**1B Lit: Poetry Anthology**

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| Question | What do you have to do? | Assessment Objectives assessed for this: |
| 1B a) | Anthology  Analysis of whole poem with links to language and structure and context  (15 marks) | **AO1 & AO2 & AO3**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important |
| 1B b) | Anthology Comparison  Analysis of two poems linked to section a with links to language and structure and context  (25 marks) | **AO1 & AO2 & AO3**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important. This will also be marked for the comparison skills. |

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| **AO1: Literature Reading skills – understanding/knowledge & evidence** | |
| Banding | **Criteria** |
| HIGHEST  (Band 5) | * sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; * use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; * show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; * their responses include pertinent, direct references from across the extract and wider text, including quotations. |

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| **AO2: Literature Reading Skills - Analysis** | |
| Banding | **Criteria** |
| HIGHEST  (Band 5) | * analyse and appreciate writers’ use of language, form and structure; * make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; * use precise subject terminology in an appropriate context. |

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| **AO3: Literature Reading Skills - Context** | |
| Banding | **Criteria** |
| HIGHEST (Band 5) | * show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences. |

**What do you need to remember?**

To analyse the poems

Use PEA

Refer to language and structure

You can use SMILE/MALES/MILES as a reminder to cover the meaning

To use comparison language

To compare in section b

**The Manhunt**

a) Read the poem below, The Manhunt By Simon Armitage.

In this poem Armitage presents ideas about war and relationships. Write about the ways in which Armitage presents war and relationships in this poem.

**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,

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

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,

and feel the hurt

of his grazed heart.

Skirting along,

only then could I picture the scan,

the foetus of metal beneath his chest

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

every nerve in his body had tightened and closed.

Then, and only then, did I come close.

Simon Armitage

*(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 *The Manhunt*. [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**

a) Read the poem below, Mametz Wood by Owen Sheers.

In this poem Sheers presents ideas about war and death. Write about the ways in which Sheers presents war and death in this poem.

**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,

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.

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,

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

have only now, with this unearthing,

slipped from their absent tongues.

Owen Sheers

*(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 *Mametz Woods*. [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.

**Dulce Et Decorum Est**

a) Read the poem below, Dulce Et Decorum Est by Wilfred Owen.

In this poem Owen presents ideas about war and being patriotic. Write about the ways in which Owen presents war and patriotic ideas in this poem.

**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.

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,

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.

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,

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, –

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

*(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 *Dulce et Decorum Est*. [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.

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.

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

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.

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,

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,—

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.*

**The Soldier**

a) Read the poem below, The Soldier by Rupert Brooke.

In this poem Brooke presents war and death in an idealistic way. Write about the ways in which Brooke presents war and death in an idealistic way.

**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;

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,

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

*(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 The Soldier. [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**

a) Read the poem below, A Wife in London by Thomas Hardy.

In this poem Hardy presents death in war from a Wife’s perspective. Write about the ways in which Hardy presents war from the viewpoint of those left behind.

**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

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:

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

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,

And of new love that they would learn.

Thomas Hardy

*(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.

**To Autumn**

a) Read the poem below, To Autumn by John Keats.

In this poem Keats presents nature as constantly changing. Write about the ways in which Keats presents nature in this poem.

**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;

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,

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,

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

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, —

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 sallows, borne aloft

Or sinking as the light wind lives or dies;

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

*(b)* Choose **one** other poem from the anthology in which the poet also writes about

nature.

Compare the presentation of war in your chosen poem to the presentation of

nature in *To Autumn*. [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.

**Hawk Roosting**

a) Read the poem below, Hawk Roosting by Ted Hughes.

In this poem Hughes presents nature as predatory. Write about the ways in which Hughes presents nature in this poem.

**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.

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.

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.

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.

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

*(b)* Choose **one** other poem from the anthology in which the poet also writes about

nature.

Compare the presentation of war in your chosen poem to the presentation of

nature in *Hawk Roosting*. [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.

**Excerpt from The Prelude**

a) Read the poem below, Excerpt from The Prelude, by William Wordsworth.

In this poem Wordsworth presents nature as constantly changing. Write about the ways in which Wordsworth presents nature in this poem.

*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

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,

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,

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

Of melancholy, not unnoticed, while the stars,

Eastward, were sparkling clear, and in the west

The orange sky of evening died away.

William Wordsworth

*(b)* Choose **one** other poem from the anthology in which the poet also writes about

nature.

Compare the presentation of war in your chosen poem to the presentation of

nature in *Excerpt from The Prelude*. [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.

**Death of a Naturalist**

a) Read the poem below, Death of a Naturalist, by Seamus Heaney.

In this poem Heaney presents nature as constantly changing. Write about the ways in which Heaney presents nature in this poem.

**Death of a Naturalist**

All year the flax-dam festered in the heart

Of the townland; green and heavy headed

Flax had rotted there, weighted down by huge sods.

Daily it sweltered in the punishing sun.

Bubbles gargled delicately, bluebottles

Wove a strong gauze of sound around the smell.

There were dragon-flies, spotted butterflies,

But best of all was the warm thick slobber

Of frogspawn that grew like clotted water

In the shade of the banks. Here, every spring

I would fill 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-

Swimming tadpoles. Miss Walls would tell us how

The daddy frog was called a bullfrog

And how he croaked and how the mammy frog

Laid hundreds of little eggs and this was

Frogspawn. You could tell the weather by frogs too

For they were yellow in the sun and brown

In rain.

Then one hot day when fields were rank

With cowdung in the grass and angry frogs

Invaded the flax-dam; I ducked through hedges

To a coarse croaking that I had not heard

Before. The air was thick with a bass chorus.

Right down the dam gross-bellied frogs were cocked

On sods; their loose necks pulsed like sails. Some hopped:

The slap and plop were obscene threats. Some sat

Poised like mud grenades, their blunt heads farting.

I sickened, turned, and ran. The great slime kings

Were gathered there for vengeance and I knew

That if I dipped my hand the spawn would clutch it.

Seamus Heaney

*(b)* Choose **one** other poem from the anthology in which the poet also writes about

nature.

Compare the presentation of war in your chosen poem to the presentation of

nature in *Death of a Naturalist*. [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**

a) Read the poem below, Sonnet 43, by Elizabeth Barrett Browning.

In this poem Barrett Browning writes about love. Write about the ways in which she presents love in this poem.

**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.

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

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

Compare the presentation of love in your chosen poem to the presentation of

Love 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.

**She Walks in Beauty**

a) Read the poem below, She Walks in Beauty by Lord Byron.

In this poem Lord Byron writes about love. Write about the ways in which he presents love in this poem.

**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:

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,

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,

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

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

Compare the presentation of love in your chosen poem to the presentation of love in She Walks in Beauty [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.

**Valentine**

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

In this poem Duffy writes about love. Write about the ways in which she presents love in this poem.

**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

like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

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,

possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding-ring,

if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

Carol Ann Duffy

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

Compare the presentation of love in your chosen poem to the presentation of love in Valentine [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**

a) Read the poem below, Afternoons by Philip Larkin.

In this poem Larkin writes about love. Write about the ways in which he presents love in this poem.

**Afternoons**

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.

Philip Larkin

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

Compare the presentation of love in your chosen poem to the presentation of love 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.

**As Imperceptibly as Grief**

a) Read the poem below, As Imperceptibly as Grief by Emily Dickenson

In this poem Dickenson writes about love. Write about the ways in which he presents love in this poem.

**As Imperceptibly as Grief**

As imperceptibly as Grief

The Summer lapsed away —

Too imperceptible at last

To seem like Perfidy —

A Quietness distilled

As Twilight long begun,

Or Nature spending with herself

Sequestered Afternoon —

The Dusk drew earlier in —

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

Our Summer made her light escape

Into the Beautiful.

Emily Dickinson

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

Compare the presentation of love in your chosen poem to the presentation of love in Imperceptibly as grief [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.

**Ozymandias**

a) Read the poem below, Ozymandias by Percey Bysse Shelley.

In this poem Shelley writes about a place. Write about the ways in which he presents place in this poem.

**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,

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:

‘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

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

Compare the presentation of place in your chosen poem to the presentation of place in Ozymandias [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.

**Living Space**

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

In this poem Dharker writes about a place. Write about the ways in which she presents place in this poem.

**Living Space**

There are just not enough

straight lines. That

is the problem.

Nothing is flat

or parallel. Beams

balance crookedly on supports

thrust off the vertical.

Nails clutch at open seams.

The whole structure leans dangerously

towards the miraculous.

Into this rough frame,

someone has squeezed

a living space

and even dared to place

these eggs in a wire basket,

fragile curves of white

hung out over the dark edge

of a slanted universe,

gathering the light

into themselves,

as if they were

the bright, thin walls of faith.

Imtiaz Dharker

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

Compare the presentation of place in your chosen poem to the presentation of place in Living Space [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.

**London**

a) Read the poem below, London by William Blake.

In this poem Blake writes about a place. Write about the ways in which she presents place in this poem.

**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.

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

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

Blasts the new born Infant’s tear,

And blights with plagues the Marriage hearse.

William Blake

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

Compare the presentation of place in your chosen poem to the presentation of place 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.

Cozy Apologia

1. Read the poem below, Cozy Apologia by Rita Dove

In this poem Dove writes about love. Write about the ways in which he presents love in this poem.

Cozy Apologia

I could pick anything and think of you—   
This lamp, the wind-still rain, the glossy blue   
My pen exudes, drying matte, upon the page.   
I could choose any hero, any cause or age   
And, sure as shooting arrows to the heart,   
Astride a dappled mare, legs braced as far apart   
As standing in silver stirrups will allow—   
There you'll be, with furrowed brow   
And chain mail glinting, to set me free:   
One eye smiling, the other firm upon the enemy.   
  
This post-postmodern age is all business: compact disks   
And faxes, a do-it-now-and-take-no-risks   
Event. Today a hurricane is nudging up the coast,   
Oddly male: Big Bad Floyd, who brings a host   
Of daydreams: awkward reminiscences   
Of teenage crushes on worthless boys   
Whose only talent was to kiss you senseless.   
They all had sissy names—Marcel, Percy, Dewey;   
Were thin as licorice and as chewy,   
Sweet with a dark and hollow center. Floyd's   
  
Cussing up a storm. You're bunkered in your   
Aerie, I'm perched in mine   
(Twin desks, computers, hardwood floors):   
We're content, but fall short of the Divine.   
Still, it's embarrassing, this happiness—   
Who's satisfied simply with what's good for us,   
When has the ordinary ever been news?   
And yet, because nothing else will do   
To keep me from melancholy (call it blues),   
I fill this stolen time with you.

[Rita Dove](http://www.poemhunter.com/rita-dove/poems/)

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

Compare the presentation of love in your chosen poem to the presentation of love in Cozy Apologia [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.