

(1)

ENGLISH LITERATURE PAPER 2

2 hours 15 minutes

There are THREE sections in this exam and FOUR questions you will have to answer. You will have to answer ONE question from section A (which will be on Lord of the Flies), ONE question from section B (which will be on Love and Relationships poetry) and TWO questions from section C (which will be on UNSEEN poetry)

These revision cards focus on SECTION B (POETRY ANTHOLOGY)

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SECTION B – Poetry Anthology

You will be given only ONE question to answer on this text, you will NOT get a choice of questions.

The question will likely focus on either a key idea/theme/attitude. You will be given ONE FOCUS POEM and this will be printed on the paper. You will also be given a list of ALL 15 of the poems to help you with your selection.

You HAVE TO COMPARE! You MUST choose another poem from the cluster to compare with the printed poem.

Section B: Poetry Anthology

Assessment Objectives Assessed: AO1, 2 and 3

Total marks available: 30

Time to spend on this question: 45 minutes

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WARNING

There are TWO possible CLUSTERS OF ANTHOLOGY POEMS for this section that schools could have chosen – WE CHOSE LOVE AND RELATIONSHIPS, but that doesn't mean that ONLY the LOVE AND RELATIONSHIPS question will appear on the paper. Luckily, LOVE AND RELATIONSHIPS will appear as the first question in this section but it is VERY IMPORTANT that you answer the RIGHT QUESTION! Don't accidentally answer on the Power and Conflict cluster! ALWAYS CHOOSE LOVE AND RELATIONSHIPS for section B!

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SECTION A		Questions	Page
Modern prose or drama			
JB Priestley	An Inspector Calls	1-2	4
Willy Russell	Boys in the Girls' Bathroom	3-4	5
Alan Bennett	The History Boys	5-6	6
Dennis Kelly	CRASH	7-8	7
Simon Stephens	The Curious Incident of the Dog in the Night-Time	9-10	8
Shelagh Delaney	A Taste of Honey	11-12	9
William Golding	Lord of the Flies	13-14	10
AQA Anthology	Telling Tales	15-16	11
George Orwell	Animal Farm	17-18	12
Khaled Hosseini	Never Let Me Go	19-20	13
Meera Syal	Arka and Me	21-22	14
Stephen King	Pigeon English	23-24	15
SECTION B		Questions	Page
Poetry			
AQA Anthology	Poems Past and Present	25	17
	Love and relationships Power and conflict	26	18
SECTION C		Questions	Page
Unseen poetry		27.1	20
		27.2	21

SECTION B		Questions	Page
Poetry			
AQA Anthology	Poems Past and Present	25	17
	Love and relationships	26	18
	Power and conflict	26	18

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Section B: Poetry

Answer one question from this section.

AQA Anthology: Poems Past and Present

EITHER

Love and relationships

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee'
Thomas Hardy	Neutral Tones
Charlotte Mew	The Farmer's Bride
C Day Lewis	Walking Away
Maurice Druke	Letters From Yorkshire
Charles Caudery	Eden Rock
Seamus Heaney	Followers
Simon Armitage	Mother, any distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

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Compare how poets present attitudes towards a parent in 'Followers' and in one other poem from 'Love and relationships'.

Followers

1 My father worked with a horse-plough,
His shoulders groyed like a full sail strung
Between the shafts and the furrow.
The horse strained at his sliding tongue.

5 An insect, he would set the wing
And fit the bright dove-tailed sock.
The sod rotted over without breaking.
At the heading, with a single pluck
The Farmer's Bride

10 Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

15 I stumbled in his hob-nailed wake,
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to his plod.

20 I wanted to grow up and plough,
To close one eye, stiffen my arm.
At I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps standing
Behind me, and will not go away.

Seamus Heaney

[30 marks]

Turn over for the question on the Power and conflict cluster

So we turn to PAGE 17 and QUESTION 25 where we will find LOVE AND RELATIONSHIPS anthology poetry!

Last year, we had students who made this mistake. DON'T LET IT BE YOU THIS YEAR!!

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Examiner Guidance

Students coped extremely well with the demands of the paper and the vast majority managed their time effectively.

Knowledge of the text was key.

The closed book nature of the exam did not hinder students from performing very effectively.

Students who focused on the specifics of the task were those who were the most successful, in particular with AO2 and AO3.

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Examiner Guidance

The poetry cluster LOVE AND RELATIONSHIPS was designed to enable students to make a variety of connections and groupings between the poems, and also to interpret ideas of 'love / relationships' in broad ways.

The assessment strategy was developed to enable students to connect with some of the poems more deeply in order to **develop a bank of favourites that they might choose from in the exam** itself. It is perhaps worth reiterating the point here that this is a shift in approach to previous specifications and is designed to be a reflection of the closed-book nature of the poetry element of the qualification.

Approaching the study of each poem in the same way, almost in the sense of 'ticking off' each poem, is less likely to be effective for this specification...**The selection of the second poem is one of the keys to success as this gives the student the material to construct a holistic response.**

TIP: MAKE SURE YOU SELECT A RANGE OF POEMS FOR YOUR BANK OF FAVOURITES IN TERMS OF THE RELATIONSHIPS!

(8)

Examiner Guidance: COMPARING

Rather than being a discrete AO, comparison is now viewed more holistically as **one of the ways that students approach the task**. The lack of a requirement to adhere to a rigid comparative structure enabled students to illustrate how two poems deal with the same theme in a variety of organisational ways. **Section B responses were most successful when students established a point of comparison through an idea/attitude. This usually led to them being able to make effective, detailed comparisons within the response.** Some students had clearly been taught to approach Section B via a comparative mechanism and this worked well for those who were able to manage it. However, even those who were more discrete in their comparative approach were able to demonstrate a comparative understanding. **Examiners are looking to reward the level at which the student has connected the two poems in the light of the focus of the question. They may present this connection via a variety of methodologies / approaches. The key message here is to enable and guide students to form a comparison relative to their level of ability.** Those who find it difficult to construct intrinsic, integrated comparisons might find a reflective comparative structure to be more useful. **Because the assessment does not ascribe value to a particular approach, it is perhaps more useful for students to be enabled to develop a treatment of the two poems that they can most effectively manage.** One examiner commented that one of their key teaching points for next year will be that 'comparison comes in a variety of shapes and does not have to be formulaic'.

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Examiner Guidance
Advice for Students

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer, and that you can say something useful about it. You don't get extra marks for more quotations, but you do get more marks for making plenty of interesting comments about the references you have selected.
- Focus on the range of things that the writer might have done on purpose during the process of putting the text together.
- Using the writer's name can help you to think about the text as a conscious construct and will keep reminding you that the author deliberately put the text together.

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Mark Scheme

<u>MARK</u>	<u>Skills Descriptors</u>
<p><i>Convincing, critical analysis and exploration</i></p> <p>26-30 marks</p>	<p>*Critical, exploratory comparison</p> <p>*Judicious use of precise references to support interpretation(s)</p> <p>*Analysis of writer's methods with subject terminology used judiciously</p> <p>*Exploration of effects of writer's methods on reader</p> <p>*Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</p>
<p><i>Thoughtful, developed consideration</i></p> <p>21-25 marks</p>	<p>*Thoughtful, developed comparison</p> <p>*Apt references integrated into interpretation(s)</p> <p>*Examination of writer's methods with subject terminology used effectively to support consideration of methods</p> <p>*Examination of effects of writer's methods on reader</p> <p>*Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</p>

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Mark Scheme

<u>MARK</u>	<u>Skills Descriptors</u>
<p><i>Clear understanding</i></p> <p>16-20 marks</p>	<p>*Clear comparison</p> <p>*Effective use of references to support explanation</p> <p>*Clear explanation of writer's methods with appropriate use of relevant subject terminology</p> <p>*Understanding of effects of writer's methods on reader</p> <p>*Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</p>
<p><i>Explained, structured comments</i></p> <p>11-15 marks</p>	<p>*Some explained comparison</p> <p>*References used to support a range of relevant comments</p> <p>*Explained/relevant comments on writer's methods with some relevant use of subject terminology</p> <p>*Identification of effects of writer's methods on reader</p> <p>*Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</p>

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STEP BY STEP APPROACH

Section B: Poetry Anthology comparison

Step by step process:

1. Highlight the KEY idea/theme in the question. WHAT is the question asking you to FOCUS on in your response? Highlight the FOCUS and keep this in your mind!
2. Read the poem that is printed on the exam paper.
3. Ask yourself: what is the BEST poem that links to this IN RELATION TO THE FOCUS? There will be a list of the poems on the exam paper. DECIDE on the BEST possible choice of poem and make a note of it.
4. Ask yourself: how is the relationship in each poem similar or different? How are the methods used in similar or different ways? How are the perspectives/themes/ideas similar or different? Note down your ideas in order: strongest first! What ways can you COMPARE the two poems in relation to the FOCUS of the question? What are your MAIN POINTS going to be? Make notes.
5. Read the poem on the exam paper again and highlight ANY interesting quotes that link to the FOCUS of the question and any of your MAIN POINTS/IDEAS that answer the question (**THESE SHOULD BE IDEAS OR ATTITUDES**)
6. Select your BEST 2-3 quotes from those you have highlighted and annotate them: what does this quote show you about the relationship in the poem in relation to key themes? What language/structure is used and what is the EFFECT? WHAT does this quote/method make you think, feel and imagine? Label any RELEVANT subject terminology here too.
7. From memory, choose the BEST two or three references from your comparison poem. Jot them down and annotate them as above.
8. Write up your response into essay form. Include an introduction and you might want to use SQI to help you structure each paragraph. You MUST use comparative connectives/phrases to LINK the poems together and you MUST remain focused on the question throughout. You should aim to write up 2-3 comparative points. 2 detailed comparative ideas written up is better than 3 brief ones!

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TIPS

- Have a bank of FAVOURITE poems – perhaps 6 – that include all of the different TYPES of relationship. REVISE THESE AS MUCH AS YOU CAN!
- Revise poems in pairs – the BEST two to compare on a theme, for example Singh Song! And The Farmer’s Bride for marriage, Porphyria’s Lover and Sonnet 29 for obsession, Walking Away and Mother, Any Distance for parent/child bond.
- KNOW the best three references for each poem, even if you paraphrase; try to pick the quotes to learn that can be used for more than one theme, e.g.: “vines wrapped around a tree” – intensity and connection
- Think about how your answer is ORGANIC: try to link both poems in the same paragraph rather than separate SQIs
- Context can be a comparative point if it’s interesting and relevant so, for example, Sonnet 29 and Mother, Any Distance – literary heritage vs. contemporary, yet both use Sonnet form
- Keep your modal verbs speculative: this “might” show, this “could” suggest- this will show that you are aware you are INTERPRETING the poems, rather than repeating what you’ve been told!
- **Section B responses were most successful when students established a point of comparison through an idea/attitude. This usually led to them being able to make effective, detailed comparisons within the response.**

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Poetic Techniques

- Alliteration** - the first letter of a word is repeated in words that follow; the cold, crisp, crust of clean, clear ice.
- Assonance** - the same vowel sound is repeated but the consonants are different; he passed her a sharp, dark glance, shot a cool, foolish look across the room.
- Colloquial** - language that is used in speech with an informal meaning; 'chill', 'out of this world', 'take a rain check'.
- Dialect** - the version of language spoken by particular people in a particular area, such as Scots.
- Dialogue** - conversation between two people
- Enjambment** - a device used in poetry where a sentence continues beyond the end of the line or verse. This technique is often used to maintain a sense of continuation from one stanza to another.
- Hyperbole** - exaggerating something for literary purposes which is not meant to be taken literally; we gorged on the banquet of beans on toast.
- Imagery** - similes, metaphors and personification; they all compare something 'real' with something 'imagined'.
- Irony** - the humorous or sarcastic use of words or ideas, implying the opposite of what they mean.
- Metaphor** - a word or phrase used to imply figurative, not literal or 'actual', resemblance; he flew into the room.
- Monologue** – an uninterrupted monologue can show a character's importance or state of mind..
- Onomatopoeia** - a word that sounds like the noise it is describing: 'splash', 'bang', 'pop', 'hiss'.
- Oxymoron** - Where two words normally not associated are brought together: 'cold heat' 'bitter sweet'.
- Pathos** - language that evokes feelings of pity or sorrow.
- Personification** - attributing a human quality to a thing or idea: the moon calls me to her darkened world.

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Checklist

Have you:

- Stuck to the question? Read through and check your answer is FOCUSED throughout on the QUESTION!
- Used some SUBJECT TERMINOLOGY in a way that is RELEVANT and USEFUL?
- CONNECTED the poems really clearly for the examiner to see? Have you used comparative connectives/phrases to help you to do this?
- Analysed the poets’ CRAFT and considered the impact on the reader?
- Selected a RANGE of relevant evidence to support your ideas?
- Offered LAYERED, THOUGHTFUL/PERCEPTIVE analysis throughout?

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Poetic Techniques

- Repetition** - the repetition of a word or phrase to achieve a particular effect.
- Rhyme** - the way that words sound the same at the end of lines in poetry. Poems often have a fixed rhyme-scheme (for example, sonnets have 14 lines with fixed rhyme scheme ABAB CDCD EFEF GG). Try to comment as to what contribution the rhyme-scheme is making to the text as a whole. Why do you think the poet has chosen it? Does it add control or imitate the ideas in the poem?
- Rhythm** - a repetitive beat or metre within a poem.
- Simile** - a phrase which establishes similarity between two things to emphasise the point being made. This usually involves the words 'like' or 'as'; 'he is as quick as an arrow in flight', 'as white as snow', 'like a burning star'.
- Symbolism** - often objects, colours, sounds and places work as symbols. They can sometimes give us a good insight into the themes. So, snakes are often symbols of temptation as in the story of Adam and Eve, white usually symbolises innocence and a ringing bell can be a symbol for impending doom.
- Tone** - the writer's tone or voice or atmosphere or feeling that pervades the text, such as sadness, gloom, celebration, joy, anxiety, dissatisfaction, regret or anger.
- Word choice** - sometimes called 'register', this is the common thread in an author's choice of language. Authors may use words commonly associated with religion, words describing sensory experience such as touch, smell or colour or 'mood' words that reflect a character's state of mind.

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Before You Were Mine by Carol Ann Duffy

Context

Carol Ann Duffy was born in Glasgow in 1955. She moved to Staffordshire as a child with her family. After graduating in philosophy from Liverpool University, she became a full-time writer. She has since written six collections that include poems about love, women, memory, desire and loss. She often writes dramatic monologues (poems from the point of view of a character) using the voice of an outsider or someone who is often ignored by others. She has been awarded both the OBE and the CBE.

What happens?

Whilst the speaker never mentions an actual photo, the poem imagines that Duffy finds a picture of her mum and some friends when they were teenagers. She reflects on how happy her mum looks in the photo and wonders how becoming a parent has changed her mum.

Themes

Love – portrayed negatively

Possession – the mum belongs to her

Jealousy – wishing her mum had been as happy with her

Longing – to know her mum as she was back then

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Before You Were Mine by Carol Ann Duffy

Key Quotes:

“You sparkle and waltz and laugh before you were mine.” Verbs have connotations of glamour and joy – Duffy imagines a better version of her mum prior to her birth. ‘Mine’ = possessive pronoun – shows how having a child changes a person: she is no longer her own person.

“Marilyn.” – Marilyn Monroe. Indicates the time period of the photograph – the 1960s, but also conjures up an image of a glamorous young woman with the world at her feet.

“The decade ahead of my loud possessive yell was the best one, eh?” angry and confrontational – almost as if she resents her mum for having a life before she was born.

Possible Comparison with:

Farmer’s Bride – negative relationships

Mother, any Distance – mother and child relationships

Farmer’s Bride – possessive relationships

Follower – remembering / imagining the past from a child’s perspective

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Before You Were Mine by Carol Ann Duffy

(20)

Before You Were Mine by Carol Ann Duffy

(17)

Climbing My Grandfather by Andrew Waterhouse

Context

Andrew Waterhouse (1958-2001) grew up in the north-east of England. He was a poet and musician, and was very passionate about the environment. After winning a prestigious poetry prize in 2000, he gave up his job teaching to devote his time to writing.

He was a very private person, who struggled with depression, and the following year he took his own life. This memorable poem is a portrait of his grandfather but from a very unusual perspective.

What happens?

The narrator imagines climbing his grandfather, using the extended metaphor of himself as a climber and his grandfather as a mountain.

The narrator may be imagining or remembering himself as a child, playing with his grandfather and observing things about him, or he may be using climbing as a metaphor for getting to know him as an adult.

Themes

Family relationships

Getting older

Child like perspective

(19)

Climbing My Grandfather by Andrew Waterhouse

Key Quotes:

“On his arm I discover the glassy ridge of a scar.” – metaphor – shows his grandfather has had a tough life, but from the child’s view it is something to be explored.

“I rest for a while.” – trust – the child knows he is safe with his grandfather

“Knowing the slow pulse of his good heart.” close relationship. Highlights positive and loving nature of the relationship.

Possible Comparison with:

Follower – child’s perspective

Mother, any Distance – family relationships

Singh Song – positive relationship

(19)

Climbing My Grandfather by Andrew Waterhouse

(19)

Climbing My Grandfather by Andrew Waterhouse

(17)

Follower by Seamus Heaney

Context

Seamus Heaney (1939-2013) was one of the major poets of the 20th century. He won the Nobel prize for Literature in 1995.

He was the eldest of a large farming family in Northern Ireland. Many of his poems are about the past and about rural life and traditions. In this poem, he writes about coming to realise how skilled his father was, and seems troubled by the memory of him. Perhaps he feels guilty that he did not carry on the tradition, but instead became a poet, or feels unable to live up to his father's example.

What happens?

The narrator describes his father's expert ploughing. As a boy, he greatly admired his father's skill.

The boy followed his father around the farm. Sometimes he'd stumble and fall, and occasionally his father would carry him on his back.

He wanted to grow up to be like his father, but all he ever did was follow him around being a nuisance.

Now they're both older, the relationship has been reversed, and it's the father who 'follows' his son.

Themes

Parent/child relationships – Before you Were Mine

Parent/child relationships – Mother, Any Distance

Walking Away – growing up

Climbing My Grandfather – child's view

(19)

Follower by Seamus Heaney

Key Quotes:

"His shoulders globed like a full sail strung." Metaphorical imagery – highlights admiration for his father's physicality.

"I stumbled in his hob-nailed wake." metaphorical – highlights how he feels unable to live up to his father's expectations and example.

"I was a nuisance, tripping, falling, yapping always." – animal imagery – puppy like. Highlights his feelings of incompetence.

Possible Comparison with:

Mother, any Distance – family relationships

Before you Were Mine – family relationships

Walking Away – changing relationships

Walking Away – confused feelings

(19)

Follower by Seamus Heaney

(19)

Follower by Seamus Heaney

(17)

Love's Philosophy by Percy Bysshe Shelley

Context:

Shelley was one of the leading figures of the Romantic Poetry movement. He was from a wealthy and privileged background. He was expelled from Oxford University for promoting the rejection of religion/ He met , ran away with and then married his wife Mary (Mary Shelley who wrote 'Frankenstein'.

What happens?

In this poem, Shelley speaks directly to a potential lover and tries to persuade them that a relationship between them is natural and inevitable. He does this through comparing their potential relationship to a series of natural beauties.

Themes

Nature – Shelley compares their 'love' to a series of natural occurrences

Romantic Relationships – sexual connotations throughout

Male speaker – asserting dominant role in the relationship

Longing/ desire – for relationship to start

(19)

Love's Philosophy by Percy Bysshe Shelley

Key Quotes:

"All things by a law divine

In one another's being mingle" Hyperbole (exaggeration) linking to God's design for the universe.

"The sunlight clasps the earth

And the waves clasp one another." Hyperbole and natural imagery as well as personification. Likening natural things in the world to romantic relationships.

"What are all these kissings worth,

If thou kiss not me?" Climax of the poem. Finally links it to their relationship. Rhetorical question to finish off poem.

Possible Comparison with:

When We Two Parted – Male speaker

Farmer's Bride – Male speaker

When We Two Parted – longing/ desire

Sonnet 29 – natural imagery

(19)

Love's Philosophy by Percy Bysshe Shelley

(19)

Love's Philosophy by Percy Bysshe Shelley

(17)

Mother, any distance by Simon Armitage

Context

Simon Armitage was born in Huddersfield in 1963.

This poem is taken from *Book of Matches*, a collection of 30 sonnets which Armitage wrote for his 30th birthday. The sonnets are based on a party game in which the players talk about their lives in the time it takes for a match to burn (around 20 seconds). In the original book, none of the poems have titles, but they all start with an asterisk (*), which represents somebody striking a match.

What happens?

The speaker in the poem is moving house. His mum goes with him to help do things like measure up for new curtains and carpet. The speaker reflects on how he has always needed his mum's support and how, since birth, they have always had a very close and supportive relationship. However, the speaker understands that the time has now come for independence. He might fail, but he needs to stand on his own two feet.

Themes

Growing up – and gaining independence

Change – changing nature of the relationship

Frustration – the desire to change the nature of the relationship

Love – love between parent and child

(19)

Mother, any distance by Simon Armitage

(19)

Mother, any distance by Simon Armitage

Key Quotes:

“You at the zero-end” A tape measure is used as a metaphor for the bond that the mother and child have. Literally the mother is holding the end of the tape measure that reads ‘0’, but she was also there at the moment of the child’s birth.

“I reach towards a hatch that opens on an endless sky to fall or fly.” Metaphor for the possibilities the future could hold once he steps out on his own two feet.

Possible Comparison with:

Parent/ child relationships – Before You Were Mine

Changing Relationships – Walking Away

Positive family relationships – Climbing My Grandfather

(19)

Mother, any distance by Simon Armitage

(17)

Neutral Tones by Thomas Hardy

Context

Hardy's saddest poems, mostly written after the death of his first wife, expose unparalleled levels of emotional truth, helping his writing form a bridge between the Victorians and modernism.

Many of Hardy's most moving poems were written immediately following his wife Emma's death in 1912. They recall not just their early days of happiness, but their long years spent in domestic misery.

What happens?

Hardy recalls an earlier moment in time when he and his wife were stood by a pond. When describing how he and his wife interacted at the time, he reflects on how this was one of the first times he realised how 'dead' their relationship had become.

Themes

Sadness – about the end of the relationship

Death – of the relationship

Love – portrayed negatively

Romantic relationships – portrayed negatively

(19)

Neutral Tones by Thomas Hardy

Key Quotes:

"The smile on your mouth was the deadest thing." Juxtaposition of 'smile' and 'deadest'. Imagery of death. Symbolises end of relationship

"The sun was white, as though chidden of God." connotations of white usually purity and heaven, but here lifeless and hopeless. Highlights how cold the day was but also how cold their relationship has become. As if everything in nature is being tainted by their sour relationship.

Possible Comparison with:

Porphyria's Lover – negative romantic relationships

Neutral Tones – connotations of death

The Farmer's Bride – negative romantic relationships

Love's Philosophy – natural imagery

(19)

Neutral Tones by Thomas Hardy

(19)

Neutral Tones by Thomas Hardy

(17)

When We Two Parted by Lord Byron

Context

Lord Byron (1788-1824) was an English poet and one of the most famous members of the Romantic movement.

This poem is said to be about his love affair with Lady Frances Webster. Not only was she a married woman, but she was also the wife of one of his friends. Later, after their affair ended, Byron learned of Lady Frances' new affair with the Duke of Wellington.

What happens?

The narrator recalls the day he and his lover parted – she didn't seem to have any affection for him anymore. He believes the sadness that he felt then foreshadowed the sadness he feels in the present.

Although time has passed, even hearing her name affects the narrator deeply. He hears people talking about her affairs with other men, and he feels hurt by her actions.

He thinks that he'll always feel hurt – if he meets her again he'll act just the same as when they parted.

Themes

Sadness – about the end of the relationship

Death – of the relationship

Love – portrayed negatively

Romantic relationships – portrayed negatively

(19)

When We Two Parted by Lord Byron

Key Quotes:

"Pale grew thy cheek and cold/ colder thy kiss." Imagery – connotations of death. Repetition of 'cold' highlights the physical and emotional distance between them.

"Thy vows are all broken" ambiguous: does it show the seriousness with which he saw the relationships – their promises to each other were like wedding vows? Or is he referring to her 'vows' to her husband?

"How should I greet thee?-

With silence and tears." Dash creates caesura- highlights how he will not get over this pain.

Rhetorical question – highlights his insecurity and lack of understanding of the situation.

Possible Comparison with:

Porphyria's Lover – negative romantic relationships

Love's Philosophy – speculative relationships rather than actual ones

Neutral Tones – connotations of death

The Farmer's Bride – negative romantic relationships

(19)

When We Two Parted by Lord Byron

(19)

When We Two Parted by Lord Byron

(17)

Sonnet 29 by Elizabeth Barrett Browning

Context

Elizabeth Barrett Browning wrote Sonnet 29 as part of a personal collection of poems BEFORE she married Robert Browning and did not show him them. She was influenced by and part of the “Romantic” movement that focused on a love of the natural world. Her husband had “celebrity” type popularity-her recognition came much later. Elizabeth may have had some insecurity about being as worthy. The poem is about her overwhelming and intense thoughts of her future husband Browning.

Themes

- The speaker describes her feelings through nature imagery.
- Nature
- Sexual frustration
- Romance
- Non-conformist female
- Obsession

Links

- Obsession with love – Porphyria’s Lover
- Longing for partner/family – Before You Were Mine/Eden Rock
- Nature – Love’s Philosophy
- Sexual frustration – Singh Song/Love’s Philosophy/Farmer’s Bride

(19)

Sonnet 29 by Elizabeth Barrett Browning

(19)

Sonnet 29 by Elizabeth Barrett Browning

Structure:

A sonnet is a type of poem. It is a poem of fourteen lines using any of a number of formal rhyme schemes, **in English typically having ten syllables per line.**

This poem is a Petrarchan sonnet, not a typical Shakespearean sonnet as it is not overtly sexual or about a mistress.

Language:

“I think of thee!—my thoughts do twine and bud
About thee, as wild vines, about a tree.” Barrett Browning uses extended metaphors of nature representing an all-consuming love.

“I will not have my thoughts instead of thee
Who art dearer, better! Rather, instantly.” The poet reveals she’d rather have her love than think about him constantly, his actual presence is irreplaceable. She also feels he is “dearer, better” as he was a celebrity.

“burst, shattered” – violent verbs show how the sight and sound of him release intense desperation to be with him.

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Sonnet 29 by Elizabeth Barrett Browning

(17)

The Farmer's Bride by Charlotte Mew

Context

Charlotte Mew's poem is from the 19th Century and is about a loveless marriage – the farmer wants his wife to have a family. Female poet, poem written from the male perspective. To the farmer, the relationship with his wife should be functional and uncomplicated – he sees her as “good livestock”. He feels that feelings should not need to be a consideration; the option of taking time to "woo" or encourage love is out of the question. The wife attempts to run away. Stairs separate the farmer's bed from his wife's; the farmer is frustrated and longs to consummate his marriage (making it complete through sexual union).

Themes

- Female possession / ownership
- Unrequited love
- Sexual frustration
- Nature
- Non-conformist female

(19)

The Farmer's Bride by Charlotte Mew

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The Farmer's Bride by Charlotte Mew

Structure:

There are six stanzas which vary in length but throughout there is a strong use of rhyme. A, B, B, A, C – could show the speaker trying to force rhyme reflecting the relationship. Rhyme breaks down at the end, much like the relationship.

Language:

Similes used to frequently compare the farmer's wife to a wild, native animal - "flying like a hare", "like a mouse", "Shy as a leveret" (young hare)
colloquial (everyday) language to create the personality of the farmer-narrator in his rural environment: "When us was wed" and "she runned away" suggesting a lack of formal education.
“Like the shut of a winter's day/Her smile went out” – simile and metaphor to link weather to her feelings

Links

Controlling male and obsession with love being reciprocated-Porphyria's Lover
Unrequited love – Love's Philosophy
Nature – Love's Philosophy, Eden Rock, Neutral Tones, Sonnet 29
Non-conformist females – Singh Song, Before You Were Mine

(19)

The Farmer's Bride by Charlotte Mew

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Singh Song! By Daljit Nagra

Context

- **Daljit Nagra** is a British poet of Indian descent born in Bradford in 1966, who now lives and works in London.
- The name 'Singh' comes from a Sanskrit word meaning 'lion' and it is an essential part of the name of any Sikh male.
- *Singh Song* is a first-person love song by a young man about his wife. He manages his father's shop but keeps sneaking upstairs to see her instead.
- Includes a lot of stereotyping and “cultural assimilation” of India and England.
- The speaker describes his feelings towards his new wife and her personality. Also includes rebellion against cultural expectations and the idea that love is important.

Themes

- Female possession / ownership
- Unrequited love
- Sexual frustration
- Romance
- Non-conformist female

(19)

Singh Song! By Daljit Nagra

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Singh Song! By Daljit Nagra

Structure: There is a lot of rhyming in the poem, which is to be expected in a song form. It doesn't follow a regular pattern, in the same way that the structure is irregular. Towards the end of the poem, in the stanzas set at night, rhyme disappears and the metre slows down, appropriate to the intimate feeling.

Language:

Nagra uses *phonetic* spellings in places to represent '**Punglish**' - English spoken in a Punjabi accent. This increases the number of 'd' and 'v' sounds in the song, and creates an alliterative, rhythmic effect. The metaphors used to describe the narrator's bride are quite unexpected. Neither the "tiny eyes ov a gun" and the "tummy ov a teddy" sound particularly attractive, but it is clear that he loves her. The shop at night becomes a romantic destination. The personification of the "whispering stairs" gives a beautiful sense of secrecy, while they look out past the things which represent their daily life - the "half-price window signs" - to the "brightey moon", a romantic icon.

Links

Non-conformist females – Farmer's Bride/Porphyria's Lover
 Cultural/society differences – Letters from Yorkshire
 Difference in status (in society and within relationship) – Porphyria's Lover
 Modern day love – Winter Swans
 Unrequited Love – Love's Philosophy

(19)

Singh Song! By Daljit Nagra

(17)

Letters From Yorkshire by Maura Dooley

Context

Maura Dooley has Irish roots, but was born in Cornwall, grew up in Bristol, lived in Yorkshire and then finally moved to London. This poem was inspired by letters she received from a friend which made her miss Yorkshire. A man is working in his garden. He sees his first lapwings of the season and writes to the narrator about it. The narrator reflects on their different lives – the man lives in Yorkshire and spends time outside, whereas she lives a long way away, presumably in a city, and spends her time inside writing. The narrator and the letter writer are close – it seems that he writes to her a lot, about the little things that happen in his life that are important to him, such as seeing the lapwings. She seems to long for his lifestyle – she sees it as romantic and fulfilling.

Themes

- Nature
- Friendship
- Communication
- News
- The Seasons

(19)

Letters From Yorkshire by Maura Dooley

Structure: The poem is structured in five, three-line stanzas. Most of the lines have five beats or **stresses**, though not in a strict metrical pattern, and there is no use of **end rhyme**. There is **enjambment** between some lines and between stanzas one and two, and four and five. All of this contributes to the sense of normal speech patterns, which links to the idea that the poem is about two ordinary, separate but connected lives.

Language:

Writing a letter is presented **metaphorically** as 'pouring air and light into an envelope', showing the freshness and beauty of the news he sends her.

The **rhetorical question** 'Is your life more real because you dig and sow?' is not answered, but the reader may feel that the speaker thinks the man's life is better than her own.

Alliteration draws attention to the phrase 'my heartfelt of headlines', which may suggest the sorrow she feels being aware of many news reports.

Links

Seasonal imagery – Neutral Tones/Winter Swans

Lack of pattern in structure – Singh Song

Differences potentially causing a rift – Mother, any Distance

No longer on the same path – Walking Away

(19)

Letters From Yorkshire by Maura Dooley

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Letters From Yorkshire by Maura Dooley

(17)

Porphyria's Lover by Robert Browning

Context

-Speaker wraps lover's hair around her and strangles her to preserve her forever. Sits with her corpse all night!

-Victorian dramatic monologue form. A recounted event allows reader to explore the psychology of an unreliable often disturbed speaker.

-Porphyria=medical illness associated with paranoia and madness

-The way the female enters possibly suggests she is of a higher status and having an illicit affair.

-Browning explores the disturbed condition of modern psyche. He is trying to shock an audience so familiar with sensational stories and scandal.

-Merging of sex, violence and appreciation of beauty perhaps a comment on the contradiction between Victorian social standards and art.

Themes

-Death as an ultimate purity

-Sin and moral judgement

-Sensuality

-Female possession/ ownership

-Madness

(19)

Porphyria's Lover by Robert Browning

Structure: regular metre and rhyme scheme creates a juxtaposition between speaker's actions and supposed rational thinking.

Language:

Metaphor of contained or restrained love- "too weak, for all her heart's endeavour,/To set its struggling passion free"

Repetition, alliteration and possessive pronouns- "she was mine, mine, fair/Perfectly pure and good"

Pathetic fallacy reflects speaker- "[the wind] tore the elm tops down for spite/And did its worst to vex the lake". Mindless destruction.

Shift to present tense, ambiguous end line exclamatory- "God has not said a word!"

Links

Controlling male and obsession with love being reciprocated-The Farmer's bride

Weather as reflective of tone/speaker- Neutral Tones

Imagery of intense emotion, all encompassing love- Sonnet 29

Pain of being unable to let someone go- Walking Away

(19)

Porphyria's Lover by Robert Browning

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Porphyria's Lover by Robert Browning

(17)

Winter Swans by Owen Sheers

Context

-A couple seem to have fallen out or have an awkward, strained relationship. On a walk they reconnect. The swans are a metaphor for this.

-Sheers often writes about places, landscapes and the people who live in them. His work explores history, identity and relationships and he likes to explore the difficulties people face in simply trying to live.

-To dream of a swan is a symbol of a future of promise and an eternal relationship. They are also a symbol of beauty and grace sacred to the Goddess Aphrodite. Swans bob their heads as a form of communication and this is what it seems is needed to resolve their issues.

Themes

-Breakup/strained relationship

-Reconnection

-Communication

-Environment and nature as symbolic

(19)

Winter Swans by Owen Sheers

Structure: Final stanza stands out as a two line coupling or reconnection. However this doesn't fit the 3 line stanza pattern. The reader is aware there is something left unfinished, unsaid or unresolved. Enjambment=gathering pace and desperation.

Language:

Metaphor of swans as "icebergs of white feathers". An iceberg is only partly above the surface there are a lot of issues below the surface. Connotations of cold, frozen relationship. Icebergs can also destroy

Personification and pathetic fallacy "the waterlogged earth/gulping for breath". Wishing the ground could swallow them up? Ground full to burst and still holding onto all the water. Symbolic for holding onto their argument?

Connotations of swans as "porcelain" (fragile) and simile "like boats righting". Relationship is salvageable and needs balance/equilibrium.

Links

Breakup and winter as symbolic- Neutral Tones or When We Two Parted

Struggling with communication- Letters from Yorkshire

Extended metaphor to explore distance and connection- Mother Any Distance or Climbing My Grandfather

(19)

Winter Swans by Owen Sheers

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Winter Swans by Owen Sheers

(17)

Walking Away by Cecil Day-Lewis

Context

-Explores the pains of a father having to let his son grow up. The speaker seems to accept that, however painful, true parental love is allowing a child to do this.
-Day-Lewis was a Poet Laureate of Great Britain and this poem is about his son Sean’s first day of school. In thinking back to this time 18 years later, it suggests the pain is still there and that this moment in time is still a vivid memory and reminder of the first steps towards their growing distance.

Themes

- Parental Love
- Separation/ distance
- Nature
- Memory
- Change and passage of time

Links

Difficulty in parent letting go- Mother Any Distance
Painful separation- When We Two Parted
Relationship between a father and son over time- Follower
Memory and inevitability of time- Before You Were Mine

(19)

Walking Away by Cecil Day-Lewis

Structure: This poem is gradual and slow paced like the separation between father and son. The 4 ABACA stanzas and monosyllable rhymes create a melancholy tone and uncomplicated but raw sense of the speaker’s grief.

Language:

Dual meaning of son/father walking away-“selfhood begins with a walking away,/And love is proved in the letting go”

Simile and violent verb- “like a satellite/Wrenched from its orbit”. The painful, huge force of the separation

Metaphor- “ordeals which fire one’s irresolute clay”. Life experiences will be hard but make son stronger. Son still mouldable like a pot made in fire.

Simile- “Like a winged seed loosened from its parent stem”. Inevitable and natural movement.

Unstoppable force of the wind. Once matured the “seed” needs to take root and bear its own “seed” (family)

(19)

Walking Away by Cecil Day-Lewis

(19)

Walking Away by Cecil Day-Lewis

(17)

Eden Rock by Charles Causley

Context

-The narrator imagines his parents are both young again. They're both on the bank of a stream and his mother is preparing a picnic. The narrator is on the opposite bank and they encourage him to cross the river to join them.

-Eden Rock is not a real location. The setting may be partly based on real memory, or is a metaphor when he's near death-his parents could be beckoning him to join them in the afterlife. Especially as Eden is a paradise place.

-The parents have been waiting for their son. If the narrator is talking about death, he isn't scared-he'll be reunited with his parents, so it's just like going back to childhood. He seems at peace.

-As the poet's father died when he was 7, the narrator's affection for the time when he and his parents were together as a family could reflect the poet's own desire to see his parents again.

Themes

- Death
- Time and memory
- Family reconnection
- Environment and nature as symbolic

(19)

Eden Rock by Charles Causley

Structure: Half rhyme suggests something is off or not quite right especially if this poem is a metaphor for passing into the afterlife. 4 equal stanzas the last one has a line break this could be symbolic of passing on into the afterlife. Changes to present tense. New tone of introspection.

Language:

Metaphor-"The sky whitens as if lit by three suns". Otherworldly light. Hints of a holy trinity or Mother, Father, Son.

Precise factual detail- "in a sprigged dress/Drawn at the waste, ribbon in her straw hat". Vivid memory almost recalling a photograph.

Symbolism and connotation- "over the drifted steam". Moving on and flow. Journey to afterlife.

Allusion to River Styx (boundary between life and the underworld)? Full stop after this line is called a caesura. It emphasises the gap and distance.

Links

Specific, vivid, almost photograph description- Before You Were Mine

Distance between parent and child- Follower, Mother Any Distance, Walking Away

Setting as symbolic- Neutral Tones, Winter Swans

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Eden Rock by Charles Causley

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Eden Rock by Charles Causley

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