

AS and A LEVEL

Delivery Guide

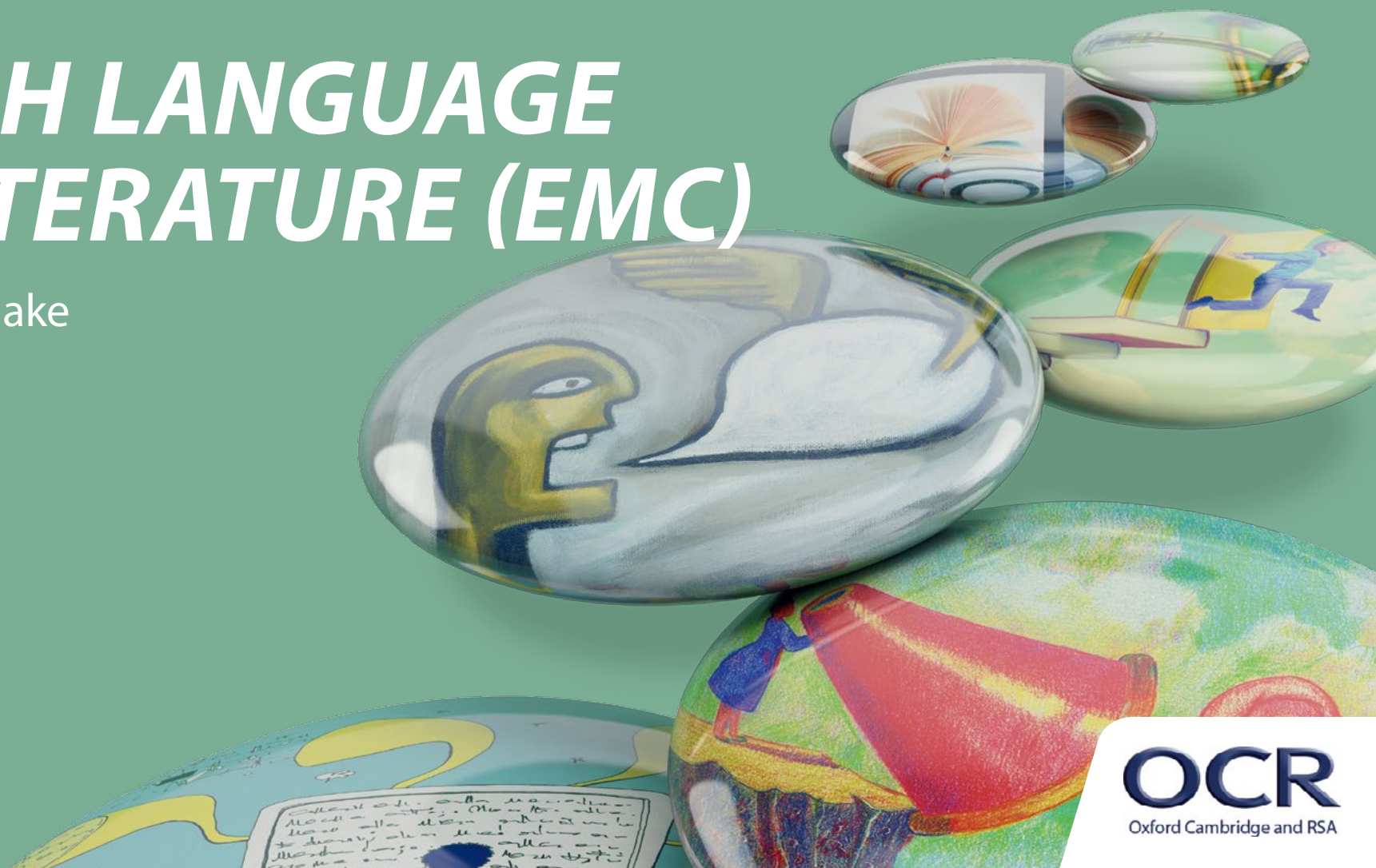
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ENGLISH LANGUAGE AND LITERATURE (EMC)

Theme: William Blake

June 2015



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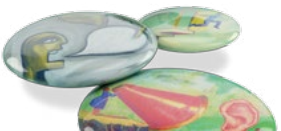
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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: a clear outline of the content covered by the delivery guide;
- Thinking Conceptually: expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: a range of suggested teaching activities using a variety of themes so that different activities can be selected that best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

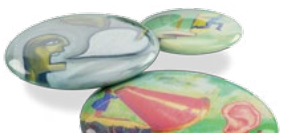
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Curriculum Content

Poetry – AS Paper 2, Section B The Language of Literary Texts

A Level Paper 2, Section A The Language of Poetry and Plays

At both AS and A Level, this examined component asks students to analyse the use and impact of poetic and stylistic techniques, demonstrating how meaning and effects are created.

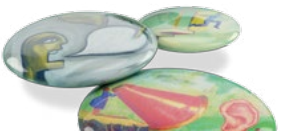
Topic: William Blake, *Songs of Innocence and Experience*.

Key skills:

- Demonstrate knowledge and understanding of a substantial poetry collection.
- Apply relevant methods for text analysis, drawing on linguistic and literary techniques.
- Explore how linguistic and literary approaches can inform interpretations of texts.
- Identify how meanings and effects are created and conveyed in texts.
- Analyse the ways in which a poetry text draws on its literary, cultural and stylistic contexts.

At AS Level the exam asks the students to compare two named poems from the collection they have been studying.

At A Level the exam asks the students to compare the named poem with one or two others of their choice from the collection they have been studying.



Thinking Conceptually

This examined component requires the students to read the following fifteen poems from William Blake's *Songs of Innocence and Experience*: "Introduction" (I), "The Lamb" (I), "Nurses Song" (I), "The Echoing Green" (I), "Holy Thursday" (I), "The Divine Image" (I), "The Chimney-Sweeper" (I), "The Clod and the Pebble" (E), "Holy Thursday" (E), "The Chimney-Sweeper" (E), "Nurse's Song" (E), "The Tyger" (E), "The Garden of Love" (E), "London" (E), "The Human Abstract" (E).

In this Language and Literature specification, the students will analyse how meanings are shaped in poetry, exploring how the poet uses poetic and stylistic techniques to present ideas. They will focus on the way in which meaning is created through the use of pattern making and pattern breaking, (deviation) and through repetition.

This analysis will require the students to have an awareness of phonology, lexis and semantics, grammar and morphology, pragmatics and discourse.

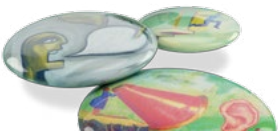
They will also analyse the connections between the poems, and explore the influence of context on the poems. The context may be the literary context (the way in which the poem uses the conventions of a particular genre, for example), or the broader social or historical context.

Conceptual links to other parts of the specification

In common with AS Paper 2, Section A (The Language of Prose), and A Level Paper 3, Section A (Reading as a Writer, Writing as a Reader), this paper requires the students to think about how the texts are constructed, rather than simply analyse the themes, for example. The focus might be on how the choice of first person narrator shapes the meaning of the poem, for instance, rather than on who that narrator actually is.

The students closely analyse the language of poetry through poetic and stylistic techniques, and this is a useful skill that can be applied to other AS and A Level units. The knowledge they gain about the way in which language works, the effects that it creates, and the ways in which it can be used, is also an excellent basis for the students' own written work in A Level, and for any analysis that they do of either spoken or written texts in almost any genre.

An understanding of the relevance of context is essential to any study that requires students to think about the purpose or audience of the text (particularly relevant in the exploration of the texts in the anthology in AS and A Level Paper 1, for example).



Thinking Contextually

In this component, the students are already required to make connections between two named poems (AS) or between one named poem and one or two poems of their choice (A Level), and this process of finding connections is part of thinking contextually. The students are exploring the poem in the light of at least one other poem in the collection, and are therefore thinking about the patterns that emerge or the patterns that are broken in terms of the poet's choice of lexis, syntax etc.

An awareness of the broader context of other genres is also required in order that the students can see how the poet breaks or follows those conventions.

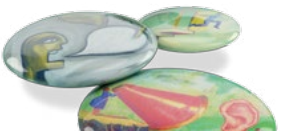
Some knowledge of the wider social or historical context may be useful, if that context affects the grammatical or lexical choices made by the poet.

The following activities in this guide are examples of the way in which the context of the poems can be explored:

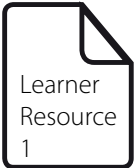

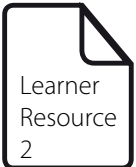

Learner Resource 2: Exploration of the terms "Innocence" and "Experience", alternative interpretations of the definitions, literary context.

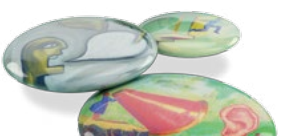
Learner Resource 5: Close analysis of "The Tyger", three versions of the poem revealing lexical choices.

Learner Resource 6: Comparison of "Nurse's Song" in *Innocence* and *Experience*, social context of influential perceptions of childhood.

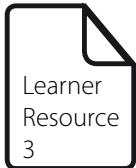

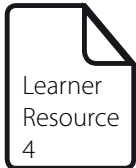
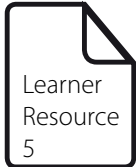



Thinking Contextually

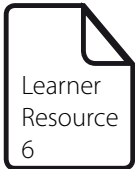

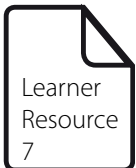
Activities	Resources
<p>Learner Resource 1: Introduction to “Introduction” (AO2, AO3, AO4)</p> <p>This activity encourages the students to use the engravings of the poems to prompt their thoughts about the difference between Blake’s “innocence” and “experience”. They move from the visual image, through qualities of the terms as identified by critics, to the poems themselves. The activity offers them a gentle introduction to the first poem of <i>The Songs of Innocence</i>. The images could be produced on A3 to form a display, onto which the students could add the words they associate with each image.</p> <p>For online access to Blake’s engravings see, for example, www.blakearchive.org. Students could be asked to choose an engraving that they feel most strongly shapes the meaning of the poem, research it and feed back their analysis to the class.</p> <p>This activity could lead to Learner Resource 2, (a more in-depth analysis of interpretations of the terms “innocence” and “experience” and onto Learner Resource 3 (in which the students closely analyse aspects of <i>The Songs of Innocence</i> “Introduction”).</p>	<div data-bbox="1742 483 1877 651">  <p>Learner Resource 1</p> </div> <div data-bbox="1733 683 1890 778">  </div>
<p>Learner Resource 2: Understanding “Innocence” and “Experience” (AO3, AO4)</p> <p>Exactly what qualities “innocence” and “experience” carry in Blake’s work has occupied critics for decades. It is generally accepted that the innocence has connotations of naïvity, and this activity encourages students to settle on this definition of “innocence” rather than on one that implies a lack of guilt. It may be that the students end up (having explored the dictionary definitions and the critics’ summarised views of the two states) deciding that the two terms are not antonyms of one another.</p> <p>For a further summary of Blake’s ideas of “innocence” and “experience” see, for example, www.glyndwr.ac.uk/rdoover/blake/songs_of.htm. The students could arrive at their own understanding, and then identify aspects of this view with which they agree or disagree. It could be the starting point for a summative class discussion.</p> <p>This activity could be done once a few poems have been studied, in order that the students have an understanding about how “innocence” and “experience” are represented in the poetry. It could also be done as a revision exercise at the end of studying this unit.</p>	<div data-bbox="1742 844 1877 1011">  <p>Learner Resource 2</p> </div> <div data-bbox="1733 1043 1890 1139">  </div>

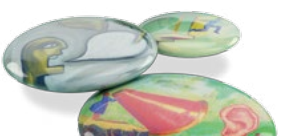


Thinking Contextually

Activities	Resources
<p>Learner Resource 3: Integrating Literary and Linguistic Approaches (AO1, AO2)</p> <p>This is an activity in which the students work in groups on clusters of different word classes taken from the poem "Introduction" from <i>Songs of Innocence</i>. They have guidance in the form of open and closed questions to help their discussion and analysis. Having heard all the feedback, it may be worth having a discussion about how the meaning emerges from these apparently disconnected words. This may be a new way for the students to approach the poem, and they may be surprised to discover the depth of analysis that can be achieved. The summative discussion that takes place after the students have read the poem is a useful opportunity for the students to realise this. The introductory paragraph task could be done individually in class, as an assignment, or as a group activity.</p> <p>This activity would work well early on in the teaching of Blake, building the students' confidence in terms of writing about Blake and considering his use of poetic and stylistic techniques.</p> <p>For an example of stylistic analysis of a poem (at degree level) see: www.lancaster.ac.uk/fass/projects/stylistics/sa1/example.htm</p>	<div data-bbox="1742 408 1877 576">  <p>Learner Resource 3</p> </div> <div data-bbox="1742 608 1890 703">  </div>
<p>Learner Resource 4: Using Graphology, Prosodics, Semantics and Syntax to Read a Poem (AO1, AO2)</p> <p>This activity encourages the students to explore the shape and the metre of the poem before they look at the content.</p> <p>They are given prompts to help them to think about the patterns that are evident from a study of the syllables, and the shape – highlighting the simple, song-like, question-answer structure of this poem. The students might then listen to the stresses that naturally emerge in their reading of a line, and begin to think about how the different stresses and rhythms within a poem might shape our understanding of the poem's meaning. The final aspect of this activity encourages the students to explore the alternative interpretations that can arise from a linguistic reading, culminating in a class discussion that sets a more literary reading against a more linguistic reading.</p> <p>This activity could work as part of an introduction to linguistic analysis of poetry.</p>	<div data-bbox="1742 802 1877 970">  <p>Learner Resource 4</p> </div>
<p>Learner Resource 5: "The Tyger" – rhythm, syntax and lexis (AO2, AO3, AO4)</p> <p>Here, the students look at different drafts of the poem in order to closely analyse the choices that Blake made. They have an opportunity to emulate Blake's style in an activity that involves them anticipating a line that Blake removed in a later draft, before they go on to work in groups to analyse the choice of verbs, adjectives, syntax etc.</p> <p>This activity highlights the way in which even a single change in lexis or syntax influences the way in which meaning is produced, and it should also serve as consolidation of earlier work done on taking a linguistic approach to poetry.</p> <p>There is a huge amount of material available on the internet on the study of "The Tyger", but one example of this poem in the context of its manuscript is www.bl.uk/romantics-and-victorians/.../an-introduction-to-the-tyger, which includes an essay on the poem as well as links to the manuscripts and images.</p>	<div data-bbox="1742 1133 1877 1300">  <p>Learner Resource 5</p> </div> <div data-bbox="1742 1332 1890 1428">  </div>

Thinking Contextually

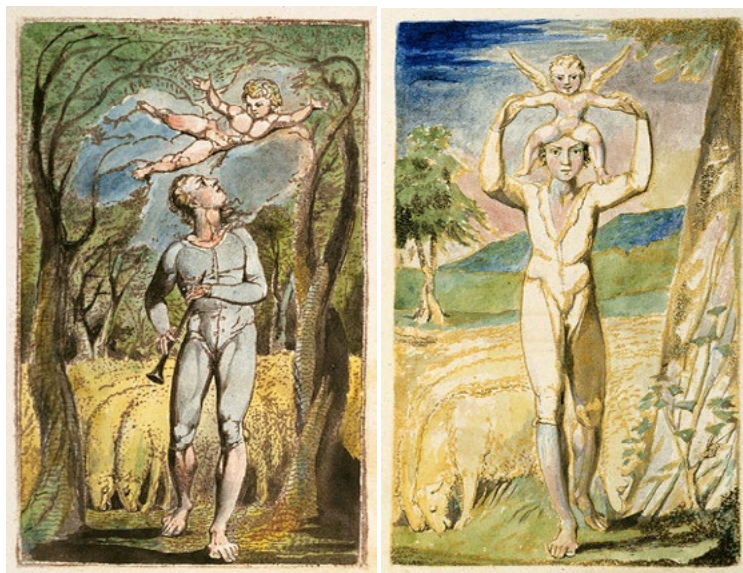
Activities	Resources
<p>Learner Resource 6: “The Nurse’s Song” – comparison of both poems with reference to context (AO2, AO3, AO4)</p> <p>The students start from two very brief extracts taken from Rousseau and Wollstonecraft, in order to start thinking about what might have influenced the representation of childhood in these poems. In their exploration of the links between the poems, the students should begin to think about the relationship between them: is the second an answer to the first? Or a counter to the first? Or a development of the first?</p> <p>The activity then culminates in an analysis of the depiction of childhood through an exploration of choice of narrator, graphology etc.</p> <p>Jeff Gillett has set these poems to music, and his overview can be found on: www.blakesongsettings.co.uk/108-nurses-song-innocence-and-experience. The music could also be used as an introduction of the study of these poems, with the students responding to the contrasting tone, pace and key used to capture each poem, before they even read the poetry itself.</p>	<div data-bbox="1742 483 1877 651">  <p>Learner Resource 6</p> </div> <div data-bbox="1733 683 1890 778">  </div>
<p>Learner Resource 7: “The Divine Image” and “The Human Abstract” – exam-type question (AO1, AO2, AO3, AO4)</p> <p>In addition to the activity offered in the Learner Resource, these two tables could be used in many ways in the classroom. They could be used after the students have done their own analysis, at which point they could annotate the tables to add in their own ideas. They could use them to help to think about the structure for their essay, numbering the boxes and discussing whether they agree as a class. They could work in groups, taking the notes as a starting point in order to produce a presentation on one of the poems, or on a comparison of the poems, to the rest of the class. They could be encouraged to do further research, using the engravings, for example, as PowerPoint slides for their presentations.</p> <p>This activity is designed to be done later on in the study of Blake, as it presumes that the students have an understanding of the terminology and of Blake’s characteristic use of language.</p>	<div data-bbox="1742 842 1877 1010">  <p>Learner Resource 7</p> </div>



Learner Resource 1 Introduction to "Introduction"

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Look at the two frontispieces from *Songs of Innocence and Experience* (*Shewing the Two Contrary States of the Human Soul*). Work in pairs to decide which is "Innocence" and which is "Experience". Give three reasons for your decision.



Now look at the following words and allocate them to the picture you think that they best describe:

freedom, control, the church, rationalism, creativity, pastoral.

One method of analysing these two images is to consider the differences: obviously, both feature a central figure, a cherub, trees, a landscape, sheep, but what changes? It is possible that the changes symbolise a feeling, action or theme.

Decide in your pair what three features might be symbols.

Pass your three onto the next pair, who should choose one to analyse. (For example, the cherub. It may symbolise love and innocence in both images, but it is controlled and restrained in the first image etc.)

In your feedback, as a class discuss the differences in your interpretations.

Look at the following list of phrases, and allocate each one to the appropriate image. Once you have done this, refer back to the poem "Introduction" from *Songs of Innocence* to see if you are right.

Valleys wild	Ancient trees	Starry floor
The bard	Lapsed soul	Watry shore
Pleasant glee	Rural pen	Stain'd the water clear
Happy pipe	Dewy grass	Cloud
Wept with joy	Fallen, fallen light	A child
Holy word	Every child	
Merry cheer	Song about a lamb	

Learner Resource 2 Exploration of “Innocence” and “Experience”

See
page 8

Blake wrote *Songs of Innocence* in 1789. He wrote *Songs of Experience* in 1793, and subtitled the combined version *Two Contrary States of the Human Soul*. The dictionary defines the adjective “contrary” as “opposed in nature or tendency or direction... the opposite of...”. Your task is to decide whether “innocence” **is** opposite to (the antonym of) “experience”.

In *Roget’s Twenty-first Century Thesaurus* (2013) the antonyms of “experience” are listed as:

Ignorance, heedlessness, neglect, peace, unfamiliarity, immaturity, inexperience.

Choose the one that you think comes closest to Blake’s “innocence” and match it to the one of the following definitions of “innocence” taken from the *Oxford English Dictionary*:

1. Free from sin or guilt, morally pure, untouched by evil
2. Free from specific guilt, the fact of not being guilty of a charge, guiltlessness
3. Freedom from cunning or artifice, guilelessness, restlessness, simplicity, lack of suspicion
4. Lack of knowledge or sense, naïvity, state of being unaware or uninformed, lacking in worldly wisdom or informed judgement.

Now look at the following quote from *The Bible* (Genesis 2.16 – 3):

“And the Lord God commanded the man, saying, of every tree in the garden thou mayst freely eat but of the tree of knowledge of good or evil, thou shalt not eat of it; for in the day that thou eatest thereof thou shalt surely die... And the woman said unto the serpent, We may eat of the fruit of the trees of the garden: but of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die. And the serpent said unto the woman, Ye shall not surely die: For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil. And when the woman saw that the tree was good for food, and that it was pleasant to the eyes and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her. And he did eat and the eyes of them both were open.”

Discuss how reading this extract from *The Bible* affects your understanding of Blake’s “innocence” and “experience”.

Study the statements below. You may choose your top three, or rank them as a class, negotiating the position of each statement in terms of which is most true of Blake’s use of these terms.

1. The innocence in Blake’s poems is associated with children and we should read them with a childish perspective.
2. The experience is the reality of the world, rather than a perfection that is prelapsarian (the biblical time before Adam and Eve lost their innocence in the Garden of Eden).
3. “The Innocence poems were the products of a mind unspoiled by stains of worldliness. Public events and private emotions soon converted innocence into experience.” (Keynes, OUP, Oxford, 1970, p. 12)
4. “The Experience poems satirise the state of the innocence.” Northrop Frye
5. Blake’s experience only exists after innocence as it shows what happens when we reach adulthood.
6. Blake’s experience exists alongside the innocence; it is a different perspective on the world.
7. Blake’s experience is the loss of childhood joy, replaced by fear and inhibition and corruption of the state and the church.
8. Blake’s innocence is only temporarily unaffected by the corrupt and restrictive world.



Learner Resource 3 Integrating literary and linguistic approaches

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Divide into four groups. Each group has a selection of words taken from "Introduction" from *Songs of Innocence*.

Group One: Nouns

Valleys, songs (x3) glee, cloud, child (x2), song (x2), lamb, cheer, pipe (x2), joy, piper (x2), book, sight, reed pen, water.

1. First sort these nouns into abstract and concrete.
2. What links or patterns can you see?
3. Are there any words that appear to deviate from the pattern?
4. Can you construct a narrative from the words you have?

Group Two: Adjectives

Wild, pleasant, merry, happy (x3), hollow, rural, clear.

1. First sort these adjectives into those that have positive connotations and those that have negative connotations.
2. What links or patterns can you see?
3. Are there any words that appear to deviate from the pattern?
4. Can you construct a narrative from the words you have?

Group Three: Verbs

Piping (x2), saw, laughing, pipe, wept (x2), drop, sing, sung, sit, write, read, vanished, plucked, made, stained, wrote, hear.

1. First sort these verbs into stative and dynamic.
2. What links or patterns can you see?
3. Are there any words that appear to deviate from the pattern? Think about the tenses, for example.
4. Can you construct a narrative from the words you have?

Group Four: Syntax

Types: Simple sentences (x3), complex (x1), compound (x4). **Repetition:** "piping down...", "piping songs...", "so I piped...", "so I piped...", "so I sung...", "so he vanished...", "and I pluck'd...", "and I made...", "and I stain'd...", "and I wrote".

1. Given the frequency of the sentence types listed above, and the repeated syntactical constructions, what sort of poem would you expect this to be? (e.g. lyrical, song-like, didactic, rhetorical etc.)
2. Can you construct a narrative from the words and phrases you have?

Feed back to the class. Discuss any differences in interpretations that you have found. Read "Introduction" from *Songs of Innocence*, and discuss how accurate your predictions were.

Writing an opening:

Each group take a copy of "Introduction" from *Songs of Innocence*, and write an introductory paragraph on the use of the particular word class or language level that you have had as your focus.

Those students studying the verbs:

You could start your paragraph with the statement:

"This poem is a simple narrative that charts the poet's apparent inspiration and motivation for the writing of *Songs of Innocence*. The use of the verbs within this poem is interesting because..." "One pattern that is clear is..."



Learner Resource 3

Those students studying the nouns:

You could start your paragraph with the statement:

"This poem sets the tone for Blake's *Songs of Innocence* as it not only celebrates the harmony of man, nature and God (in the reference to the lamb), but is also a celebration of creativity. This becomes evident when we study the nouns that clearly follow a pattern of..."

Those students studying the adjectives:

You could start your paragraph with the statement:

"The narrative of this poem plots a move from music, to song, to writing, but there is also a sense of loss in the child disappearing in verse four and the staining of the water in verse five. The choice of adjectives is interesting as it clearly shows..."

Those students studying the syntax:

You could start your paragraph with the statement:

"There is a simplicity and directness in the way in which the imperatives of the direct speech of the child are answered by the compliance of the narrator. He seems to be inspired by the child, and to adopt an almost child-like perspective. The syntax within this poem is interesting as the poet chooses to use..."



Learner Resource 4 Using graphology, prosodics, semantics and syntax to read a poem

See
page 9

Look at the shape of the poem below.

Little Lamb who made thee	six syllables
Dost thou know who made thee	six syllables – interrogative sentence
Gave thee life & bid thee feed	seven syllables
By the stream & o'er the mead;	seven syllables
Gave thee clothing of delight,	seven syllables
Softest clothing woolly bright;	seven syllables
Gave thee such a tender voice,	seven syllables
Making all the vales rejoice!	seven syllables
Little Lamb who made thee	six syllables
Dost thou know who made thee	six syllables – interrogative sentence
Little Lamb I'll tell thee,	six syllables – declarative sentence
Little Lamb I'll tell thee!	six syllables – declarative sentence
He is called by thy name,	seven syllables
For he calls himself a Lamb:	seven syllables
He is meek & he is mild,	seven syllables
He became a little child:	seven syllables
I a child & thou a lamb,	seven syllables
We are called by his name.	seven syllables
Little Lamb God bless thee.	six syllables – textual imperative sentence
Little Lamb God bless thee.	six syllables – textual imperative sentence

Discuss in pairs or in small groups what you notice about the shape and the patterns in this poem.

You might use these questions as starting points:

1. Where would you expect to find phrases repeated?
2. What relationship do the first verse and the second verse seem to have with one another?
3. What do you notice about the patterns of syllables and of the line lengths?
4. What sentence types would you expect to find in the central six lines of each verse?

Now read "The Lamb" and discuss as a class whether you were able to accurately glean any meaning from the metre and shape of the poem.



Learner Resource 4

Working in pairs, take it in turns to read the opening two lines of the poem. One person should read and the other should listen to where the reader places the stress. Repeat the exercise with the first two lines of verse two, and with the last two lines.

In your pair, can you decide on an adjective that would best describe the three heavy stresses in the final two lines? You may want to choose from one of the following, or to arrive at your own: lyrical, child-like, unsettling, abrupt, direct, gentle, certain, insistent, reassuring, assertive.

Compare your choices as a class.

Look at the following statements that use the syntactical and lexical choices that the poet has made to interpret the certainty or the uncertainty in this poem. Bearing in mind the contrasts and patterns you have already noticed, work in pairs to decide which you think is most relevant to an interpretation of this poem. You should negotiate until you agree in your pair.

The triple stress repeated eight times suggesting certainty.	The use of interrogatives suggesting uncertainty.
Move from the present tense ("dost thou") to past tense ("made thee"), to future ("I'll tell thee") suggesting a certainty: this will happen.	First verse appears to be a series of questions, yet grammatically it is a six-line minor sentence, and the subject of the verbs is missing, creating an uncertainty.
Present tense of "he is meek..." implies that this is an accepted truth ("he is called", "we are called") with the final idiomatic phrase "God bless thee" in the present tense connoting something that is ongoing; God continues to bless.	Lack of verbs in "I a child and thou a lamb" suggesting an uncertainty: did Blake "become" a child (echoing God in the previous line) to write from the perspective of innocence? Or is the verb "to be" missing, and, as the illustration indicates, this is a child speaking?

As a class you might go on to discuss the following two:

This poem reveals the harmony of God, nature and the child – all called by his name, as he is called a "lamb".	Declarative sentences suggest a control of child over lamb. The power that God has to "give" life and "bid thee feed" also implies a superiority over the lamb.
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Learner Resource 5 “The Tyger” – rhythm, syntax and lexis



Look at the two versions of verse three that follow. The second is the one that is featured in the collection you are studying. The first is a version included in Dr Malkin's *A Father's Memoire of his Child* (1806). Dr Malkin was a friend of Blake's, and in the introduction to his book, he included a selection of Blake's poems which had been given to him by Blake himself.

1)

And what shoulder, and what art
Could twist the sinews of thy heart?
When thy heart began to beat,
What dread hand forged thy dread feet?

2)

And what shoulder, & what art,
Could twist the sinews of thy heart?
When thy heart began to beat,
What dread hand? & what dread feet?

In pairs discuss the differences in the final sentence of each version:

Who is the subject of the final line in version 1, for example?

Who is the subject of the final line in version 2?

Can you decide as a class what type of sentence “What dread hand? & what dread feet?” is? Can you decide to whom the hands and the feet belong?

Compare to the line “I a child and thou a lamb” in “The Lamb” and discuss the similarities.

In a pair, or individually, write the next line for “The Tyger”, to provide a verb and a subject for the sentence. Your guidance is that your line

- should have seven syllables in it
- should have four stresses with a trochaic rhythm (stress, unstress)
- should include the lexis of fire, or furnaces of forging.

For example:

What dread hand? & what dread feet

Stamped thy form in firey heat.

Your teacher will now take your lines and read them out, keeping the writers anonymous, as well as reading out the line that Blake originally wrote and then rejected. You need to decide which is the original, and points will be awarded for correct identification of Blake's version, and if other people vote for yours.



Learner Resource 5

Blake's original version reads: What dread hand? & what dread feet? // Could fetch it from the furnace deep?

Compare it to the poem you have in your collection, and discuss as a class what is gained and what is lost in the final version.

Look at this transcription of the manuscript of the first draft of "The Tyger":

Tyger Tyger burning bright
In the forests of the night
What immortal hand and eye
~~could dare~~ frame thy fearful symmetry

In what distant deeps or skies	Burnt in distant deeps or skies
Burnt in Burnt the fire of thine eyes	The cruel fire of thine eyes
The cruel	Could heart descend or Wings inspire
On what wings dare he aspire	What the hand dare seize the fire
What the hand dare seize the fire	

And what shoulder & what art,
Could twist the sinews of thy heart
When thy heart began to beat
What dread hand & what dread feet

~~Could fetch it from the furnace deep~~
~~And in thy horrid ribs dare steep?~~
~~In the well of sanguine woe~~
~~In what clay & in what mould~~
~~Were thy eyes of fury roll'd?~~

~~What the hammer what the chain~~
~~Where where~~ In what furnace was thy brain
What the anvil what the ~~arm arm~~

Grasp clasp
Dread grasp



Learner Resource 5

~~Could~~ dare its deadly terrors ~~clasp~~

When the stars threw down their spears

And waterd heaven with their tears

And ~~did he laugh~~ his work to see

Dare he ~~smile laugh~~

~~What the ankle shoulder what the knee~~

~~Did~~ Dare he who made the lamb make thee

Tyger Tyger burning bright

In the forests of the night

What immortal hand and eye

Dare ~~form~~ frame thy fearful symmetry

Taking the role of editors, compare this draft with the version you have in your collection.

Group one:

Analyse the changes in modal verbs, focusing, for example, on line four verse one, and two other lines of your choice.

Group two:

Analyse the use of punctuation, particularly looking at how the punctuation affects the rhythm. You might focus on line four verse three, for example, and on two other lines of your choice.

Group three:

Analyse the use of verbs, focusing, for example, on line three verse four (on the substitution of “smile” for “laugh”), and on two other examples of your choice.

Group four:

Analyse the choices of nouns, focusing, for example, on the deletion of “ankle” and “knee” in the manuscript, and two other examples of your choice.

Group five:

Analyse the use of adjectives, focusing, for example, on line two verse two (on the omission of the adjective “cruel”) and two others of your choice.

Report back to the class.



Learner Resource 6 “Nurse’s Song” – Context and comparison



Half the class has the “Nurse’s Song” from *Songs of Innocence* and this extract from Rousseau:

“Hold childhood in reverence, and do not be in any hurry to judge it for good or ill. Leave exceptional cases to show themselves, let their qualities be tested and confirmed, before special methods are adopted. Give nature time to work before you take over her business, lest you interfere with her dealings. You assert that you know the value of time and are afraid to waste it. You fail to perceive that it is a greater waste of time to use it ill than to do nothing, and that a child ill taught is further from virtue than a child who has learnt nothing at all. You are afraid to see him spending his early years doing nothing. What! is it nothing to be happy, nothing to run and jump all day? He will never be so busy again all his life long.”

[Extract taken from Jean-Jacques Rousseau, *Emile or On Education* (first published in English in 1763).]

The other half of the class has the “Nurse’s Song” from *Songs of Experience* and this extract from the introduction to Janeway’s *Token for Children*:

“O pray, pray, pray, and live holily before them, and take some time daily to speak a little to your children one by one, about their miserable condition by nature. I knew a child that was converted by this sentence from a godly school mistress in the country, *every mother’s child of you are by nature children of wrath*. Put your children upon learning their catechism, and the scriptures, and getting to pray and weep by themselves after Christ [...] Take heed of pardoning a lie. Take heed of letting them misspend the Sabbath.”

[Extract taken from James Janeway (a puritan minister), *Token for Children*. This book was first published in 1671, but remained incredibly popular for decades afterwards, and was designed to educate, being addressed to “all parents, schoolmasters and schoolmistresses, or any who have any hand in the Education of youth.”]

Each group should choose a sentence from their extract that most neatly summarises what it is about.

They should also provide at least one link between the extract and the poem.

Each group should provide feedback to the class, and discuss how the tone has changed between these two companion poems.

Each group should provide antonyms for the following words, thinking about the connotations of each as they do so:

- | | | |
|-------------|---------------|----------------|
| 1. laughing | 4. rest | 7. let us away |
| 2. hill | 5. everything | 8. morning |
| 3. breast | 6. still | 9. appears |

They should then look at this list:

- | | | |
|---------------|------------|---------------------|
| 1. whispering | 4. rise | 7. wasted on play |
| 2. dale | 5. my face | 8. winter and night |
| 3. mind | 6. pale | 9. disguise |

These are the contrasting words taken from each of the “Nurse’s Song” poems (for example, “laughing” from *Songs of Innocence* and “whispering” from *Songs of Experience* etc.). Discuss the relationship between the two lists of words: *are* they opposites?

Explore how the balance of power between the nurse and the children is depicted in each poem, by examining the lexical and semantic choices made by Blake.

- Individually, or in pairs, re-write the first two lines in the active voice. What difference does it make?
- Then replace the first person narrator with a third person narrator in line three. What difference does it make?
- Then replace the imperative “come home” with an interrogative. What difference does it make?



Learner Resource 6

If it helps, read both your new version and the original to the class and ask for feedback.

You might choose to use some of the following ideas to prompt a class discussion about the balance of power within these two poems:

Dialogue and use of direct speech

The present and the future

"play" repeated three times

Repetition of syntax: "come come..", "No no" etc.

Move to the past tense in the final two lines

Image: Nurse seated, reading in the foreground, away from the children who are dancing in an incomplete circle against a background of green hills

Title: predominantly written in lower case

Monologue

The present and the past

"play" used once

Present tense used throughout

Image: Nurse standing combing the boy's hair (hands either side of his head) framed by a doorway. A girl sits passively behind them

Title: Capitalised NURSES



Learner Resource 7 “The Divine Image” and “The Human Abstract” – a comparison

See
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In the exam you are asked to compare two poems. This activity poses the following exam-type question:

- Explore how Blake presents religion in “The Divine Image” and “The Human Abstract”.

You should consider his use of stylistic techniques, as well as any other relevant contexts.

Below are two tables to help you to find ideas for your essay. Divide yourselves into pairs: one of you is responsible for completing table one and the other is responsible for completing table two.

Once you have completed your half of the table, you can either take it in turns to give feedback to the class, or swap one of your completed tables with another pair, so that you have the two halves to refer to when you write your essay.

Table one: “The Human Abstract”

“The Divine Image”	“The Human Abstract”
Context: In the <i>Songs of Innocence</i> – rhetorical praise of God and man and the connections between them. Reference to the ballad form, and the common hymn metre. Possible links to “The Human Abstract”, “The Divine Image”.	
Structure: Introduction (human interaction with the abstract qualities of Mercy, Pity etc.), development (qualities seen in human behaviour and form), elaboration (unity of those qualities and God), conclusion (man, these qualities and God are one and the same – if we live by these qualities then we are close to God).	
Voice: First person plural, with the possessive pronoun “our” presuming a shared belief “our father dear”. Nature of the voice – declarative sentences suggest a confidence, that this is a statement of an accepted truth about the connection between man and God.	
Form: Five ballad stanzas (quatrains or four-line verses, with alternate three and four metrical stresses). Form of common metre of hymns (8, 6, 8, 6) typically used to teach, state facts or recount a story. Iambic – increasing the sense of a connection to hymns and songs.	

Learner Resource 7

"The Divine Image"	"The Human Abstract"
<p>Lexical groups: Man (x2) father, child, human (x6), pray/s (x3), God (x2), Mercy (x6), Pity (x6), Peace (x6), Love (x6), divine (x2), distress (x2), form (x2) – repetitions indicate the song-like quality of this poem, teaching the reader about the nature of God. Contrasts of distress-delight, for example.</p>	
<p>Syntax: Parallelism of "Mercy, Pity, Peace and Love" – sense of a song or chant. Verbs: present tense – suggesting the enduring truth of this didactic song.</p>	
<p>Figurative Language: Imagery – personification of abstract nouns (they "dwell" in line 19) as well as being qualities of man – stressing the unity of man, those qualities and God.</p>	
<p>Graphology: Capitalisation of abstract nouns, God and Man – highlighting the connection between them, perhaps.</p>	



Learner Resource 7

Table two: "The Divine Image"

"The Divine Image"	"The Human Abstract"
	Context: In the <i>Songs of Experience</i> – direct comment on "The Divine Image": destructive forces of a society that corrupts those divine qualities in man's brain. Possible links to "Poison Tree", "London", "Garden of Love".
	Structure: First verse sets up the argument, involving the reader with the pronoun "we" (Blake changed "If there was nobody poor" to "If we did not make somebody poor", thereby making the reader responsible). Systematically works through the abstract qualities in the same order as they are listed in line 1 of "The Divine Image". A narrative of the sustained metaphor of the way in which the tree of humility grows from cruelty, culminating in the confirmation that all these abstract qualities are actually the products of the human brain.
	Voice: First person plural, pronoun "we" used twice in the first verse. Nature of voice: move from conditional tense in first verse (modals: "would", "could") that might imply a level of uncertainty, moving to present tense that suggests that this is an enduring truth. Sense of a developing argument about the way in which minds nurture traits of cruelty, mystery and deceit.
	Form: Regularity of six quatrains with two rhyming couplets in each verse. Trochaic trimeter – unbroken rhythm increases the sense of relentlessly pursuing an argument. Three beat lines repeated throughout.



Learner Resource 7

"The Divine Image"	"The Human Abstract"
	<p>Lexical groups: Pity, Mercy, Peace, selfish loves, mystery (x2), feed-eat, sought-find, snare baits, waters-tears-sea, spreads (x2), root-tree-grows, caterpillar-fly-raven. Repetitions indicate the metaphor of the tree has taken over the abstract qualities (the growth of a system of values based on fear etc.). Contrasts – positive and negative (pity exists as a response to poverty etc.).</p>
	<p>Syntax: Parallelism of conjunctions "and" (x7) and "then" (x2) – used to create effect of building an argument. Verbs: contrast between present tense throughout (suggesting a state that still exists) and the past tense in line 22 ("sought") – a completed activity: the Gods looked, and failed to find.</p>
	<p>Figurative Language: Imagery – personification of Cruelty. Mercy, Pity have become values or abstractions to be critiqued. The iterative image of the tree growing from humility, but producing the negative qualities of Mystery, Deceit etc. Raven symbolising death etc. Associations with repressive society and established religion.</p>
	<p>Graphology: capitalisation of abstract nouns and "Nature" – signalling their symbolic nature.</p>





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