

***POETRY REVISION
CONTINUES!***

Every Wednesday in M6

3:15-4pm

Relationships

Spring Term

5A *Sonnet 43* - Elizabeth Barrett Browning

6B *Valentine* - Carol Ann Duffy

Half Term

7A *Cozy Apologia* - Rita Dove

8B *Afternoons* - Philip Larkin

Places

Spring Term

9A *Ozymandias* – Percy Bysshe Shelley

10B *Living Space* – Imitiaz Dharker

11A *London* – William Blake

12B *A Wife in London* – Thomas Hardy

Nature

Summer Term

1A *Death of a Naturalist* - Seamus Heaney

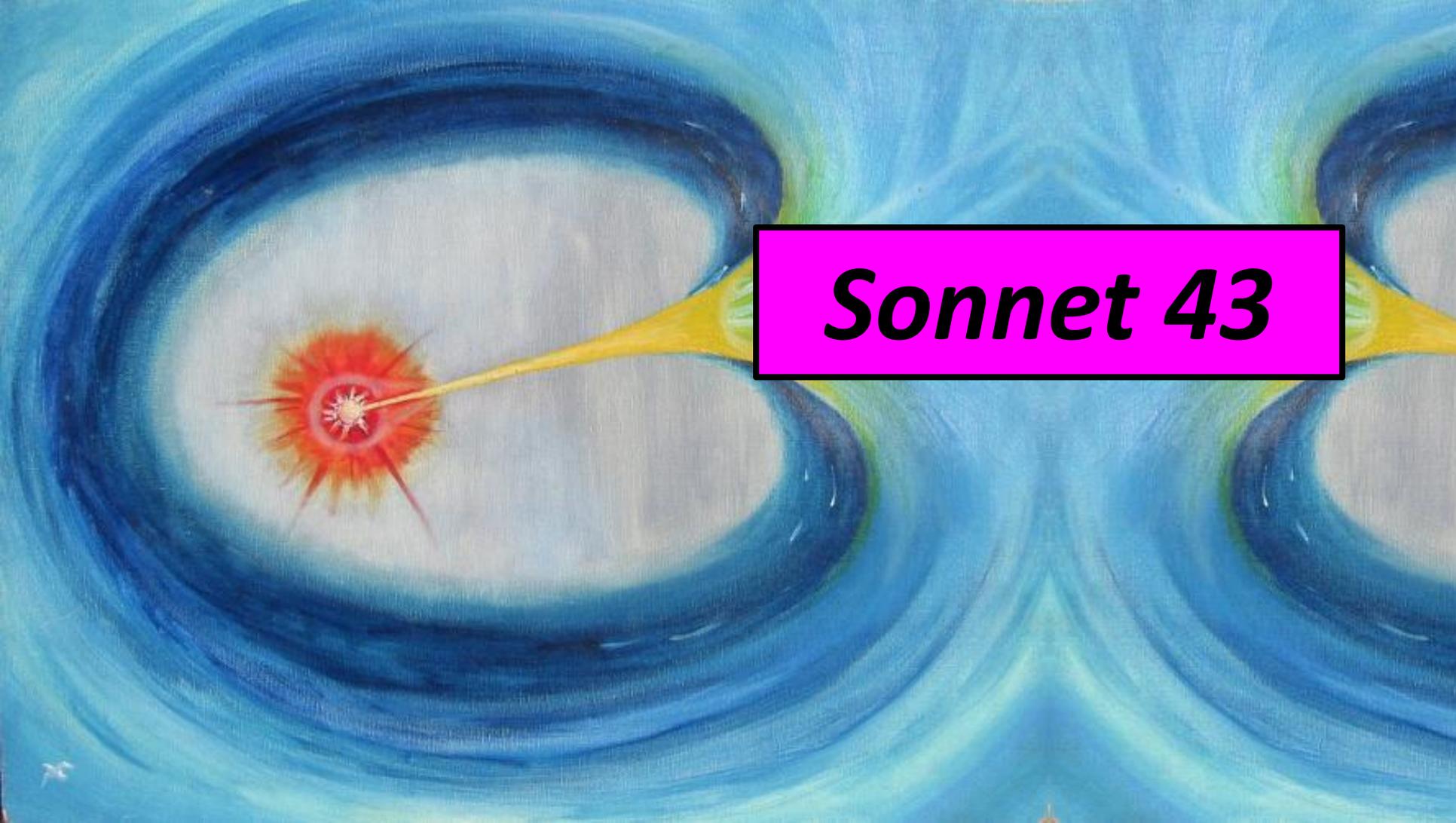
2B *As Imperceptibly as Grief* - Emily Dickinson

3A *She Walks in Beauty* - Lord Byron

4B Excerpt from *The Prelude* - William Wordsworth

5A *To Autumn* - John Keats

6B *Hawk Roosting* – Ted Hughes



Sonnet 43

SONNET 43

was written by

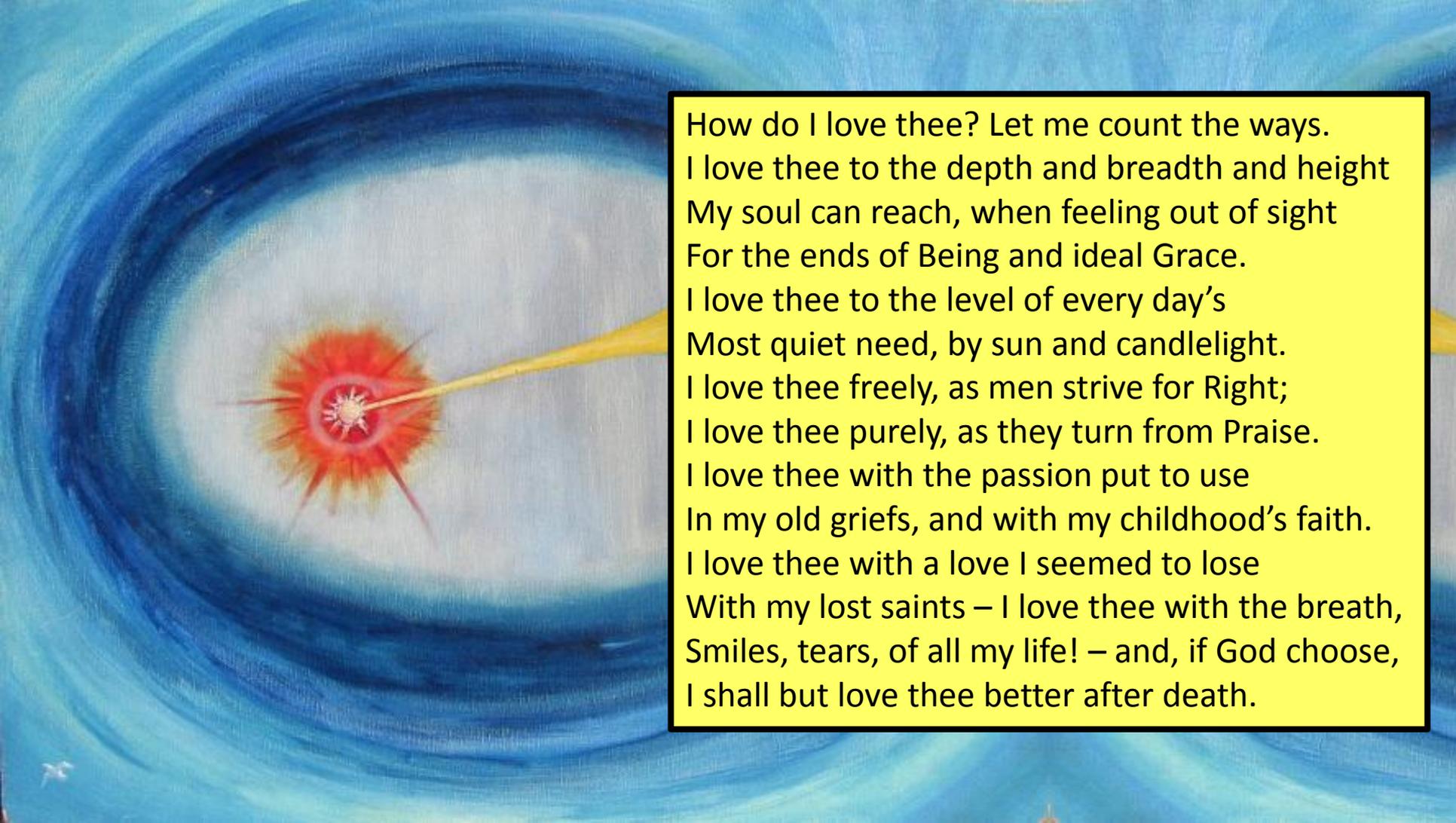
Elizabeth Barrett Browning

in

1845-6

*What are the **BIG IDEAS?***

- *Sonnet 43* presents the idea of **love as powerful and all-encompassing**; her love enables her to reach otherwise impossible extremes. The speaker sees her love not as something tangible but instinctive or even spiritual.
- Barrett Browning had strong disagreements with her parents and was eventually disinherited, expressed in the poem as 'old griefs'. The passion that she applied to these 'griefs' have been applied more positively to her love, demonstrating that she sees **love as a positive, powerful and life-changing force**.
- Barrett Browning mentions her loss of religious faith in this sonnet and **presents her lover as a spiritual saviour**.



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.

DID YOU KNOW?

- Elizabeth Barret Browning was a prominent Victorian poet. She suffered from lifelong illness, despite which she married the poet and playwright Robert Browning, who was a major influence on her work, and to whom *Sonnet 43* is addressed. She wrote it before she married Browning to express her **intense love** for him.
- *Sonnet 43* is part of a longer sonnet sequence of 44 sonnets called *Sonnets from the Portuguese*. Other famous examples of the sonnet sequence include Sir Philip Sydney's *Astrophil and Stella* and Shakespeare's sonnets.

WATCH AND LEARN

- Reading of the poem [here](#)
- Roger Rabbit version [here](#)
- BBC Bitesize study guide [here](#)



valentine

VALENTINE

was written by

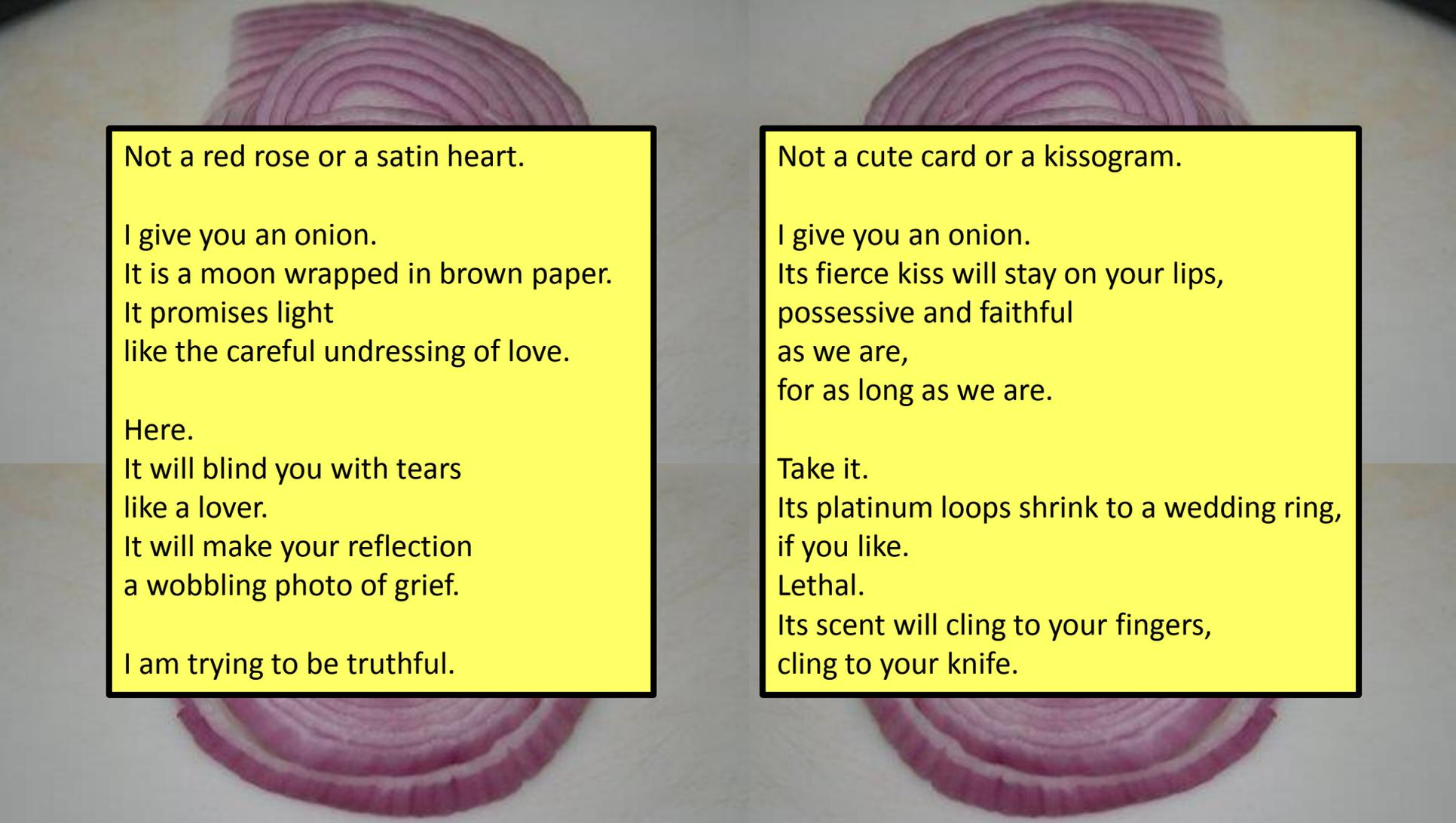
Carol Ann Duffy

in

1993

*What are the **BIG IDEAS?***

- *Valentine* describes an unusual Valentine's Day present – an onion. The poem explains why it is a powerful gift of love, much more than the clichéd roses or box of chocolates.
- The onion becomes a metaphor for love, mixing grand romantic imagery – the metaphor of the "moon" – with the everyday – the "brown paper" the moon is wrapped in – to dismiss the clichéd, normal gifts of love.
- The poem presents a cynical and dangerous view of love: this Valentine will merely last as long as the two of them are possessive and faithful, ending on the threatening image of the knife.
- By offering a wedding-ring, in an offhand manner, it does suggest a practical and truthful form of love is possible and better.



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.

DID YOU KNOW?

- Carol Ann Duffy's poems are controversial. She often writes monologues from the point of view of disturbed characters. Her poem *Education for Leisure* caused a huge debate when an exam board decided to withdraw it from an exam syllabus because of a complaint about its contents. Duffy often tackles difficult subjects, encouraging the reader to explore alternative points of view.
- Duffy's poetry is often feminist in its themes and approach. Her collection *The World's Wife* took characters from history, literature and mythology and gave them a female point of view, as a sister, a wife or a feminised version of a character.

WATCH AND LEARN

- Reading [here](#)
- A visual interpretation of the poem [here](#)
- BBC Bitesize Study Guide [here](#)
- S-Cool revision page [here](#)
- Universal Teacher study guide [here](#) (follow link)



Cozy Apologia



COZY APOLOGIA

was written by

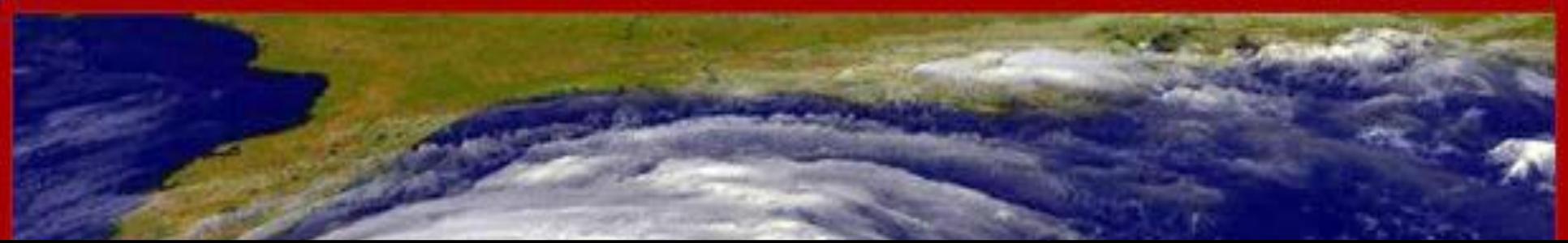
Rita Dove

in

1999

*What are the **BIG IDEAS?***

- *Cozy Apologia* is set against the arrival of Hurricane Floyd, a powerful storm which hit the east coast of the USA in 1999. Waiting for a storm to hit, the speaker hunkers down, snug and safe in her study, daydreaming about her partner.
- The poem seems to be an affectionate tribute to Dove's husband, Fred Viebahn, who is also a writer. It appears to be autobiographical.
- The word 'apologia' means 'a defence'. A paraphrase of the poem's title might be, 'A Defence of Cosiness'. Dove draws comfort from filling the 'stolen time' resulting from the hurricane's approach with thoughts of Fred.



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

This post-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.



DID YOU KNOW?

- In 1993, Rita Dove was appointed to a two-year term as Poet Laureate of the United States and Consultant in Poetry to the Library of Congress. She was the youngest person, and the first African American, to receive this highest official honor in American letters. In the fall of 1994, she read her poem *Lady Freedom Among Us* at the ceremony commemorating the 200th anniversary of the U.S. Capitol.
- *I think that without imagination we can go nowhere. And, imagination is not something that's just restricted to the arts. Every scientist that I have met who has been a success has had to imagine. You have to imagine it's possible before you can see something.*

WATCH AND LEARN

- BBC Study Guide including a reading [here](#)
- White House Poetry Evening with Rita Dove, intro by Barack Obama, [here](#)
- Big Think interview with Rita Dove [here](#)



Afternoons

AFTERNOONS

was written by

Philip Larkin

in

1959

*What are the **BIG IDEAS?***

- Larkin begins with the changing of the seasons to show time moving on and people's lives progressing.
- He describes children playing while their parents watch on, suggesting that the adults have lost their freedom.
- Depressing descriptions of old wedding albums and lost beauty suggest that their best days have already passed.

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.



DID YOU KNOW?

- Philip Larkin was a significant 20th century poet whose work is characterised by **detailed observations of everyday life and relationships**. This poem was written when Philip Larkin lived in his top flat in Pearson Park in Hull. He loved living in a high room, where he could observe the comings and goings of other people. As he walked through the park he used to pass a children's playground, and what he saw there inspired this bleak poem.
- His poetry is often described as being melancholic (the tone can be downbeat), although he is also famous for **celebrating the ordinary** by writing about things not usually considered suitably important enough to be the subject of poetry. He did not marry, had no children, never went abroad and worked as a librarian at Hull University for over 30 years. To many people Larkin's life seems unremarkable.

WATCH AND LEARN

- *Afternoons* read by Philip Larkin [here](#)
- A Beautiful Animation of Philip Larkin's *The Trees*, [here](#)
- *Poetry in Motion*, a TV Programme about Philip Larkin from 1990, [here](#)