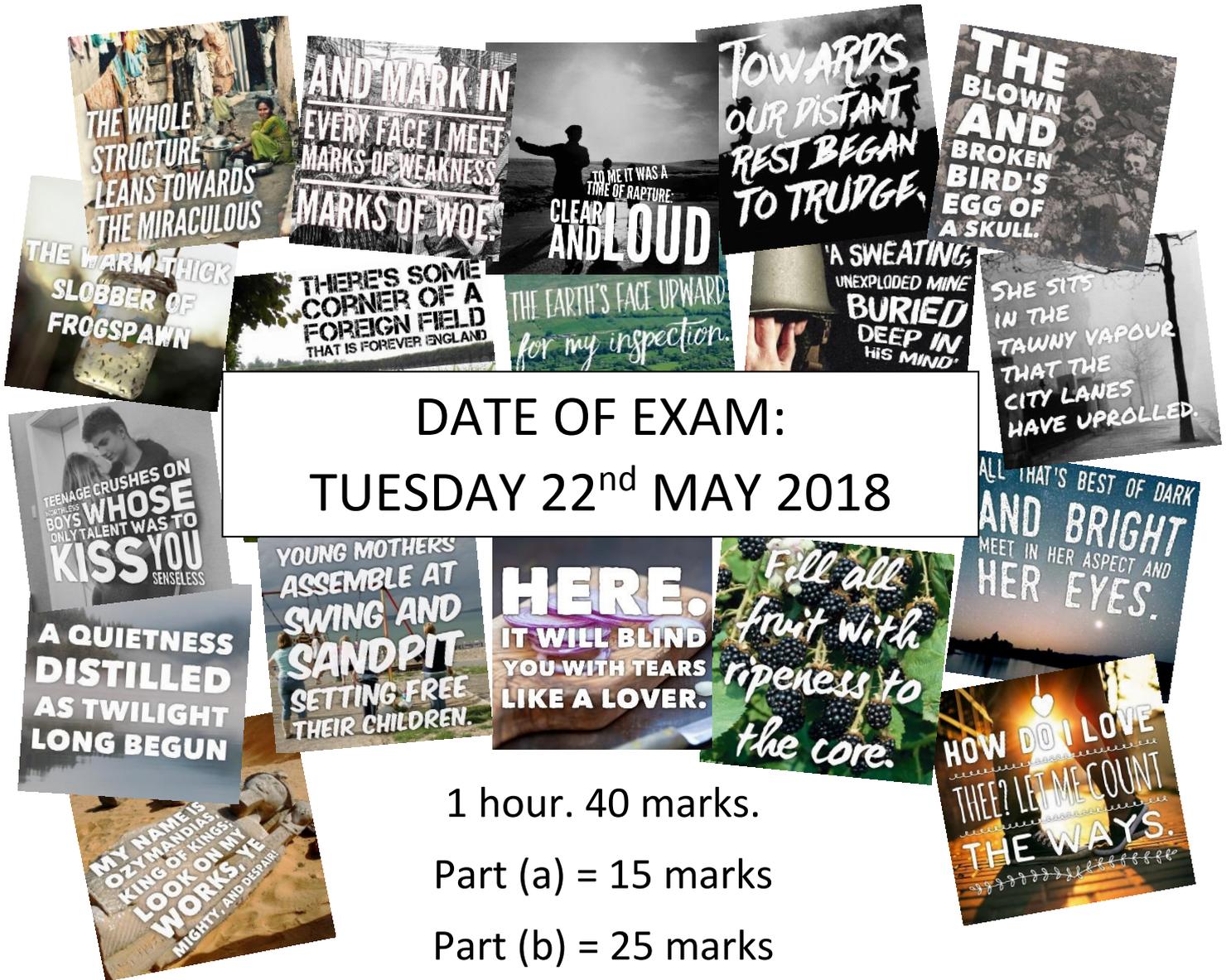




## English Literature: Component 1, Section B

# Poetry Anthology



1 hour. 40 marks.

Part (a) = 15 marks

Part (b) = 25 marks

Name:

Class:

Teacher:



## The Manhunt

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

SIMON ARMITAGE

'Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing "real" war poetry, and as close as I ever want to get' (Simon Armitage)

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

The poem is made up of a series of **couplets, mostly unrhymed**. This creates a sense of **fragmentation**, which matches the feelings of the soldier's wife as she seeks to understand the man her husband has become.

### **Key Quotations.**

1. 'the frozen river which ran through his face'
2. 'the damaged porcelain collar bone'
3. 'the parachute silk of his punctured lung'
4. 'feel the hurt of his grazed heart'
5. 'every nerve in his body had tightened and closed.'

'The Manhunt' was originally aired as part of a Channel 4 documentary, *Forgotten Heroes: The Not Dead*, in which the painful truth of lives damaged beyond help is shown. In the film 'The Manhunt' is read by Laura, wife of Eddie Beddoes. Eddie served as a peace-keeper in Bosnia before being discharged due to injury and depression. The poem describes the human cost of the conflict as it describes her experience on her husband's return and the effect on their relationship of the physical and mental scars that he bore.

Bosnian Conflict information: Bosnia-Herzegovina is still recovering from a devastating three-year war which accompanied the break-up of Yugoslavia in the early 1990s. The 1992-1995 conflict centred on whether Bosnia should stay in the Yugoslav Federation, or whether it should become independent.

Additional Notes



## Sonnet 43

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of Being and ideal Grace.

5 I love thee to the level of every day's

Most quiet need, by sun and candlelight.

I love thee freely, as men strive for Right;

I love thee purely, as they turn from Praise.

I love thee with the passion put to use

10 In my old griefs, and with my childhood's faith.

I love thee with a love I seemed to lose

With my lost saints – I love thee with the breath,

Smiles, tears, of all my life! – and, if God choose,

I shall but love thee better after death.

ELIZABETH BARRETT BROWNING

The speaker asks how she loves her beloved and tries to list the different ways in which she loves him. Her love seems to be eternal and to exist everywhere, and she intends to continue loving him after her own death, if God lets her.

Barrett Browning wrote this poem to her husband Robert Browning, who inspired a lot of her work.

If you've ever had a crush on someone, fallen head-over-heels for a girl, or felt a warm fuzzy affection for a guy, then you've probably wondered how exactly this whole "love" thing works. After all, we all know that people fall in love and out of love, but how does it work while you're in it? What kinds of love are there, and how and when do they happen? And what if you love someone in many different, conflicting ways? These are eternal human questions, and they're the questions Barrett Browning asks – and tries to answer – with this sonnet.

### **Key Quotations.**

- How do I love thee? Let me count the ways!
- I love thee freely, as men strive for Right,
- I love thee purely, as they turn from Praise;
- I love thee with the breath, Smiles, tears, of all my life!
- I shall but love thee better after death.

Made up of 14 lines and a regular but flexible rhyme scheme. The word love is repeated for emphasis and love is compared to holiness 'lost saints.' The way that the lines are broken up by punctuation at the end could represent breathlessness and passion. The poem is autobiographical and reflects the struggles that she went through to be with her true love, Robert Browning.

Elizabeth Barrett Browning lived a fairly lonely existence until the age of forty, when she met and fell in love with her husband Robert (also a famous poet). She was absolutely **besotted** with Robert. Her father disinherited her after the marriage (as he did with all his children), so from that point onwards, Robert was her world.

Sonnet 43 was part of a collection of poems that initially, Barrett Browning was hesitant to publish. They were intensely personal, focusing on her love for her new husband, and were not intended to be made public. However, her husband insisted they were the best sequence of English-language sonnets since Shakespeare's time and urged her to publish them.

To offer the couple some privacy, she decided to publish them as if they were translations of foreign sonnets written by poets from other countries. By doing this, she could publish her intensely personal feelings without people realising!

Additional Notes



## London

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

5 In every cry of every Man,  
In every Infant's cry of fear,  
In every voice, in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry  
10 Every black'ning Church appalls;  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

But most thro' midnight streets I hear  
How the youthful Harlot's curse  
15 Blasts the new born Infant's tear,  
And blights with plagues the Marriage hearse.

WILLIAM BLAKE

The poem describes a journey around London, offering a glimpse of what the speaker sees as the terrible conditions faced by the inhabitants of the city. Child labour, the 'corrupt' Church and prostitution are all explored in the poem. It ends with a vision of the terrible consequences to be faced as a result of sexually transmitted disease.

Even the world's nicest places have their dirty parts, their dark underbelly, so to speak. It's really kind of a fact of life. This fact of life is what William Blake's "London" explores. In the 1790s, London was a major commercial centre, a burgeoning metropolis. Like any human community, it was beset with its own share of problems—a dark side, let's say, that many probably chose to ignore. The chimney-sweeper, the soldier sighing, the harlot spreading venereal disease, the institution of marriage in shambles, the beautiful Thames a "charter'd" piece of junk. They are the sad facts of life that may not have always been as present in the consciousness of English citizens as they should have been. Like today, people often just ignored things that made them uncomfortable.

So think of this poem as a smelly, gross wake-up call. "Hey," Blake seems to be shouting, "open your eyes! Society is sick and it is getting worse." This poem points to deep societal problems, and is Blake's attempt to get people to pay attention to what was happening around them.

### **Key Quotations.**

1. 'I wandered through each chartered street'
2. 'marks of weakness, marks of woe.'
3. 'Mind forg'd manacles.
4. 'Blackening church.'
5. 'Plagues the marriage hearse.'

Additional Notes



Religious imagery – England is like a heaven.

## The Soldier

If I should die, think only this of me:

That there's some corner of a foreign field

That is for ever England. There shall be

In that rich earth a richer dust concealed;

5 A dust whom England bore, shaped, made aware,

Gave, once, her flowers to love, her ways to roam,

A body of England's, breathing English air,

Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,

10 A pulse in the eternal mind, no less

Gives somewhere back the thoughts by England given;

Her sights and sounds; dreams happy as her day;

And laughter, learnt of friends; and gentleness,

In hearts at peace, under an English heaven.

RUPERT BROOKE

The poem is a sonnet, usually reserved for love poems – it is Brooke's love poem for his country.

Unlike Wilfred Owen, Brooke never experienced frontline combat. Perhaps that's how he can be so idealistic (and naïve?) about the true cost of war.

"The Soldier," begins by talking about the soldier's possible death, but the manner in which the poem explores death is not what we might expect. Indeed, it is not so much a gruesome death on the battlefield or in a trench (a very common theme in much World War I poetry) that preoccupies Brooke as it is the blissful afterlife that soldiers will get to experience when they die. To die in battle for one's country is noble—even honourable—in Brooke's sonnets, but especially so in "The Soldier."

Alas, Brooke eventually had the chance to embody his poem to its fullest. Brooke himself died while serving in the Royal Navy in 1915. A mosquito bite became infected, and he died of sepsis in April of 1915—a soldier, a poet, no more.

At the beginning of the war, many people in many countries were still quite idealistic, even naïve, about warfare—dying in battle while claiming new land for one's country was still seen as a noble, even heroic thing. The massive death that machine guns, mustard gas, and disease would inflict on millions of young European soldiers was as far from the general public's consciousness as just about anything could be. The simple fact was that wars had never been as bad as World War I was to be.

**And that's kind of the point.** Brooke's poem reflects this pre-war perspective and is an important counterpoint to much World War I poetry. (The poems of Wilfred Owen and Siegfried Sassoon, among others, often emphasize the senselessness of the Great War and the tragic deaths many young soldiers suffered.) As such, it gives us some great insight into how people can romanticize war when they haven't yet experienced it. The destruction of this pre-war idealism was almost as significant for Europe as the destruction of so many young lives. For us, Brooke's poem is an important reminder of how we can talk our way into unspeakable horrors with so many beautiful words.

### **Key Quotations.**

1-'in some corner of a foreign field That is forever England'.

2-'A dust whom England bore, shaped, made aware'.

3-'A pulse in the Eternal mind'

4-'breathing English air'

5-'In hearts at peace, under an English heaven'

Additional Notes



Lord Byron (1788-1824) famous poet known for his amorous lifestyle and brilliant use of the English language.

## She Walks in Beauty

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
5 Thus mellowed to that tender light  
Which Heaven to gaudy day denies.

One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
10 Or softly lightens o'er her face;  
Where thoughts serenely sweet express,  
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
15 The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent!

LORD BYRON

The rhyme scheme of the poem is very controlled and regular – it is perfect -like the woman. The poet uses rich and varied language, alliteration and assonance.

Before you go any further, we should warn you: "She Walks in Beauty" is NOT a love poem. Not really. Sure, it's a celebration of a woman's beauty, but the speaker never says he's in love with her. He just thinks she's really, really gorgeous. He never talks about any feelings of love he has, and mostly focuses on her physical qualities. Could this actually be quite a superficial poem? Maybe.

So, what is so special about this particular poem then? There are plenty of songs out there about beautiful women, from One Direction to Drake. But Byron did it first, and did a pretty awesome job. Next time you find yourself sitting in a coffee shop, trying to find the right words to describe that incredibly attractive individual you can't get out of your mind, chances are you'll find yourself haunted by the words of Byron

The poem is about an unnamed woman. She's really quite striking, and the speaker compares her to lots of beautiful, but dark, things, like "night" and "starry skies." The second stanza continues to use the contrast between light and dark, day and night, to describe her beauty. We also learn that her face is really "pure" and "sweet." The third stanza wraps it all up – she's not just beautiful, she's "good" and "innocent," to boot.

Byron had plenty of salacious rumours surrounding him. His many love affairs and sexual partners meant that scandal followed him around. In a way, this fairly innocent poem contrasts to his bad reputation and the scandals surrounding him.

### **Key Quotations.**

- 'She walks in Beauty like the night.'
- 'So soft, so calm, yet eloquent.'
- 'A mind at peace with all below.'
- 'A heart whose love is innocent.'

Additional Notes



## Living Space

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

Nothing is flat

5 or parallel. Beams

balance crookedly on supports  
thrust off the vertical.

Nails clutch at open seams.

10 The whole structure leans dangerously  
towards the miraculous.

Into this rough frame,  
someone has squeezed  
a living space

and even dared to place

15 these eggs in a wire basket,

fragile curves of white

hung out over the dark edge

of a slanted universe,

gathering the light

20 into themselves,

as if they were

the bright, thin walls of faith.

IMTIAZ DHARKER

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

The lines of the buildings are slanting and unstable, balancing precariously between dangerous and 'miraculous'. The eggs in a basket that hang out 'over the dark edge' are an act of faith, not only because someone has so delicately placed them in such a ramshackle environment, but also because they contain new life. The eggs, like the buildings are miracles.

It may seem like an act of faith to live in one of these rough structures - a daring attempt to live in such a place. In this way the poem represents the fragility of human life and celebrates the way that faith brings boldness.

### **Key Quotations.**

1. 'Not enough straight lines'
2. Beams balance crookedly.'
3. Nails clutch at open seams.'
4. Eggs in a wire basket.'
5. Bright, thin walls of faith.'

Additional Notes



## As Imperceptibly as Grief

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

EMILY DICKINSON

In Emily Dickinson's poem "As imperceptibly as Grief," Dickinson uses beautiful words to show her complete distress. Dickinson write about "Summer" as if Summer is a symbolism for happiness. Dickenson writes this poem to represent her own emotions and struggles. Her words provide a sense of beauty in the darkness.

The poem leads up towards the final line when summer is gone – there is a finality to the end of summer which is comparable to the finality of death.

Emily Dickinson (1830 –1886) was an American poet. She lived most of her life in solitude as a recluse.

### **Key Quotations.**

1. 'The summer lapsed away.'
2. 'Sequestered afternoon.'
3. 'courteous yet harrowing grace.'
4. 'As guest that would be gone.'
5. 'Our summer made her light escape into the beautiful.'

Considered an eccentric by locals, she developed a noted penchant for white clothing and became known for her reluctance to greet guests or, later in life, to even leave her bedroom. Dickinson never married, and most friendships between her and others depended entirely upon correspondence. Dickinson was a recluse for the later years of her life.

Dickinson's poems reflect her early and lifelong fascination with illness, dying and death. 'As Imperceptibly as Grief' is an example of her preoccupation with the idea of an oncoming darkness, and the end of what brief happiness life can bring.

Additional Notes



## Cozy Apologia

—for Fred

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

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

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

RITA DOVE

Waiting for a storm to hit, the speaker thinks about her partner. She pictures him as a knight in shining armour, protecting her. He's a vivid contrast, she thinks, to the 'worthless' boys she used to date. She's embarrassed by how content their cosy, ordinary lives have made them. Yet she draws comfort from filling the 'stolen time' resulting from the hurricane's approach with thoughts of Fred.

### **Key Quotations.**

- 'I could pick anything and think of you.'
- 'Sure as shooting arrows to the heart.'
- 'chain mail glinting, to set me free.'
- 'Sweet with a dark and hollow center.'
- 'it's embarrassing, this happiness.'
- 'I fill this stolen time with you.'

Made up of three 10-line **stanzas**. Stanza one has five rhyming couplets, This rhyme scheme starts to break down in stanza two, as if reflecting the disruption of the oncoming storm.

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

Additional Notes



## Valentine

Not a red rose or a satin heart.

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

Here.  
It will blind you with tears  
like a lover.  
It will make your reflection  
10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.  
Its fierce kiss will stay on your lips,  
15 possessive and faithful  
as we are,  
for as long as we are.

Take it.  
Its platinum loops shrink to a wedding-ring,  
20 if you like.  
Lethal.  
Its scent will cling to your fingers,  
cling to your knife.

CAROL ANN DUFFY

The poem is a first person narrative written in free verse – there is no rhyming scheme. Why is this?

*Valentine* describes a gift for a lover, such as you would give on Valentine's Day. It is an unusual present – an onion. The poem explains why it is a powerful gift of love, much more than the clichéd gifts. The onion becomes a metaphor for love – it is a long lasting and honest gift.

### **Key Quotations.**

- 'Not a red rose or a satin heart.'
- 'It will blind you with tears like a lover.'
- 'Its fierce kiss will stay on your lips.'
- 'Platinum loops shrink to a wedding ring.'

The romantic imagery at the start of the poem 'rose' and 'kissogram' is starkly contrasted by non romantic words at the end. 'Knife' and 'lethal,' which makes love seem dangerous.

Carol Ann Duffy (born 1955) is a Scottish poet and fierce feminist. Her collection *The World's Wife* took characters from history, literature and mythology and gave them a female point of view, as a sister, a wife or a feminised version of a character.

Carol Ann Duffy wrote *Valentine* after a radio producer asked her to write an original poem for St. Valentine's Day.

Duffy's poem is reminiscent of metaphysical poets such as John Donne, who approached ordinary objects in original and surprising ways. The multi-layered complexity of the onion represents a real relationship and is used as an extended metaphor throughout.

Additional Notes



## A Wife in London

### I – The Tragedy

She sits in the tawny vapour  
That the City lanes have uprolled,  
Behind whose webby fold on fold  
Like a waning taper  
5 The street-lamp glimmers cold.

A messenger's knock cracks smartly,  
Flashed news is in her hand  
Of meaning it dazes to understand  
Though shaped so shortly:  
10 He – has fallen – in the far South Land ...

### II – The Irony

'Tis the morrow; the fog hangs thicker,  
The postman nears and goes:  
A letter is brought whose lines disclose  
By the firelight flicker  
15 His hand, whom the worm now knows:

Fresh – firm – penned in highest feather –  
Page-full of his hoped return,  
And of home-planned jaunts by brake and burn  
In the summer weather,  
20 And of new love that they would learn.

THOMAS HARDY

The poem describes a wife receiving news of her husband who has died in fighting in the Boer War (1899-1902).

Despite the backdrop of war, which was one of Hardy's frequent themes, this is a poem about grief and love. Fog swirls round the streets. Pathetic fallacy is used to create an ominous atmosphere – the reader knows that something bad is going to happen. Ironically, after she has learned that he is dead, she receives a letter from her husband in which he speaks of his excitement of when he will next see her and the things which they will do together.

The poem is split into two sections – the tragedy and the irony. The second half of the poem shows how her life has changed after the death of her husband.

Hardy wrote much of his poetry about war and the lives of soldiers in the 19<sup>th</sup> century, and in particular the effects of war on the men and their families at home.

### **Key Quotations.**

1-'he-has fallen- in the far South Land.'

2-'the fog hangs thicker.'

3-'His hand, whom the worm now knows.'

4-'page-full of his hoped return.'

5-'Flashed news in her hand.'

Additional Notes



## Death of a Naturalist

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

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

SEAMUS HEANEY

Through a young boy's enthusiastic and curious eyes, Heaney takes us through a rural setting where the adventures of discovering frogs and frogspawn take, and then change, shape. So hop to, and settle in for some classic Heaney.

Our world and our lives are constantly undergoing change. Our knowledge is always growing, and our opinions and preferences are subject to change. If you've ever looked back at a family photo and wondered what you were thinking with that haircut, you know what we mean.

That's what this Seamus Heaney poem is about. At first our speaker is thrilled by the slimy frogspawn and starts his own private collection (practically a shrine) of it, but as the bigger picture becomes clearer (mainly, where frogspawn comes from), he becomes repulsed. How on earth slimy green-gray frog goop wasn't immediately disgusting to the speaker is beyond us, but that's not the point. The point is, because of what he experiences and learns, his opinions and feelings completely change. Growing up will do that to you.

Heaney often used his childhood in his poetry to examine the complexities of life.

### **Key Quotations.**

1. All year the flax dam festered in the heart
2. 'best of all was the warm thick slobber of frogspawn.'
3. The fattening dots burst.'
4. 'Angry frogs invaded.'
5. The great slime kings were gathered there for vengeance.'

The poem is written in iambic pentameter. Childhood imagery is used to convey the youth and innocence of the speaker.

'Death of a Naturalist' is both a description of Heaney's experience with nature as a boy, and a metaphor for the loss of his childhood innocence, as he looks back wistfully at his youthful naivety. He is fascinated by the frogspawn and tadpoles of the flax-dam', but becomes repulsed by a horde of croaking frogs in their maturity.

Additional Notes



## Hawk Roosting

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

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

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

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

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

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

TED HUGHES

The poem is written from the first person narrative of a hawk, who is at the top of the food chain in his wood. It discusses power. The hawk believes in himself absolutely. The poem uses a lot of imagery related to death and evolution. The hawk is a determined character who will not allow anything or anyone to stand in his way. We could interpret the poem as literally being about a hawk, or the hawk could be a metaphor for a person in absolute power– a dictator.

The poem is made up of four line stanzas – controlled, like the hawk is controlling his environment.

Hughes's earlier poetic work is rooted in nature and, in particular, the innocent savagery of animals, an interest from an early age. He wrote frequently of the mixture of beauty and violence in the natural world. Animals serve as a metaphor for his view on life: animals live out a struggle for the survival of the fittest in the same way that humans strive for ascendancy and success.

### **Key Quotations.**

1. 'I sit at the top of the wood.'
2. Rehearse perfect kills and eat.'
3. Now I hold creation in my foot.'
4. I kill where I please
5. The allotment of death.'
6. 'I am going to keep things like this.'

Additional Notes



## To Autumn

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

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

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

JOHN KEATS

'To Autumn' professes Keats's preference for autumn over spring, but the real star of the poem is the rich language and, more specifically, the sound of the words.

"To Autumn" is a poem for anyone who has a little trouble letting good things come to an end. It could be a relationship, a cherished experience, or just something you outgrow. And, of course, it could even be a favourite time of year.

Throughout the poem, the speaker addresses autumn as if it were a person. In the first stanza, he notes that autumn and the sun are like best friends plotting how to make fruit grow and how to ripen crops before the harvest. He tells us about the bees that think summer can last forever as they buzz around the flowers. But the speaker knows better. The second stanza describes the period after the harvest. In the third stanza, the speaker notes that the music of spring is a distant memory, but that autumn's music is good too. All of the sights and sounds produce a symphony of beauty.

### **Key Quotations.**

1. 'Close bosom-friend of the maturing sun'
2. 'later flowers for the bees, Until they think warm days will never cease'
3. 'Where are the songs of Spring? Ay, where are they?'
4. 'Fill all fruit with ripeness to the core'

So what's the secret to letting a good thing end with grace and good humour? First, always look forward, never back. When Keats thinks about the flowers of spring and summer, he's thinking about the seeds that are being dropped to bloom *next year*, and not what happened last year. Second, soak up every last bit of goodness at that moment without worrying about what comes next. The woman who personifies autumn in this poem spends her time napping in the fields and watching cider being made. She doesn't worry about winter coming. Finally, take a snapshot in your mind (or better yet, on paper), so you'll always have a powerful memory to return to. Each of the three stanzas of "To Autumn" is like a different Polaroid put into words, and filled with the light, smells, and sounds of the season.

Additional Notes



## Afternoons

Summer is fading:

The leaves fall in ones and twos  
From trees bordering  
The new recreation ground.

5 In the hollows of afternoons  
Young mothers assemble  
At swing and sandpit  
Setting free their children.

Behind them, at intervals,

10 Stand husbands in skilled trades,  
An estateful of washing,  
And the albums, lettered  
*Our Wedding*, lying  
Near the television:

15 Before them, the wind  
Is ruining their courting-places

That are still courting-places  
(But the lovers are all in school),  
And their children, so intent on

20 Finding more unripe acorns,  
Expect to be taken home.  
Their beauty has thickened.  
Something is pushing them  
To the side of their own lives.

PHILIP LARKIN

'Afternoons', like a number of Philip Larkin's other poems, treats the theme of the passing of youth and the setting-in of middle age. But rather than focusing on his own middle age (Larkin was in his mid-thirties when he wrote the poem, in 1959), Larkin examines the lives of others, analysing the existence of a group of young mothers he observes at the local recreation ground.

### **Key Quotations.**

1. 'Summer is fading'
2. 'young mothers assemble.'
3. 'Our Wedding' lying near the television.'
4. 'expect to be taken home'
5. 'something is pushing them to the side.'

Afternoons is a very melancholy poem, about the inevitability of change and the passing of youth. The poem talks about the challenges of growing up and having children. The poem discusses parenthood – how priorities have changed and there are responsibilities to face. The couples in the poem have been replaced by younger couples who go to their old 'courting places.'

The final two lines sum up the rest of the sad, sympathetic poem: "Something is pushing them / To the side of their own lives". They have now become spectators in life (shown in their "assemble" to watch the children in the first stanza), and are powerless to prevent the unknown and threatening "something", domesticity.

Time, death, chance, and choice have been identified by critics as the leading themes in Larkin's poetry. In fact, many people find Larkin's poetry a little bit miserable. That doesn't mean that what he says is not true, though!

We can all be a bit sad and disappointed with life sometimes. The positive way of looking at Larkin is that he can remind us that we ALL feel like this sometimes. Don't believe all those boastful and happy Instagram and Snapchat posts. They're usually a bit fake. Larkin knew this, and focused on things that we all feel sometimes: disappointment in life, the pressures of society on the individual, the desire to escape those pressures together with the fear of the isolation such escape brings as well as oncoming old age and the encroachment of time.

Additional Notes



## Dulce et Decorum Est

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.

- 5 Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of gas shells dropping softly behind.

- Gas! Gas! Quick, boys! – An ecstasy of fumbling,  
10 Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling,  
And flound'ring like a man in fire or lime ...  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

Anti-war.

- 15 In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.

- If in some smothering dreams you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
20 His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues, –  
25 My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: Dulce et decorum est  
Pro patria mori.

WILFRED OWEN

Owen was killed in action. His mother received news of his death just as the end of the war was announced.

Owen is recounting his first hand experiences of fighting in WW1 in this poem. He describes the dreadful conditions of the battlefield and gruesomely depicts the death of a fellow soldier from a gas attack. It is an unflinchingly honest portrayal of war, opposite to pro-war, patriotic ideas of the time. Owen makes use of rhyme, mostly on alternate line endings. Irregular structure reflects life as a soldier.

### **Key Quotations.**

1- 'Bent double, like old beggars under sacks'

2- 'Men marched asleep'

3- 'Gas! Gas! Quick, boys!'

4- 'if you could hear, at every jolt, the blood Come gargling from the froth-corrupted lungs..'

5- 'The old lie: Dulce et Decorum Est Pro patria mori.'

Bitterly, the speaker addresses the people at home who rally around the youth of England, and urge them to fight for personal glory and national honour. He wonders how they can continue to call for war. If they could only witness the physical agony war creates – or even experience the emotional trauma that the speaker's going through now – the speaker thinks they might change their views. In the speaker's mind, there's nothing glorious or honourable about death. Or, for that matter, war itself.

The speaker of the poem describes the gruesome effects of the gas on the man and concludes that, if one were to see firsthand the reality of war, one might not repeat mendacious platitudes like *dulce et decorum est pro patria mori*: "it is sweet and honorable to die for one's country".

Owen apparently decided to address his poem to the larger audience of war supporters in general such as the women who handed out white feathers during the conflict to men whom they regarded as cowards for not being at the front. In the last stanza, however, the original intention can still be seen in Owen's bitter address. This poem has such detailed imagery, even by today's standards, it is still thought of as an unforgettable excoriation of World War I with the use of its intense tone, it truly gives the reader an insight of what the feeling of being on the front line would have been like.

In 1913, the first line, *Dulce et decorum est pro patria mori*, was inscribed on the wall of the chapel of the Royal Military Academy Sandhurst. In the final stanza of his poem, Owen refers to this as "The old Lie".

Additional Notes



## Ozymandias

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

PERCY BYSSHE SHELLEY

Why read this poem? As a sonnet, it has only fourteen lines, but in this limited space, Shelley explores a number of issues with enduring relevance. "Ozymandias" explores the question of what happens to tyrant kings, and to despotic world leaders more generally. As we all know, nothing lasts forever; that means even the very worst political leaders – no matter how much they boast – all die at some point. If Shelley were writing this poem now, he might take as his subject the famous statue of Saddam Hussein that was pulled down after the dictator was overthrown. Like the fallen statue in Baghdad, the broken-down statue of Ozymandias in Shelley's poem points to the short-lived nature of political regimes and tyrannical power.

### **Key Quotations.**

1. Two vast and trunkless legs of stone Stand in the desert.
2. Half sunk, a shattered visage lies.
3. Sneer of cold command
4. My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!
5. Nothing beside remains.

Ozymandias is a sonnet. It is written in *iambic pentameter*, which makes it sound powerful when read aloud.

The poem discusses a statue in the desert. There are two enormous legs without a trunk and next to them lay a damaged "visage" (face). At the foot of the statue were words which reflected the arrogance and pride of Ozymandias. Those words seem very hollow now as the magnificent statue is destroyed and none of the pharaoh's works have lasted.

Ramesses (the Greeks called him Ozymandias) lived to be ninety-six years old, ruled as Pharaoh for 66 years, had over 200 wives and concubines, ninety-six sons and sixty daughters, most of whom he outlived. So long was his reign that all of his subjects, when he died, had been born knowing Ramesses as pharaoh and there was widespread panic that the world would end with the death of their king. He had his name and accomplishments inscribed from one end of Egypt to the other and there is virtually no ancient site in Egypt which does not make mention of Ramesses the Great.

Additional Notes



## Mametz Wood

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

A chit of bone, the china plate of a shoulder blade,  
5 the relic of a finger, the blown  
and broken bird's egg of a skull,

all mimicked now in flint, breaking blue in white  
across this field where they were told to walk, not run,  
towards the wood and its nesting machine guns.

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

This morning, twenty men buried in one long grave,  
a broken mosaic of bone linked arm in arm,  
15 their skeletons paused mid dance-macabre

in boots that outlasted them,  
their socketed heads tilted back at an angle  
and their jaws, those that have them, dropped open.

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

OWEN SHEERS

*Mametz Wood* was the scene of fierce fighting during the Battle of the Somme, one of the bloodiest battles of the First World War. The battle lasted five days. There were 4,000 casualties. The poem describes the battle field in modern times, with soldier's bodies being uncovered by farmers tending the land.

Sheers uses imagery to show how death in the First World War has been literally and metaphorically buried. Written in very plain, almost prosaic (everyday) language. There is a very subtle use of sound throughout to show the noises of war. The final image : the bones 'singing.'

**Key Quotations.**

- 1-'For years afterwards the farmers found them..'
- 2-'the wasted young'
- 3-'twenty men buried in one long grave'
- 4-'in boots that outlasted them'
- 5-'a broken mosaic of bone'

Written in 2005, looking back at how we remember the First World War and the legacy that war leaves behind.

Additional Notes



## *Excerpt from* **The Prelude**

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

WILLIAM WORDSWORTH

The prelude is a very long, autobiographical poem, showing the spiritual growth of the speaker. In the poem, Wordsworth recounts his childhood experience of skating on a frozen lake at twilight. His vocabulary and imagery is vivid and powerful. The sky is 'orange' and the evening 'blaz'd.' He feels not just happiness but 'rapture.' In the second section, he leaves the pack and is alone with nature. In the third section, he personifies nature as spirits, which 'haunt' him.

### **Key Quotations.**

1. 'The twilight blaz'd.'
2. 'We hiss'd along the polish'd ice.'
3. 'Woodland pleasures.'
4. Every icy crag tinkled like iron.'
5. An alien sound of melancholy.'
6. 'The orange sky of evening died away.'

Wordsworth describes skating on a frozen lake just as night is falling. Comment on the information about time; what the poet could see, in different directions; the various sounds made by him and his friends and the way these echoed off the surrounding features of the landscape; the games he and his friends were playing; what is the poet describing at the end of the second section?

The poem opens with a description of a perfect winter wonderland. It is "the frosty season" and the sun has set. The only lights are those of the cottage windows, shining through "the twilight gloom". They may call to some, but Wordsworth ignores their summons. This is a time of joy for the young boy and his friends, but there is a sense that Wordsworth somehow appreciates it even more than his companions. "- for me / It was a time of rapture!" The run-on lines add to this sense of excitement and freedom that the poet felt during this "happy time".

Additional Notes

## Grade 6

Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

71:10  
Leave  
blank

7 1

Sonnet 43 is written by the poet, Elizabeth Barrett Browning. She wrote this poem for her husband to show how much she truly loved him. It was a private poem but Robert Barrett Browning wanted to publish it. ①

The poem expresses ~~the~~ Browning's love for her husband through the use of a rhetorical question 'How do I love thee?' ~~that~~ suggests that she follows on to write 'let me count the ways' suggesting there is a lot of reasons to why she loves him. The rhetorical question immediately addresses the reader and engages them. The full stop at the end of line one suggests that she is ready to list the reasons loving her is love. ①

The poet uses anaphora of 'I love thee' eight times which clearly shows how much she loves her husband. She continuously reminds him that she loves him. ①

In lines 3 and 4, ~~both~~ the poet writes 'sun' and 'grave', these ~~are~~ words are opposites and suggests that love cannot grow every part of her. She decided to use a capital letter 'G' for 'grave' which ~~suggests~~ shows its importance and could link her husband's importance to her. ①

Browning uses the metaphor 'by sun and candlelight' which suggests that she loves him in the morning and at night, all of the time. The imagery created from the metaphor could also symbolize that their love will last forever as when the candle burns out, the sun would always be there. ~~Another~~ The sun could also represent their love of being eternal and forever. ①

Browning presents her love to be 'free' and 'pure', this could have a religious meaning a double ~~also~~ meaning. From a religious point of view, the poet could be describing



her love to be 'free' from prejudice as men strive for  
right' and her 'pure love' could show that there was  
sin or guilt in the way she loved him. This could  
also have the literal meaning of Browning loving him by  
choice as men have the rights to do things such as vote.  
She loves Robert 'purely' in ~~admiration~~ admiration,  
suggested by 'praise'. Many people took religion  
seriously in the time of when Browning wrote  
~~in the last line the poet writes 'I shall but love thee  
better after death'~~ this poem which is why it  
could have a religious relation.

in the last line Browning writes ~~'I shall but love thee  
better after death'~~ 'I shall but love thee better  
after death' suggesting even  
after death she will love him, maybe even more. Here,  
she is presenting love to be eternal. (1)

The poem is written in sonnet form which ~~is~~  
clearly ~~shown~~ shown in the title 'sonnet 43', this  
immediately ~~suggests~~ sets the tone of the poem. The  
sonnet form further emphasises her love for her husband. (2)

B4: sustained, thoughtful  
approach, considerable en

To compare the poem 'sonnet 43' I have chosen  
'valentine' written by Caroline Ann Duffy. Duffy also  
wrote this poem for her love, however, it was for a  
woman. This was not <sup>allowed</sup> expected in the time which  
the poem was written. (3)

The title 'valentine' suggests an ~~and~~ ordinary love  
poem, and gives an insight to what the poem is about  
to the reader. ~~However, this is a quirky love, similar to~~



Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Leave blank

Sonnet 43. However, this is quickly contradicted by the beginning of the first line 'not a'. This negativity goes against the title and suggests that the poem is going to be cliché unlike Sonnet 43 which is very subtle.

The poem 'Valentine' uses the image of an onion to describe her love for her partner. 'I give you an onion' surprises the reader as it is unexpected, most lovers would give a box of chocolates or flowers. This again shows that this poem is not going to be cliché, but honest. Sonnet 43 is also honest as Browning tells her husband how much she loves him, but she tells him in a more loving and gentle way. The image of an onion creates the impression that the poem is going to be unusual and deadly as the 'tear will cling to your fingers' much like love can cling to you.

Duffy uses many metaphors to create the image of how love can be dangerous. 'It will blind you with tears' suggests that love can be painful and emotional. It also suggests that love can distort how you see things in life as images becoming distorted when you cry or tears production in the eye. The word 'blind' suggests that love can be dangerous and blind you from the real things in life.

This poem is written in short lines which suggests that love will not last forever and is only here for a short period of time. Whereas in Sonnet 43, Browning explains how long she has loved her husband and how he will last forever. The 'Valentine' is written in sonnet form which suggests the poem has a double meaning as it is just not only about love, but how dangerous it can be.



## Grade 9

7 | In the poem Sonnet 43, Elizabeth Barrett Browning portrays love in a religiously infinite and mighty way, demonstrating its power and effects on her life.

With regards to language, the poem most strikingly features an anaphoric use of 'I love thee.' This could be used by Browning to demonstrate how love (of her partner in particular) seeps into every aspect of her life. First, the extraordinary; \* Immeasurable 'depth and breadth and height', the exasperated tone of which makes it seem like ~~how much she loves him is so~~ great that professing it results in physical exhaustion. Next, the ordinary. Lowering the concept down to 'every day's most quiet need'. The stark juxtaposition in conditions of love here convince the reader that the love is not only a REALITY, ~~but~~ but something that is inescapable, can be found everywhere in every circumstance.

Her ~~later~~ 'lost saints' could be referring to Browning's lifelong illness and all other bereavements she had experienced. In this case, here she can be seen to be pouring all the previous love she had ever had into her partner. ~~B~~

The very end of the poem features the bold promise that her love will improve after she dies.

In other words, not even the boundaries of life can contain her love for it is infinite.

'If God choose' is asking God's permission, in the thought that perhaps her love wouldn't be granted access to eternal life as it be more powerful than the Lord himself..

Contextually, we know the Sonnet was written to her dear husband Robert Browning. Browning uses religious phrases such as 'turn from ~~the~~ Praise' and 'if God choose' to perhaps suggest she views Robert so highly that it is a form of religion: an alternative to God, an idol.



Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Leave blank

Furthermore, because her love is described in the poem to exceed the bounds of 'Being' and 'Grace', the theme of religion in this poem may couple love in the concept that her love (for Robert) has become so much as a religion. This was a very dangerous idea at the time of the poem, which may be why Browning claimed that her works were mere translations of foreign texts, to keep her own ideas 'private'.

The poem follows a ~~14~~ sonnet structure which includes an octave (which usually proposes the problem) and a sestet (which provides a solution.) What is interesting about this sonnet, ~~is~~ is that the octave and the sestet are remarkably similar. This could ~~perhaps~~ <sup>perhaps</sup> mean that her love has no such solution as it is so vast and mighty and may be a problem in itself due to its power. Alternatively, it could mean that there is a partnership, a togetherness between the two main bodies of the relationship: Elizabeth and Robert.

7 2 Another poet who writes about love is Carol Ann Duffy in the poem 'Valentine'. Browning and Duffy however have highly contrasting views on the presentation of love and how they go about ~~presenting~~ professing it.

Firstly, the openings of the poems are very different. Sonnet 43 begins with an introduction in response to a question: 'how do I love thee?' a rhetorical device used to show the reader she has a point



to prove - a challenge has been accepted. Whereas in Valentine, the opening IS the challenge. 'Not a red rose' - Duffy, using her first word, immediately dismisses the readers potentially ~~conventional~~ 'conventional' ideas of love. 'I give you an onion', ~~is~~ perhaps the most unlikely, ugly Valentines gift you could wish for - it is a challenge for the recipient to accept it.

The onion in Valentine however does open opportunities for drawing similarities between the poems. ~~The~~ The endless list of ways Browning loves her partner is comparable to the numerous layers of the onion. A complexity (in both poems) only found naturally.

~~The~~ One of many differences in the poems is the time span over which their professed love takes place. While Browning's love is infinite, only improving after death for eternity, Duffy's love is merely for 'as long as we are'. It is a case of unconditional love against highly conditional love. 'If you like' is a weak, submissive offer placed by Duffy in the face of the ~~the~~ recipient. Yet another condition.

The poems are also different in ~~the~~ terms of the physical and metaphysical. Duffy wasn't known to be a metaphysical poet ~~but~~ <sup>and</sup> there is something about an onion which seems desperate. Some of the renowned ~~poets~~ metaphysical poets were known to use metaphorical objects with very little relation whatsoever to what they intended on describing to seem more intelligent and advanced. There are echoes of this in the use of an onion to describe love instead of a love card or kissogram! Yet ~~these~~ ~~echoes~~ it is an echo of



Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

Leave blank

failure, acknowledged maybe when ~~to Duffy~~ Duffy pleads 'I am trying to be truthful!' ~~trying~~ 'Trying?' Suddenly there is an ~~unsuccessful~~, unsuccessful, desperate tone to the poem. 'Take it' - imperatives are used to unsettle the target into accepting the gift, embarrassed at its failed attempt at ~~intellectual~~ intellectual unconventionality.

In contrast, the tone of Sonnet 43 is more one of assurance and accomplishment. After all, Robert Browning had previously been said to have written to her claiming he ~~loved~~ 'loved her poems with all his heart.' The assurance in her 'let me count the ways' is a safety, exploring extraordinary concepts, like Valentine, but in the safety of a sonnet - a sonnet filled with 'love'.

The sonnet structure is conventional to love poems, seeing Sonnet 43 as an ideal testimony to one's dear partner that doesn't step out of the norm in ~~the~~ the lover's presentation, only in the lover's ~~measure~~ 'soul' stretching measure.

The structure of Valentine differs ~~with~~ with similar measure! The poem follows absolutely no pre-set pattern, has no rhyme scheme and has very distorted stanzas, purely to escape convention. The poem is jagged, long and thin, like a 'knife', or a ~~sharp~~ slim 'platinum loop' of onion. Sharp, like a penetration into the clichés of love yet jutting with hesitation in its abnormality. A hesitation not just to give the love, but to receive it. A hesitation absolutely not present in Sonnet 43.



## PRACTICE PAPER 1

Answer **both** part (a) **and** part (b) You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below, Mametz Wood by Owen Sheers. In this poem Sheers explores ideas about time. Write about the ways in which Sheers presents time in this poem. [15]

(b) Choose one other poem from the anthology in which the poet also writes about time. Compare the presentation of time in your chosen poem to the presentation of time in Mametz Wood. [25]

In your answer to part (b) you should compare:

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

### Mametz Wood

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

A chit of bone, the china plate of a shoulder blade,  
5 the relic of a finger, the blown  
and broken bird's egg of a skull,

all mimicked now in flint, breaking blue in white  
across this field where they were told to walk, not run,  
towards the wood and its nesting machine guns.

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

This morning, twenty men buried in one long grave,  
a broken mosaic of bone linked arm in arm,  
15 their skeletons paused mid dance-macabre

in boots that outlasted them,  
their socketed heads tilted back at an angle  
and their jaws, those that have them, dropped open.

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

OWEN SHEERS

## PRACTICE PAPER 2

Answer **both** part (a) **and** part (b) You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below, *Afternoons* by Philip Larkin. In this poem Larkin explores ideas about family life. Write about the ways in which Larkin presents family life in this poem. [15]

(b) Choose one other poem from the anthology in which the poet also writes about family life. Compare the presentation of family life in your chosen poem to the presentation of family life in *Afternoons*. [25]

In your answer to part (b) you should compare:

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

### *Afternoons*, by Philip Larkin

Summer is fading:  
The leaves fall in ones and twos  
From trees bordering  
The new recreation ground.  
In the hollows of afternoons  
Young mothers assemble  
At swing and sandpit  
Setting free their children.

Behind them, at intervals,  
Stand husbands in skilled trades,  
An estateful of washing,  
And the albums, lettered  
Our Wedding, lying  
Near the television:  
Before them, the wind  
Is ruining their courting-places

That are still courting-places  
(But the lovers are all in school),  
And their children, so intent on  
Finding more unripe acorns,  
Expect to be taken home.  
Their beauty has thickened.  
Something is pushing them  
To the side of their own lives.

### PRACTICE PAPER 3

Answer **both** part (a) **and** part (b) You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below, *A Wife in London* by Thomas Hardy. In this poem Hardy explores ideas about war. Write about the ways in which Hardy presents war in this poem. [15]

(b) Choose one other poem from the anthology in which the poet also writes about war. Compare the presentation of war in your chosen poem to the presentation of war in *A Wife in London*. [25]

In your answer to part (b) you should compare:

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

## A Wife in London

### I – The Tragedy

She sits in the tawny vapour  
That the City lanes have uprolled,  
Behind whose webby fold on fold  
Like a waning taper  
5 The street-lamp glimmers cold.

A messenger's knock cracks smartly,  
Flashed news is in her hand  
Of meaning it dazes to understand  
Though shaped so shortly:  
10 He – has fallen – in the far South Land ...

### II – The Irony

'Tis the morrow; the fog hangs thicker,  
The postman nears and goes:  
A letter is brought whose lines disclose  
By the firelight flicker  
15 His hand, whom the worm now knows:

Fresh – firm – penned in highest feather –  
Page-full of his hoped return,  
And of home-planned jaunts by brake and burn  
In the summer weather,  
20 And of new love that they would learn.

THOMAS HARDY

## PRACTICE PAPER 4

Answer **both** part (a) **and** part (b) You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below *She walks in Beauty* by Lord Byron. In this poem Byron explores ideas about the appreciation of beauty. Write about the ways in which Byron presents the appreciation of beauty in this poem. [15]

(b) Choose one other poem from the anthology in which the poet also writes about the appreciation of beauty. Compare the presentation of the appreciation of beauty in your chosen poem to the presentation of the appreciation of beauty in *She walks in Beauty* by Byron. [25]

In your answer to part (b) you should compare:

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

### **She Walks in Beauty**

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
5 Thus mellowed to that tender light  
Which Heaven to gaudy day denies.

One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
10 Or softly lightens o'er her face;  
Where thoughts serenely sweet express,  
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
15 The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent!

LORD BYRON

## PRACTICE PAPER 5

Answer **both** part (a) **and** part (b) You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below Sonnet 43 by Elizabeth Barrett Browning. In this poem Browning explores ideas about love and contentment. Write about the ways in which Browning presents love and contentment in this poem. [15]

(b) Choose one other poem from the anthology in which the poet also writes about love and contentment. Compare the presentation of love and contentment in your chosen poem to the presentation of love and contentment in Sonnet 43. [25]

In your answer to part (b) you should compare:

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

### Sonnet 43

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

ELIZABETH BARRETT BROWNING

<b>Enjambment</b>	The continuation of a sentence or clause over a line-break. In other words the sentence <b>runs on</b> over two lines.
<b>Metre</b>	The metre of a poem is the underlying structure (can relate to the number/duration of syllables)
<b>Stanza</b>	A grouped set of lines within a poem.
<b>Refrain</b>	A line or stanza in a poem that is repeated.
<b>Rhyming Couplet</b>	A pair of lines of metre in poetry. They usually comprise two lines that rhyme and have the same metre.
<b>Blank verse</b>	A poem with no rhyme scheme but which often uses iambic pentameter.
<b>Free verse</b>	An open form of poetry with no rhyme scheme or meter patterns.
<b>Elegy</b>	A mournful, melancholic poem. Usually a funeral song or a lament (passionate expression of grief) for the dead.
<b>Metaphor</b>	A figure of comparing to unlike things without using like or as. Something <b>IS</b> something else.
<b>Simile</b>	Making a comparison using the words 'like' or 'as'
<b>Juxtaposition</b>	When a poet puts two ideas, events, characters or descriptions <b>close to each other</b> to encourage the reader to contrast them. E.g. the excited narrator and the terrified librarian in <i>Eating Poetry</i>
<b>Oxymoron</b>	A figure of speech in which apparently contradictory terms appear in conjunction (e.g. same difference)
<b>Personification</b>	Giving an object human qualities.
<b>Onomatopoeia</b>	Sound words (e.g. Bang!)
<b>Semantic/lexical field</b>	A set of words grouped by meaning referring to a specific subject (e.g. red, black, green, yellow are all colour words)
<b>Anaphora</b>	The repetition of words or phrases at the beginning of lines in poetry.
<b>Sibilance</b>	The repetition of a 'hissing' sound in lines of poetry. ' <b>She dusts the house, I sweep</b> '

<b>Imagery</b>	The formation of mental images, figures or likenesses of things. It includes metaphors, similes and personification.
<b>Alliteration</b>	The repetition of the same sounds at the beginning of words in a sentence.
<b>Analogy</b>	Making a comparison to show similarities.
<b>Assonance</b>	Rhyming vowel sounds, repetition of vowel sounds.
<b>Hyperbole</b>	Extravagant exaggeration.
<b>Tone</b>	The general atmosphere of a poem or story and the effect that it has on readers.
<b>Symbolism</b>	A device in literature where an object represents an idea.
<b>Caesura</b>	A pause in a line, e.g. after the word 'dropped' in 'He dropped – more sullenly than wearily.'
<b>Consonance</b>	Repetition of a consonant sound in nearby words, e.g. 'silent, to village wells'
<b>End-stopping</b>	Finishing a line of poetry with the end of a phrase or sentence.
<b>Half-rhymes</b>	Words that have a similar, but not identical, end sound. E.g. 'shade' and 'said'
<b>Iambic pentameter</b>	Poetry with a metre of ten syllables – five of them stressed, and five unstressed. E.g. 'when you are old and grey and full of sleep'
<b>Iambic tetrameter</b>	Like iambic pentameter but with a metre of eight syllables, four stressed and four unstressed. E.g. 'I know that I shall meet my fate'
<b>Internal rhyme</b>	When two words in the same line rhyme, e.g. 'it is underneath the coppice on the heath'
<b>Irony</b>	When words are used in a sarcastic or comic way to imply the opposite of what they normally mean. It can also mean when there is a difference between what people expect and what actually happens.
<b>Petrarchan Sonnet</b>	A form of sonnet in which the first eight lines have a regular ABBA rhyme scheme and introduce a problem, while the final six lines have a different rhyme scheme and solve the problem.
<b>Plosive</b>	A short burst of sound made when you say a word containing the letters, b,d,g,k,p,t.
<b>Sonnet</b>	A form of poem with fourteen lines that usually follows a clear rhyme scheme. Sonnets are often used for love poetry.
<b>Syntax</b>	The <b>arrangement</b> of words in a sentence or phrase so that they make sense.
<b>Volta</b>	A turning point in the poem, when the argument or tone changes dramatically.