

Romantic Poetry and Poets

Unit Objectives:

- ⊙ Use specific poetic terminology to verbally describe the complex themes, techniques, and effects of/in romantic poetry
- ⊙ Attribute authorial choices when describing poetic technique to avoid passive voice and increase specificity of your writing
- ⊙ Develop confidence as a presenter of oral literary analysis
- ⊙ Research, analyze, and present with integrity

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TP-CASTT Poetry Analysis Graphic Organizer

Matheny

<p>T: Title</p> <ul style="list-style-type: none"> ■ Consider the title. <ul style="list-style-type: none"> • What ideas/images does it evoke? • What do you think it means before you read the poem? 	
<p>P: Paraphrase</p> <ul style="list-style-type: none"> ■ Put the poem into your own words. Get the surface “meaning”: what is the poem about? <ul style="list-style-type: none"> • Write your paraphrase next to the poem • Highlight or underline words, phrases, images that stand out to you 	
<p>C: Connotation</p> <ul style="list-style-type: none"> ■ Consider what you highlighted/underlined. What could those images/words tell you? ■ Look for: <ul style="list-style-type: none"> • alliteration, rhyming pattern, • Point of view • Language choices • simile, metaphor, personification • Symbolism • Tone • Irony 	
<p>A: Attitude</p> <ul style="list-style-type: none"> ■ What is the speaker's attitude? What is the tone of the poem? ■ What is the author's attitude/tone? Does it differ from the speaker? 	
<p>S: Shift</p> <ul style="list-style-type: none"> ■ Is there a shift or progression from one idea to another in the poem? Look for: <ul style="list-style-type: none"> • shifts in speakers and in attitudes/tone. • key words (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in diction 	
<p>T: Title, again</p> <ul style="list-style-type: none"> ■ Consider the title again. <ul style="list-style-type: none"> • interpretation changed after reading? 	
<p>T: Theme</p> <ul style="list-style-type: none"> ■ What is the poem saying? What message or idea is the author getting across? 	

What does the title suggest? Do you think it's literal or figurative?

Form/Structure

What pattern, if any, can you discern involving end rhyme or meter? How does this pattern or lack of pattern impact the ideas being conveyed in the poem? What sounds, other than rhyme, do you hear repeated in the poem?

How many lines make up the poem? If the poem is divided into stanzas, how are the stanzas structured? Are they alike? Different? Does the end of one stanza move to the beginning of the next without an end stop? Are the stanzas about different ideas or topics?

Is the content of the poem organized according to a definite structure? Questions and answers? Least to greatest? Beginning, middle, and end of a story? Problem/solution? Examples to conclusion?

Content

On the surface, what seems to be the topic or subject of this poem?

What words or phrases directly relate to the topic or subject of the poem? Indirectly relate? Does this diction form a pattern?

What figures of speech are prevalent in the poem? Similes? Metaphors? Is there a controlling metaphor that operates throughout the poem?

What is the message you think the poet is trying to convey in this poem? What emotions or feelings does the poem elicit in you? Now go back and take another look at the title, the form and structure, and the content. Does the evidence in the poem support your interpretation? Are there specific elements in the poem that engender these emotions or feelings?

HOW TO READ A POEM (Close study)

Step 1. NOTICE WHAT YOU NOTICE.

Read the poem through three times.

1. silently, for first impression
2. ALOUD—noting shifts in pattern, thought, voice, flow, pace.
3. Again, to adjust first impression

What is the single most dominant impression?

Note the title. (At this point pay no particular attention to the writer's name, gender, or the date of the poem.)

Step 2. Ask yourself the following questions, and locate specific EVIDENCE for your answers.

WHAT is going on here? What is the “dramatic situation”?

(Look on it as if it were a brief glimpse into a play scene, an overheard conversation, a flash of telepathy into someone's thoughts and feelings of the moment).

WHO is speaking? voice/PERSONA/speaker/narrator (NOT the poet).

Describe the narrator. What is his/her attitude to the situation (TONE)

Who, if anyone, is s/he speaking to? attitude? relationship?

Step 3. **How does the poem achieve its EFFECT?** (dominant impression you noted above)?

Look at:

Patterns: what does the whole structure do? Why is it the shape it is?

Why are stanzas, lines, so constructed?

Listen for repetitions.

Listen to rhythm, meter, rhyme, and sound patterns

Images: Appeals to any of the senses.

Images may be literal; or figurative (METAPHOR) How do they work?

Words: why the choice and position of words? What extra implications, connotations, echoes, allusions?

Step 4. **SO WHAT?**

How do all of these contribute to what the poem AS A WHOLE is doing?

On composing an explication. A couple of warning notes:

1. THERE IS NO FORMULA for composing a commentary
2. Don't be tempted to list every “device” you can find, or show off your collection of onomatopoeia, trochee, enjambment etc. Speak only of what you notice, feel, and can see a clear “SO WHAT” for—in terms of this poem as a whole.
3. You might begin at the beginning with an overall impression and then walk the reader through your poem, pointing out details and explaining the effect of those details.

Names: _____

Exploring a Poem

<p><u>Literal Scenario:</u> What is occurring on a literal level? What is being described?</p>	
<p><u>Agency:</u> Who is the subject</p>	
<p><u>Speech Acts:</u> manner of expression (explanation, resignation, recognition, evaluation, admiration, protest, vilification, condemnation, celebration, glorification, demonstration)</p>	
<p><u>Antecedent Scenario:</u> What happened before the poem? What starts the poem?</p>	
<p><u>Tone:</u> Note what the tone is, as well as its progression</p>	

<p><u>A Division Structural Parts:</u> What are the major movements/turns in the poem? (Tense/argument/logic breaks)</p>	
<p><u>Imagination:</u> What has the poet invented that is striking? (Words, analogies, rhythm)</p>	
<p><u>Climax:</u> What/where is the climax of the poem?</p>	
<p><u>Meaning:</u> Taking all the elements into account, what is the meaning of the poem?</p>	

Poetry Terms to Know:

- Allusion:** a reference to someone or something that is known from history, literature, religion, politics, sports, science, etc.
- Assonance:** The repetition of similar vowel sounds followed by different consonant sounds, especially in words that are close together
- Cadence:** the natural, rhythmic rise and fall of a language as it is normally spoken
- Cliché:** A word or phrase, often a figure of speech, that has become lifeless because of overuse
- Conceit:** An elaborate metaphor that compares two things that are startlingly different
- Connotation:** The associations and emotional overtones that have become attached to a word or phrase, in addition to its denotation
- Consonance:** The repetition of the same or similar final consonant sounds on accented syllables or in important words
- Couplet:** Two consecutive rhyming lines of poetry
- Diction:** The style of a speaker or writer's choice of words (formal, informal, colloquial, slang, poetic, ornate, plain, abstract, etc)
- Dramatic monologue:** A poem in which a character speaks to one or more listeners
- Enjambment:** when a line of poetry runs to the next line without a pause indicated by punctuation or phrasing
- Explication:** A close study of a poem to understand how poetic devices contribute to meaning and effect
- Feminine rhyme:** Rhyme in which the last rhyming syllable is unaccented
- Figure of Speech:** A word or phrase that describes one thing in terms of another and that is not meant to be taken literally
- Foot:** a metrical unit of poetry
- Hyperbole:** A figure of speech that uses an incredible exaggeration, or overstatement, for effect
- Iambic Pentameter:** A line of poetry that contains five iambic feet, notable in sonnets but also in other forms of poetry
- Imagery:** The use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience
- Internal rhyme:** Rhyme that occurs within a line of poetry or within consecutive lines
- Irony:** In general, a discrepancy between appearance or expectation and reality
- Lyrical poem:** A poem that does not tell a story but expresses the personal feelings or thoughts of a speaker
- Masculine rhyme:** A rhyme that falls in the last accented syllable
- Metaphor:** A figure of speech that makes a comparison between two unlike things without the use of specific words of comparison
- Meter:** A pattern of stressed and unstressed syllables in poetry (iambic, trochaic, dactylic, anapestic)
- Narrative:** the form of discourse that tells about a series of events
- Narrator:** the speaker in a poem or story, who should not be confused with the poet or author
- Octave:** An 8 line poem, or the first eight lines of a Petrarchan sonnet
- Ode:** A lyric poem, usually long, on a serious subject and written in dignified language
- Onomatopoeia:** The use of sounds that echo their sense
- Paradox:** A statement that appears self-contradictory, but that reveals a kind of truth
- Personification:** A figure of speech in which an object or animal is given human feelings, thoughts, or attitudes
- Point of view:** The vantage point from which the writer tells a story: first person, third person limited, omniscient, objective
- Protagonist:** Main character
- Pun:** a play on words, based on multiple meanings
- Quatrain:** A poem consisting of four lines, or four lines of a poem that can be considered a unit, as in a Shakespearean sonnet
- Scanning:** The analysis of a poem to determine its meter
- Sestet:** Six lines of poetry, especially the last six lines of a Petrarchan sonnet
- Simile:** A figure of speech that makes an explicit comparison between two unlike things, often using like, as, than, resembles
- Sonnet:** 14 line poem in iambic pentameter, either Shakespearean or Petrarchan
- Stanza:** like a paragraph in a poem
- Symbol:** A person, place, thing or event that has meaning in itself and that also stands for something more than itself
- Tone:** A writer's attitude toward the subject of a work, the characters in it, or the audience

Poetry Terms

Form/Structure	Definition	Example
Ballad	Song or song-like poem that tells a story.	"Hotel California"
Blank verse	Poetry written in unrhymed iambic pentameter. It's the major verse in Shakespeare's plays.	When I see birches bend to left and right Across the line of straighter darker trees, I like to think some boy's been swinging them. (Robert Frost)
Caesura	a pause or break within a line of poetry, generally marked by punctuation or suggested by phrasing or meaning	To err is human; to forgive, divine.
Couplet	Two consecutive lines of poetry that form a unit, often emphasized by rhythm or rhyme.	So call the field to rest, and let's away, To part the glories of this happy day. (Shakespeare)
Elegy	a poem of mourning, usually about someone who has died	
Epic	Long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society. Most include elements of myth, legend, folklore, and history.	Homer's <i>Odyssey</i> and <i>Iliad</i>
Free verse	a poem that does not use regular meter or rhyme	
Lyric	Poetry that expresses a speaker's emotions or thoughts and does not tell a story. Most lyric poems are short and imply -- rather than state directly -- a single strong emotion.	Wordsworth's "I Wandered Lonely As a Cloud"
Octave	an 8 line poem, or the first 8 lines of a Petrarchan sonnet	
Ode	An (often long) lyric poem that is serious in subject and treatment, elevated in its style often written to praise or glorify someone	Keats: "Ode on a Grecian Urn"
Quatrain	a 4 line poem, or 4 lines of a poem that can be a unit	
Rhyme scheme	A pattern of end rhymes (includes eye rhymes)	
Sestet	6 lines of poetry, or the last 6 lines of a Petrarchan sonnet	
Sonnet	A 14 line poem with a specific rhyme scheme, either Petrarchan ABBA ABBA CDE CDE or Shakespearean - ABAB CDCD EFEF GG. It is written in iambic pentameter.	
Stanza	Group of consecutive lines that form a single unit in a poem. Acts something like a paragraph in prose. Often expresses a unit of thought.	
Sound Device	Definition	Example
Alliteration	Repetition of the same or similar consonant sounds in words that are close together. Although most often consists of sounds that begin words, it may also involve sounds that occur within words.	Where the quail is whistling betwixt the woods and the whcat-lot. (Walt Whitman)
Assonance	Repetition of similar vowel sounds followed by different consonant sounds in words that are close together.	And so all the night-tide, I lie down by the side, Of my darling, my darling, my life and my bride. (Edgar Allan Poe)
Cadence	the natural, rhythmic rise and fall of a language as it is normally spoken	
Consonance	Repetition of same or similar final consonant sounds on accented syllables or in important words	pitter patter
Onomatopoeia	Use of a word whose sound imitates or suggests its meaning	Buzz, splash, bark
Add'l Elements	Definition	Example
Ambiguity	A word, phrase, or statement that can have 2 or more meanings	"she got the Mercedes bends" refers both to Benz cars (luxury) and "getting the bends"—coming up too fast from diving, and getting air bubbles in the blood, very painful

I Wandered Lonely As a Cloud

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed - and gazed - but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills;
And dances with the daffodils.

Questions to Consider:

- What effect do the daffodils have on Wordsworth? Why?
- Have you ever had an experience where seeing something in nature made you feel differently? Why?
- What is the lasting impact of this vision?
- What conclusions can you draw about Wordsworth's attitude towards nature?
- How might your reading of this poem change if you learned that Wordsworth had journeyed the French Revolution and been disillusioned by what he saw there?

"Ozymandias"

Percy Bysshe Shelley

I met a traveler 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.

(1818)



Shelley, Percy Bysshe. "Ozymandias." posted by Web Book Publications. *Anthology of Poetry*.

<http://www.webbooks.com/Classics/Poetry/Anthology/Shelley/Ozymandias.htm>. (2 Dec. 2002).

Shelley, Percy Bysshe. "Ode to the West Wind." posted by Web Book Publications. *Anthology of Poetry*.

<http://www.webbooks.com/Classics/Poetry/Anthology/Shelley/OdeToWest.htm>. (2 Dec. 2002).

From "Ode to the West Wind"

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou
Who chariotest to their dark wintry bed
The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:
Wild Spirit, which art moving everywhere;
Destroyer and Preserver; Hear, oh hear!

"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.

Gordon, George (Lord Byron). "She Walks in Beauty." posted by Web Book Publishers.
Anthology of Poetry. <http://www.web-books.com/Classics/Poetry/Anthology/Byron/SheWalks.htm>. (2
Dec. 2002).

Gordon, George (Lord Byron). "Love and Death." posted by Web Book Publishers.
Anthology of Poetry. <http://www.web-books.com/Classics/Poetry/Anthology/Byron/LoveDeath.htm>. (2
Dec. 2002).

"Love and Death"

I watched thee when the foe was at our side,
Ready to strike at him - or thee and me,
Were safety hopeless - rather than divide
Aught with one loved save love and liberty.
I watched thee on the breakers, when the rock
Received our prow and all was storm and fear,
And bade thee cling to me through every shock;
This arm would be thy bark, or breast thy bier.
I watched thee when the fever glazed thine eyes,
Yielding my couch and stretched me on the ground,
When overworn with watching, ne'er to rise
From thence if thou an early grave had found.
The earthquake came, and rocked the quivering wall,
And men and nature reeled as if with wine.
Whom did I seek around the tottering hall?
For thee. Whose safety first provide for? Thine.
And when convulsive throes denied my breath
The faintest utterance to my fading thought,
To thee - to thee - e'en in the grasp of death
My spirit turned, oh! oftener than it ought.
Thus much and more; and yet thou lov'st me not,
And never wilt! Love dwells not in our will.
Nor can I blame thee, though it be my lot
To strongly, wrongly, vainly love thee still.

Kubla Khan (1797-1798)

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
as e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil
seething,

As if this earth in fast thick pants were
breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare device,
A sunny pleasure dome with caves of ice!

Questions to Consider:

1. What patterns do you notice in the poem? How does the poem change as you move through it?
2. Coleridge was called away from his poem and returned hours later. Where do you think he stopped and then started again? Why?
3. What does the poem suggest about the poet?
4. Does a poem that is written by someone in their dream count as art? What makes a poem a poem?

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honeydew hath fed,
And drunk the milk of Paradise.

Coleridge, Samuel Taylor. "Kubla Khan." posted by Web Book Publications. *Anthology of Poetry*. http://www.web-books.com/Classics/Poetry/Anthology/Coleridge_ST/Kubla.htm. (2 Dec. 2002).

1

Thou still unravish'd bride of quietness,
 Thou foster-child of silence and slow time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fring'd legend haunts about thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?

2

Heard melodies are sweet, but those unheard
 Are sweeter, therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pine to the spirit ditties of no tone:
 Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold lover, never, never canst thou kiss,
 Though winning near the goal -- yet, do not grieve;
 She cannot fade, though thou hast not thy bliss,
 For ever wilt thou love, and she be fair!

3

Ah, happy, happy boughs! that cannot shed
 Your leaves, nor ever bid the spring adieu;
 And, happy melodist, unwearied,
 For ever piping songs for ever new;
 More happy love! more happy, happy love!
 For ever warm and still to be enjoy'd,
 For ever panting, and for ever young;
 All breathing human passion far above,
 That leaves a heart high-sorrowful and cloy'd,
 A burning forehead, and a parching tongue.

4

Who are these coming to the sacrifice?
 To what green altar, O mysterious priest,
 Lead'st thou that heifer lowing at the skies,
 And all her silken flanks with garlands drest?
 What little town by river or sea shore,
 Or mountain-built with peaceful citadel,
 Is emptied of this folk, this pious morn?
 And, little town, thy streets for evermore
 Will silent be; and not a soul to tell
 Why thou art desolate, can e'er return.

5

O Attic shape! Fair attitude! with brede
 Of marble men and maidens overwrought,
 With forest branches and the trodden weed;
 Thou, silent form, dost tease us out of thought
 As doth eternity: Cold Pastoral!
 When old age shall this generation waste,
 Thou shalt remain, in midst of other woe
 Than ours, a friend to man, to whom thou say'st,
 "Beauty is truth, truth beauty," -- that is all
 Ye know on earth, and all ye need to know.

British Romanticism Presentation Assessment

This week you will do some research on Romanticism and a romantic poet in Europe. You will teach your information to your group as a part of your test on Friday.

You must create a cited 6-minute presentation, with visuals, for your group: word document, website, brochure, or PowerPoint.

Use valid, research-based sources (databases, .edu websites, etc.) to answer the questions, and cite the sources you use in a works cited list at the end of your packet. Use MLA citations throughout your presentation to assure the validity of your work.

Topics Your Presentation Must Cover:

1. Research your poet (Samuel Taylor Coleridge, William Wordsworth, Percy Shelley, John Keats, or Lord Byron [George Gordon]):
 - Life Story: major dates, relationships, motivations for artistic endeavors, successes, and challenges
 - Major Works: Publication efforts, public reception, artistic intent, content, etc.
 - Fun Facts (anything else interesting or consequential about the poet)
2. Thoroughly explicate one of the poet’s major works (one NOT provided in your poetry packet)
 - Share what aspects of each poem are characteristic of romanticism

MISCELLANEOUS DETAILS:

- *Your Presentation/Lesson Should Last 6 Minutes*
- BRING A PAPER COPY OF THE POEM YOU’RE EXPLICATING FOR EACH GROUP MEMBER.
- Present your work to your group on your due date
- Submit final drafts (paper copies) of all materials you use to teach your group members (handouts and presentation materials)

Introduction to Romanticism Scoring Guide: (Total Possible Points: 60/Culminating)

Your Presentation/Lesson Should Last 6 Minutes

<p>YOUR POET: SPECIFICS 10 points</p> <ul style="list-style-type: none"> • Life Story: major dates, relationships, motivations for artistic endeavors, successes, and challenges • Major Works: Publication efforts, public reception, artistic intent, content, etc. • Fun Facts (anything else interesting or consequential about the poet) 	
<p>POETIC EXPLICATION 30 points</p> <ul style="list-style-type: none"> • Delivery of an organized 5-minute poetic commentary 	
<p>SOURCES CITED 10 points (in-text and in a MLA works cited list)</p>	
<p>Organization, Elaboration, Detail, Effort, Professionalism: 10 points</p>	

Focus and structure of your Poetic Commentary

Students should aim to identify and **explore all significant aspects of the extract**. These include:

- **situating the extract as precisely as possible in the context of the work** from which it has been taken (or in the body of work, in the case of poetry)
- **commenting on the effectiveness of the writer's techniques, including the use of stylistic devices and their effect(s)** on the reader.

The commentary should **focus on the extract itself, relating it to the whole work where relevant** (for example, to establish context).

The commentary should not be used as a springboard for a discussion of everything the student knows about the work in question.

A commentary should be **sustained and well organized**. *It should neither be delivered as a series of unconnected points nor take the form of a narration or a line-by-line paraphrase of the passage or poem.*

<p><u>A: Knowledge and Understanding of Poem</u> -How well is the student's knowledge and understanding of the poem demonstrated by their interpretation?</p>	<p>5 There is excellent knowledge and understanding, demonstrated by individual interpretation effectively supported by precise and well-chosen references to the poem</p>
<p><u>B: Appreciation of the Writer's Choices</u> To what extent does the student appreciate how the writer's choice of language, structure, technique and style shape meaning?</p>	<p>5 There is excellent appreciation of the ways in which language, structure, technique and style shape meaning in the poem.</p>
<p><u>C: Organization and Presentation of the Commentary</u> To what extent does the student deliver a structured, well-focused commentary?</p>	<p>5 The commentary is effectively structured, with a clear, purposeful and sustained focus.</p>
<p><u>D: Language</u> How clear, varied and accurate is the language? How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)</p>	<p>5 The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; register and style are consistently effective and appropriate..</p>