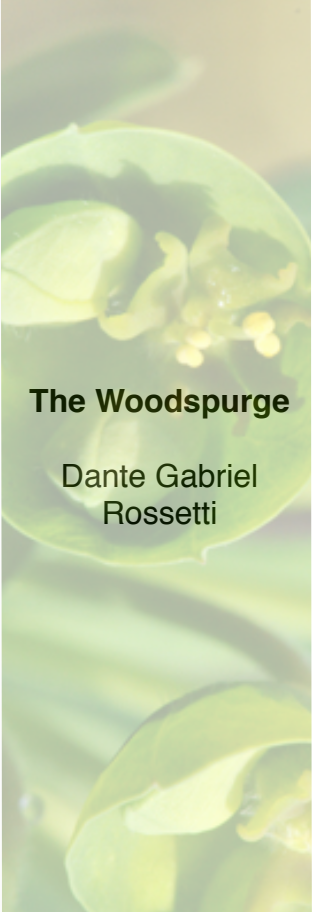


Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p><b>The City Planners</b></p> <p>Atwood's Canadian, a feminist and an activist. She has experimented in a range of genres, as she has written novels etc.</p>	<p>Man's intrusion of nature</p> <p>Suburbanism / industrialism - all aspects of nature will soon disappear because of these perfect neighbourhoods</p> <p>Totalitarianism (in a sense, as the neighbourhood's residents do not realize what is going on and why it is not right)</p>	<p>Stanzas gets shorter; adds dramatic effect to the poet's purpose</p> <p>Stanza 1: describing how perfect the neighbourhood is, almost insanely perfect</p> <p>Stanza 2: starts to reveal how the even in a perfected world, there will always be an imperfect part to it</p> <p>Stanza 3: Atwood hints that these 'imperfections' actually show how damaged this ideology is and how we will only see this in the future, even though we are living in this harmful society</p> <p>Stanza 4: the city planners are introduced, and portrayed as 'conspirators' who do not exactly know what they are doing and the damage that it has / will have</p>	<p>'Pedantic' - excessively concerned with minor details, gives idea of obsessive compulsion to be perfect</p> <p>'Rebuke' - sharp disapproval, the whole neighbourhood gives the impression of looking down to anything imperfect</p> <p>'Hysteria' - this is something uncontrollable, out of the grasp of the city planners</p> <p>'Lingering' - revealing darker aspect of this perfection, something that sneaks up on you without noticing</p> <p>+ seems like she is trying to appeal to all of our senses as she gives sound and smell</p>		<p>To show the effect of change on the environment, to demonstrate the lack of choice. Show the quality of life/way of living in areas which serve as a model. Questioning the role/space of the human in this environment. How many of our needs are being fulfilled?</p> <p>To warn people about the extreme suburbanism yet to come, making us appreciate nature and natural surroundings more than artificial and materialistic ones</p>

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		<p>Stanza 5: here we are shown how temporary and short term the plans of the planners are, as they have not thought of the long term and wide scale plans.</p> <p>Stanza 6: the reader is reminded of the madness of this rural perfection</p>			

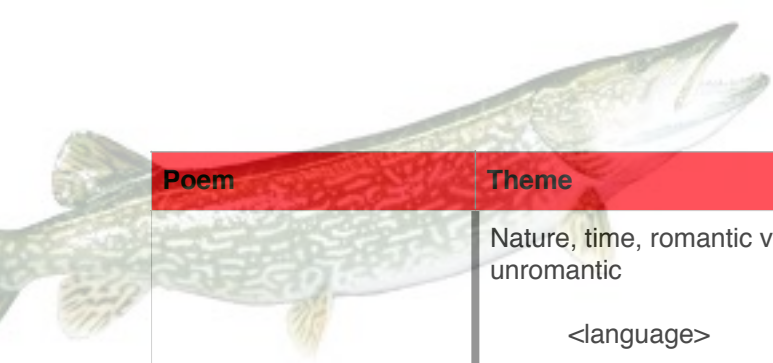
Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p><b>A different history</b></p> <p>Bhatt was born in India in 1956, studied in the United Kingdom and United States, and lives now in Germany.</p>	<p>Culture, colonisation, cultural identity, time, language, religion</p>	<p>Indented lines in the first stanza could accentuate the action described. For example, when you shove a book, it moves. However this could also give emphasis to the word sin as it stands out. Could represent how this sin was not so obvious to the colonisers, nor the people.</p> <p>The first stanza represents the ones unaffected by globalization and the western society. People who maintained their “original” culture.</p> <p>The second stanza represents those who chose to migrate and are bound to or favour the expat or international or western culture.</p> <p>The second stanza also has less line space, as it is all indented. Could show how the next generation is more narrow minded.</p>	<p>'Sin' is <b>repeated</b>, giving it emphasis. Amplifies how terrible these actions are.</p> <p>There is a sort of <b>sad irony</b> as the whole poem is in English. She is communicating in the oppressors tongue. She is in this way putting herself not on the pedestal but beside it, saying that she is one of the stupid something-ized people to create an empathy link between the reader and the poet, providing a deeper sense of unity.</p> <p>'Here the gods roam freely, disguised as snakes or monkeys' - <b>juxtaposition</b> as they are not really free if they have to be disguised. Shows how foreigners have try and blend in with the crowd, without making too big of a scene about it.</p>	<p>The whole first stanza references to gods, making india seem like a very sacred place.</p> <p>'Every tree is sacred' - books are made of trees and are then used to store our history. Shows how our history and our culture is sacred.</p> <p>Later, she uses <b>personification</b> when saying to not insult the tree, who sacrificed its life to make a work of art that we can do nothing else but enjoy and appreciate what it has done for us.</p> <p>The questions marks in the second stanza stop the reader, provoking them to think and self reflect on her message.</p>	<p>Bhatt wants us to return to our roots and hold on to our heritage, without letting the foreigner's influence overcome us and let us be part of globalisation of the world.</p> <p>(Last lines) This demonstrates the <b>despair</b> in the heart of the poet as she already knows that the children are about to adopt the language of the foreigners, perhaps because the father or mother have already grown to love that language because it is already so deeply ingrained into the minds of the people that make up the society.</p>

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		<p>The use of <b>repetition</b> in the last stanza “which language”. In addition to the phrase being on its own line, this phrase exudes an accusative tone in her phrase, expressing severe criticalness in her expression.</p>	<p>'Which language has not been the oppressors tongue?' - we have gone under the influence, and are speaking the language of the foreigners. There is a tone of mockery, as she reminds us that we are not the first that this has happened to.</p> <p>'Which language truly meant to murder someone?' - the influence of the new language and culture murder our history, murders our gods and trees.</p>	<p>The imagery ties in with much violence, showing how they originally used violent methods to be rid of our culture.</p>	

Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
 <p><b>The Woodspurge</b> Dante Gabriel Rossetti</p>	<p>Shows man's unity with nature; Rossetti is connecting with his surroundings on a deeper level.</p>	<p><b>Each stanza rhymes;</b> creates depressive monotonous effect. This seems unimaginative of the poet as he follows this plain and lulling rhyme scheme.</p> <p>Each stanza contains four lines, and each line ends with a <b>caesura</b> (a stop). This is used to allow a pause for every sentence to sink in, indicating the fact that when we started reading we were already at the climax or at the dramatic scene of the poem.</p>	<p><b>Pathetic fallacy</b> shows how the poet is not in control of his life as he 'walked on at the wind's will'. Makes him seem directionless.</p> <p>There is a <b>juxtaposition</b> of movement as Rossetti states, 'the wind flapped loose, the wind was still'. Expresses versatility of the wind and how unpredictable this force of nature is. Possible <b>extended metaphor</b> of Rossetti's feelings. His inspiration may come and go but now it has ceased. This oppression and stagnation in Rossetti's life is highlighted in the <b>repetition</b> of 'the wind was still'</p>	<p>Rossetti is completely under the influence of the wind, 'I sat now for the wind was still'. He moves with this force of nature, seeming like he has become one with it. He also <b>lists parts of his body</b> such as his knees, lips, hair and ears experiencing nature. This focus on key features related to one's senses depict how Rossetti is thoroughly feeling nature in all its different forms.</p> <p>Even though the woodspurge is 'out of the sun' and among weeds, it 'flowered'. Metaphor for how there is hope even in the darkest moments, where Rossetti will be a pessimist and 'fix upon' the bad aspects of her life, which inspires the reader.</p>	<p>Rossetti could be talking about this temporary moment of oppression and stagnation in his life; inspiring the reader to take control of their life and that one can move past their sadness.</p> <p>Could also be talking about progressive mental illness and seemingly endless sadness.</p>

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<p><b>Composed upon Westminster bridge</b></p> <p>William Wordsworth</p> <p>Born in 1770 in the north of England, Wordsworth lived until the age of eighty. As a Romantic poet, he wrote of the beauty of nature. The moment he captures in this poem is when he and his sister, Dorothy, stood on Westminster Bridge one early morning before the city of London was awake.</p>	<p>Nature, the city, personal reflection</p> <p>&lt;also in imagery/ language&gt;</p> <p>'The City now doth like a garment wear the beauty of the morning'.</p> <p><b>Personification</b> gives city human qualities, <b>simile</b> shows how closely intertwined the forces of nature and industrialism are. Just like clothing, if the nature was removed, the city would be stripped bare of its beauty.</p> <p><b>Imagery</b> 'bright and glittering'. The manmade creations would not have this enhanced beauty without the Sun, thus without nature.</p>	<p>Structure could be an <b>extended metaphor</b> of the city. Even though seemingly simplistic on the surface, the words make the poem come to life in the reader's mind. Similar to how the city would be uninteresting without nature.</p> <p>Nature and manmade creations are never mentioned in the same line. If line talking about nature were removed, sonnet would not make any logical sense. Hence they complete each other. The city needs both aspects to be an <b>entity</b>.</p> <p>The structure may also relate to Wordsworth's feelings. Trying to maintain tranquility, which can be seen as some lines are the same length. Excitement is dominant and lines become different lengths.</p>	<p>Rhyme scheme also shows Wordsworth's passion. In the first eight line, it is a regular ABBA, but in the last six lines it become CD. Exhilaration prevails, showing how animated poet is.</p> <p><b>Repetition</b> depicts intensity of emotions. 'Never' is repeated, and this exaggeration compels the reader.</p> <p>Also expressed by <b>punctuation</b>, as 'Dear God!' alerts the reader and refers to higher power. Since poet needs to express feelings to higher power, reader is convinced by profundity of his emotions.</p> <p>'The very houses seem asleep, and all that mighty heart is lying still!'</p> <p><b>Personification</b> shows how even at the crack of dawn, poet sees a mighty heart. Giving city life.</p>	<p>Poet hints that the view touched him on a spiritual level, as he writes, 'a sight so touching' and mentions 'soul'. Further depicted through firsthand pronoun 'I', giving first hand experience to the reader.</p> <p>The 'City' is capitalised, being the only word capitalised apart from 'God' and 'I'. Gives London a great deal of power and importance as it is put alongside a higher force.</p> <p>Even Wordsworth is surprised by the intensity of his emotions. 'Ne'er saw I, never felt, a calm so deep!' He seems to only now become aware of how truly amazing the view is.</p>	<p>Convince reader of the beauty of nature and how it should not be left unperceived. Makes us see city as living and breathing as a human being.</p> <p>Wordsworth feels as though the view touched him on a spiritual and mental level.</p>

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<p><b>The planners</b></p> <p>Boey Kim Cheng</p>	<p>Suburbanism and industrialism.</p> <p>&lt;last stanza&gt;</p> <p>Moreover, he might be using <b>irony</b> to depict how any form of individual expression should not be shown, as this will ruin the flawless and uniform portrayal that the planners have attempted to create.</p>	<p>First stanza describes the skill of the planners.</p> <p>Only in the final couplet of the first stanza does the poet mention nature. This creates contrast, with the juxtaposition of ideas.</p> <p>Second stanza shows the more aggressive actions of the planners.</p> <p>Last stanza is a turning point, since it shows the positive side of the industrialism. If it was not for the passion and anger Cheng felt because of this, he would not have been able to write poetry.</p> <p>It also could be talking about how, conforming to these new boundaries of the planners, he should not even express emotion as this would not even be allowed in this new society.</p>	<p><b>Exaggeration</b> of how 'Even the sea draws back / and the skies surrender'. Man is taking over a nature and even these powerful forces of nature are cowering away.</p> <p>Very much dental imagery. 'All gaps are plugged with gleaming gold'. <b>Metaphor</b> for the way in which unwanted aspects are hidden behind gold (money), completely opposing nature's symmetry.</p> <p>'History is new again' <b>oxymoron</b> depicting how our past is being removed, in the same way as the basis of our culture is removed as we condemn into uniformity.</p> <p><b>Repetition</b> of 'will not stop' alerts the reader, convincing them to take action.</p>	<p>Refers to planners as 'they', distancing them from the reader and poet. Creates <b>accusatory tone</b>.</p> <p>'Mathematics' - numbers are very cold and distant compared to words and literature. They have no personality, reflecting on the planners themselves.</p> <p>'Anaesthesia, amnesia, hypnosis' - suggests numbness from the pain and from reality. Makes the reader reflect on totalitarianism.</p> <p>'Dental dexterity' - shows how efficient the planners are in doing their job. Not many people enjoy being at the dentist, as there is a peculiar smell and it seems very sanitary. Reader can relate negative feeling to the planners this way.</p>	<p>Cheng criticises the planners for trying to change the past and make us devoid of our history. He is also critical of the way in which they destroy nature. On one hand, he is urging the reader to not support this killing of our history.</p> <p>On the other hand, he does not particularly like the domination of man over nature, however this gives him a topic to write about for his poem so he could not be without it.</p>




Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p><b>Pike</b></p> <p>Ted Hughes</p> <p>Ted Hughes was born in Mytholmroyd in the West Riding of Yorkshire, England in 1930. His poetry discards Romantic notions about the natural world. He became British Poet Laureate in 1984 and was so until his death in 1998.</p>	<p>Nature, time, romantic vs unromantic</p> <p>&lt;language&gt;</p> <p>‘A life subdued to its instrument’ - gives indication that killing is all that the pike can do in its life. This could reflect on humanity and the expectations placed by society.</p> <p>The pike are so caught up killing, that it seems they kill their own as well. ‘Suddenly there were two. Finally one.’ There does not seem to be a soul left in them.</p> <p>‘The same iron in its eye / though its film shrank in death’ - this suggests that they are dead on the inside.</p> <p>‘lilies and muscular tench / Had outlasted every visible stone’ - depicts something supernatural in the pond</p>	<p>Each line starts with a <b>capital</b> letter, in a way emphasising the eminence of the pike and how it should only be spoken of with grandeur.</p> <p>In the first stanza, Hughes first writes how ‘perfect’ the pike is, and then in the third line he writes ‘killers from the egg’. The <b>juxtaposition</b> between the royal image and then the evil one already creates a fear in the reader.</p> <p>Moreover, the negative imagery becomes more preeminent, amplifying how the fish are becoming monsters.</p> <p>The <b>punctuation</b> is abrupt. This could be related to the movement of the pike; fully unpredictable. It could also be used to build up tension.</p>	<p>‘green tigering the gold’ - gold is a very royal and regal colour. A tiger is considered to be one of the strongest mammals on land. It is famous for its speed and ability to hunt. Thus, already from the start of the poem, the <b>imagery</b> conveys the dominance and power of the pike.</p> <p>‘Silhouette / Of submarine delicacy and horror’ - this <b>oxymoron</b> refers to how swiftly the pike can move through the water. However, we relate to the fear of the other fish since often in films, when a ship sees a submarine, they become alarmed (torpedos etc).</p> <p>Surrealism is insinuated, ‘The still splashes on the dark pond, / Owls hushing the floating woods’. He is losing his sense of reality, as he is so allured by the pike.</p>	<p>We are conveyed of the arrogance of the pike. They are ‘stunned by their own grandeur’ and ‘A hundred feet long in their world’. We are ignited with repugnance towards the creature by the <b>hyperbole</b>.</p> <p>When hunting, the pike is ‘Logged on last year’s black leaves’ and ‘hung in an amber cavern of weeds’. Portrays the mortality of the pike as it outlives other parts of nature. Also creates a mysterious aura, as the pike lures in places of death and decay (weeds). This could <b>foreshadow</b> how the pike is about to kill its prey.</p>	<p>The pond could be a <b>metaphor</b> of Hughes’ mind, and how vicious monsters lie in the darkest corners of his subconscious.</p>






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<p><b>The Hunting Snake</b></p> <p>Judith Wright</p> <p>Judith Wright was an Australian writer, born in 1915; she died in 2000. She celebrated nature in many of her poems. In her later life she was a conservationist and campaigned for the rights of Aboriginal peoples.</p>	<p>Nature, personal reflection</p>	<p>The <b>rhyme scheme</b> is a consistent ABAB, until the very last stanza.</p> <p>The structure is <b>quatrain</b>; basic and reflective of mundane activity</p> <p>The second stanza focuses on the snake's appearance, while the third stanza focuses on its intentions.</p>	<p>'head-down' - gives a humble image. Nevertheless could be showing how the snake does not address the intruders, making it seem as though they are not worthy of him.</p> <p>'sun glazed his curves of diamond scale' - nature amplifies the snake's beauty. Moreover, diamonds are very beautiful and valuable, expressing the beauty and royalty of the snake.</p> <p>'we lost breath to watch him pass' - shows how prodigious the snake is. It is up to the reader to decide if they are scared or in awe of the snake.</p> <p>'cold, dark and splendid' - even though his appearance may give a malevolent vibe, he is still splendid.</p>	<p>'what track he followed, what small food' - the <b>repetition</b> of what shows how there is more than just the snake to consider, as it has its own path in life and its own intentions. It should be considered with those as well.</p> <p>'our eyes went with him as he went' - portrays the curiosity of the couple walking, and how the snake captures one's attention</p> <p>'small food / fled living from his fierce intent' - once again, expresses the salience of the snake among other creatures of the forest</p>	<p>Shows how one should appreciate nature in all of its entity, as we are the intruders of it and not the other way around. Even though a snake may be a different aspect of nature in terms of power and ferociousness, unlike the 'autumn's gentlest sky', it should still be admired.</p> <p>It also accentuates how humans and nature can live in harmony with each other, it is merely up to the humans to act on this correctly.</p>



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<p><b>The cockroach</b></p> <p>Kevin Halligan</p> <p>Kevin Halligan was born in Toronto, Canada, in 1964. His collection Blossom Street and Other Poems is based on his travels.</p> 	<p>Personal reflection</p> <p>&lt;language&gt;</p> <p>‘as if a victim of a mild attack of restlessness that worsened over time’ - this <b>simile</b> further accentuates the restlessness of the cockroach and its sudden need to do something with its life before it is to pass away.</p>	<p>Initially there is a regular <b>rhyme scheme</b> of ABAB. However, towards the end, this abruptly changes. This makes the ending more significant, and amplifies the feelings of confusion.</p> <p>The cockroach’s pattern becomes sporadic, as he begins to ‘jog in crooked rings, circling the rusty table leg and back’. Not only does this depict how the poet is going in circles, it also shows how he cannot even travel them completely as they are crooked. The <b>structure</b> of the poem changes from equal length lines to uneven ones and the sentences also change to very long ones, expressing to the reader how a sense of direction has been lost from the poet.</p>	<p>‘satisfied to trace a path between the wainscot and the door’ - The cockroach does not appear to be moving in any direction, conveying its aimless mindset. Nonetheless, we perceive that it is abiding by a usual path in life (reflecting on us)</p> <p>The cockroach is ‘skirting a ball of dust’, avoiding this entanglement of problems. Depicts how a small problem can accumulate over time if not taken care of. Reader gets a sense of the poet’s lethargy.</p> <p>Wings are a <b>symbol</b> of freedom, yet they are not being used, which further depicts how trapped the poet feels.</p>	<p>‘After a while, he climbed an open shelf and stopped’ - he faces/ passes a major obstacle which leads to many opportunities (open indicates this), however now he is unsure how to proceed.</p> <p>Halligan ‘recognised’ himself as the cockroach, which often is seen by the reader as a vile creature at the bottom of the animal kingdom. The reader might react to it with disgust. This insinuates how worthless Halligan feels, as it has come to the point where he can relate to this creature.</p>	<p>Halligan lacks aim and creativity in his life. He starts to contemplate existentialism, as seen through his thought on a ‘former life’. This causes the reader to become more self-focused, pondering if they themselves are tracing an endless circle and if the realisation of this will cause a lack of direction within them. Thus the poem induces metaphysical thinking, an attempt to clarify the reason for our existence in the universe, exactly what the poet himself is doing.</p> <p>Also goes to show how unpredictable life is, as something you might have been satisfied with a year ago, is no longer good enough for you.</p>


Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p style="text-align: center;"><b>A birthday</b></p> <p>Christina Rossetti</p> <p>Christina Rossetti was born in England in 1820 and died in 1894. She wrote this poem when she was twenty-seven. Perhaps nowadays she is more famous for her poem Remember and the words of the Christmas carol In the Bleak Midwinter.</p>	<p>Nature, religion</p> <p style="text-align: center;">&lt;language&gt;</p> <p>Even though the title of the poem is 'A birthday', it is later revealed that it is 'the birthday'. This gives it a higher sense of importance.</p>	<p>Rossetti uses semicolons to separate her ideas, only allowing for two fullstops in the whole poem. This <b>punctuation</b> makes it seem as though she is exhilarated to the point where she cannot stop to catch her breath.</p> <p>The <b>rhyme scheme</b> is ABCBDCEC, similar to a heart beat. Gives the poem a regularity. Furthermore, one needs to be very quiet to hear their heartbeat. Thus this focus makes the feeling of love very internal and personal for the reader.</p>	<p>The poet uses imperatives such as 'Raise me', 'Carve', 'Work'. This gives a sense of <b>creation</b>, almost making us feel as though she wants to have structural evidence for this newfound compassion that she describes in the first stanza in celebration of it. It also gives a sense of urgency, which shows yet again how animated she is.</p> <p>Strong natural <b>imagery</b> such as 'My heart is like an apple tree / whose boughs are bent with thickset fruit'. Highlights religious connotation from Adam and eve, portraying love as well as the beginning of the bible and beginning of her religious rebirth. Bent with thickset fruit gives an image of abundance, showing how there are ample reasons for her happiness.</p>	<p>'Carve it in doves and pomegranates' - Doves represent peace, and is also religious symbol from the bible. Could insinuate how now she has peace in her mind and body. Pomegranates represent fertility and new life, conveying how her life has now truly started (and giving the idea of birth).</p> <p>When preparing the dais, Rossetti wants 'vair', 'gold', 'silver', 'fleur-de-lys' - this shows how she hold this love in high regard and only the most royal elements are worthy of representing her love.</p>	<p>Celebration of her spiritual rebirth, and how she has become a whole new person as a result of it.</p> <div style="text-align: center;">  </div>

Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p style="text-align: center;"><b>Horses</b></p> <p style="text-align: center;">Edwin Muir</p> <p>Muir was born in 1887 on a farm in the Orkney Islands, where he lived a happy childhood. At the age of 14, he moved with his family to Glasgow, which he came to regard as a descent from Eden into hell. He became a critic and translator as well as poet. He died in 1959.</p>	Nature, time	<p>Structure is regular, with two rhyming couplets. Gives steady and constant form to the poem. Evokes the steadfastness and reliability of horses through time.</p> <p>'bare field' - lets the reader focus on the horses, showing the importance of their work.</p> <p>In the end of stanza 6, the last couplet has an odd rhyme, with wind and blind, which shows how the horses manage to challenge even the poetic form with their power.</p>	<p>'hooves like pistons' - horses embody the nature of machinery. Portrays their strength'</p> <p>'mute ecstatic monsters' - they incorporate both the beautiful and the monstrous. This other-worldly aspect to them shows how weary of them Muir was as a child.</p> <p>"borad-breasted" - suggests of their power and pride, where as sibilance in 'sinking sun' mirror grandeur in aesthetic beauty</p> <p>'as wide as night' - horses become an enormous but obscure force</p> <p>'now it fades, now it fades!' - desperate attempt to maintain the memory, even though he first felt gentle amusement towards it</p>	<p>There is an evolution throughout the poem, going from medieval times (bare field, magic) through the industrial period to the end of the world.</p> <p>! Often relates horses to fire, which is an entrancing yet dangerous force (stanza 5)</p> <p>! In a way, the poet has become just as lumbering and steady as the horses (they serve as an extended metaphor for his imagination)</p>	Nostalgic of lost feeling of intensity, and raw emotion. Sad for growing old.

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<p><b>Continuum</b></p> <p>Allen Curnow</p> <p>Allen Curnow was one of New Zealand's most celebrated poets. He died in 2001 at the age of ninety. He once said that some of his poetry tried to explore 'the private and unanswerable'.</p>	<p>Personal reflection, the natural world</p> <p>&lt;imagery/language&gt;</p> <p>'one's mine, the other's an adversary' - Serves as a metaphor for the conflict between his desire to write poetry and his attempts to do so. He lacks to add further poetic expression to the scene, showing how he has given up.</p> <p>'the next one is not on time' - Reflects Curnow's desire for order, even though moments have no arbitrary divisions. Makes it seem unrealistic that he could suddenly get inspiration when he wants, since it is not actually controlled by anything.</p>	<p>The structure represents the struggle between order and chaos. All stanzas have three lines, with the first two lines always containing 11 syllables and the third having 6-8.</p> <p>However, irregular enjambment and the absence of rhyme disrupts this attempt to create the poem. The enjambments cause transgression of boundaries of poetic form.</p>	<p>..I am talking about myself' - The moon serves as a metaphor for Curnow, insinuating loneliness. Speaks of the way poets distort the truth for the sake of poetic expression. It seems as though through this blurred line between truth and reality in his sleepy state, Curnow is questioning if anything is real anymore.</p> <p>'It's not possible to get off to sleep or / the subject or the planet' - Accentuates how he feels trapped, needing to get to another planet to clear his mind.</p> <p>'Washed out creation' - Shifts from domestic life to the natural world to look for answers. The sky reflects his attempts, which lack intensity. The darkness of the night gives the idea that his thoughts are not illuminated.</p>	<p>Clouds represent his poetic inspiration; they 'depend on the wind' hence showing it is not up to him.</p> <p>'Or something.' - language is very simple and mundane. Shows how he has given up as a writer or how sleepy he is.</p> <p>'the night sky empties the whole of its contents down'</p> <p>'cringing demiurge'</p> <p>A new day is coming and the creator has failed to provide Curnow with any newfound inspiration</p> <p>'Cringing' portrays discomfort and embarrassment.</p>	<p>Deals with enigmatic nature of time, perception and creation.</p>

Poem	Theme	Structure	Imagery/ Language	Other stuff	Purpose/ Emotion
<p><b>Summer Farm</b></p> <p>Norman MacCaig</p> <p>Norman MacCaig was born in Scotland in 1910 and died in 1996. Summer Farm contains MacCaig's characteristic blend of writing about nature and personal reflection.</p>	<p>Nature, personal reflection</p>	<p>Punctuation allows self-reflection of the reader.</p> <p>The rhyme scheme is AABB, which provides an optimistic rhythm to the poem. It makes the lines seem more connected to one another, creating an entity for the reader.</p> <p>We are reminded of our unimportance in comparison to the universe. In the first two stanzas, the poet does not yet introduce himself into the poem. He makes observations of what happens in nature, which makes him seem omnipresent. It also give the idea of things happening even when we are not there. The world still goes on without us in it.</p> <p>Arranged in quatrains, allowing us to focus specifically on different parts of the poem. Punctuation has the same effect.</p>	<p><b>assonance</b> provides a flow to Summer Farm, as seen, 'Nine ducks go wobbling by in two straight lines' - The 'y' sound in 'by' and 'lines' slows down the pace, portraying the tranquility.</p> <p><b>simile</b>, 'Green as glass' line 2, to describe a horse's water. At first, the reader relates this to dirty water. However, after speculation, one realizes that MacCaig is actually complimenting the water. Some glasses are green such as wine and beer bottles, made as such because of their impurities. Hence at first this sounds surreal, however becoming more understandable and attainable after further concentration. The poet is making the reader see ordinary things in a different perspective, causing the reader to become more appreciative of even the most common features of the universe.</p>	<p>Afraid of where a thought might take me' - afraid of thinking of space and time and his eventual annihilation. However, he focuses on this small part of the farm (grasshopper) who also jumps away, then becoming as the poet will too.</p> <p>Last stanza: as pondering about history and all the other systems that exist, he realises how it is his time to act and do as he wishes.</p>	<p>Reminding us of how short our time on earth is, yet suggesting all forms of life have a purpose during their time on the planet. Expresses fleeting, transient nature of life.</p>

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<p><b>Pied Beauty</b></p> <p>Gerard Manley Hopkins</p> <p>Hopkins was born in England in 1844 and died in 1889. This poem was published in 1918, some forty-one years after Hopkins wrote it in 1877, the year he became a Jesuit priest. His distinctive and innovative poetry found fame after his death rather than during the English Victorian age in which he lived, when more traditional verse was popular and perhaps more acceptable to the Victorian palate.</p>	<p>Religion, nature</p>	<p>A list format gives an impression of variety and diversity. Hopkins takes clear elements to us and shows how there is no order in nature; we are invited to solely accept aspects as they are.</p> <p>Every rhyming line is indented to the same extent. Even though there is an abundance of features, they're all linked together. The last line is indented differently from the rest of the poem, bringing emphasis to it.</p> <p>Irregularity of rhyme scheme refers to inconsistency of nature. It does not have to follow a specific pattern to be beautiful.</p>	<p>Fresh-firecoal chestnut-falls' - Strong visual image. Coal may be dark and black on the outside, nevertheless concealing a fiery core. This conveys the mysterious appeal of nature and the hidden elements of it, uncultivated and pure.</p> <p>We should recognise these more often instead of only focusing on the outer appearance projected to us.</p> <p>'Fold, fallow, and plough' - poet refers to the cycle of nature. Man merely aids the changes of nature, but should not attempt to control it to his own liking.</p> <p>'swift, slow; sweet, sour; adazzle, dim' - Oxymorons reinforce contrasts in nature, forcing reader to take things as a whole entity. All imperfections have their own meanings and should be accepted.</p>	<p>beauty is past change' - Life goes on and transformations take place, but there is a timeless aspect of nature which cannot be destroyed.</p> <p>Affirmative saying in beginning and end of the poem emphasise urge for giving thanks.</p>	<p>Argues that the wonders and mysteries of nature provide ample reason to praise and glorify god</p> <p>Also, the message is to accept nature as it is, instead of trying to understand or change it.</p>

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<p style="text-align: center;"><b>Where I Come From</b></p> <p>Elizabeth Brewster</p> <p>Elizabeth Brewster is a Canadian poet and academic, born in 1922. The description in the second stanza of this poem captures something of the rural Canada of her early years.</p> 	<p>Identity, nature, the city</p> <p style="text-align: center;">&lt;language&gt;</p> <p>'Spring and winter are the mind's chief seasons: ice and the breaking of ice' - This insinuates how there are two important phases in our life which are conforming with society's mould and breaking free from it. The <b>lexical field</b> of rebirth is also mentioned here, as in the 'winter', nature dies but in 'spring' it comes back to life.</p>	<p>When describing the city, the lines are more <b>abrupt</b> caused by the use of 'maybe', 'like' and 'or'. For example, when she states '..like the smell of smog or the almost-not-smell..' line 4-5, it portrays her thinking out loud and this makes a smooth flow of words impossible.</p> <p>Nevertheless, in the next stanza about the countryside, everything ensues evenly without an overuse of transition words. This fluidity in sentence structure portrays how Brewster prefers the country and it also makes the reader prefer reading the second stanza. This fluidity in sentence structure portrays how Brewster prefers the country and it also makes the reader prefer reading the second stanza.</p>	<p>'nature tidily plotted in squares with a fountain in the centre' and 'art also tidily plotted with a guidebook' - <b>metaphors</b>, as nature and art cannot be contained. The cities have limited natural beauty and creativity to small restricted spaces, without letting them grow freely. In the process, they have added manmade things such as fountains and guidebooks to take away the focus from these limitations, hiding their true intentions from the people.</p> <p>'almost-not-smell of tulips' - the <b>repetition</b> of smells gives the reader the idea of the city being a smelly place, which is typically unpleasant. These smells also brings attention to the pollution of the city, having a lot of exhaust fumes as to the point where it dominates over the sweet smells from nature.</p>	<p>Brewster uses <b>irony</b> as in the first stanza she critically observes the positive aspects of the city and then she compliments the negative aspects of the countryside. She observes 'blueberry patches in the burned-out bush' line 14, portraying how even in death, there is revival as even though the bush has burned, berries still grow in it.</p> <p>'battered schoolhouses behind which violets grow' - Yet again, nature is amplifying beauty in the worn out schoolhouse. Thus this consistently depicts the idea of a silver-lining in the countryside, focusing on nature's abilities.</p>	<ul style="list-style-type: none"> <li>• Makes the reader notice the hidden aspects of the cities in which they constrict nature and creativity</li> <li>• The reader feels more intrigued by nature, since in the countryside there is a positive growth whereas in the city there is limited growth.</li> <li>• Makes the reader think about how when they join in the uniformity, they are dying since they are not being themselves.</li> </ul> <p>Brewster makes the reader change their favourable opinions about the city, portraying the countryside with more freedom and ability to grow. The reader also thinks about their position in society, wondering if they have become almost devoid of nature and creativity. Your differences make you more interesting than your similarities, and we are encouraged through this poem to be ourselves rather than someone else's idea of what we should be.</p>